

SEVENTH ANNUAL
COLLEGE OF THE PACIFIC

FOLK DANCE CAMP 54

OUTLINE OF SCHEDULE -- FOLK DANCE CAMP

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

FOLK DANCE CAMP SONG

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

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

LIST OF ABBREVIATIONS

Dance descriptions:
L left(side or direction)
R right
ft foot, feet
M man, man's, men
W woman, woman's, women
ct count or beat (of meas of music)
cts counts
meas measure (of music)
fwd forward
sdwd sideward
bkwd backward

Class schedule chart:

B - classes suggested for beginners
T - classes suggested for teachers

INDEX OF 1954 FOLK DANCE CAMP SYLLABUS

Folk Dances

Ace of Diamonds, The	56	King Sailor	49
Ach Ja!	53	Klapptanz	57
Apple	11	Kokonješte	20
At the Inn "To the Crown"	57	Kokotek (The Chick)	36
Baint An Fheir	50	Kola - Shumadia	14
Basic Hambo Step, The	106	Kolo Steps	19
Bo Dodi	71	Kozačko Kolo	23
Brandiswalzer	54	La Bamba	29
Briseadh Na Carraige	20	Ladies to the Center	52
Brown Eyed Mary	60	La Faira da Strada	
Bunieváchko Mómáchko Kólo	116	(The Fair in Strada)	56
Cadhpa An Cuil Aird	17	Lech Lemidbar	73
Castell Ter Sol	40	Lilac Waltz, The	10
Chiapanecas	63	Makedonka	21
Children's Circle, The	58	Makedonsko Devojačko Kolo	24
Children's Polka (Kinder Polka)	58	Malu Asamenu Bar	70
Christ Church Bells	60	Marice Kolo	23
Circle Debka	33	Martinique Mazurka	43
Cissy in the Bond	53	Mesquerade	118
Clap & Turn	28	Mazurka-Polketta	113
Congo	47	Midnight Tango	8
Cor Beirte	16	Milanovo Kolo	22
Couple Drmeš	25	Norwegian Reinlendar	5
Crested Hen	57	Oberek Zvicainy	12
Curacao Waltz	42	Oh Susanna	60
Debka Rafiakh	39	Old Hambo-Polska	107
Der Neubayrische	2	Old Southern Schottische	10
Drmeš - Basic Step	24	Old Tyrolean Schuhplattler	3
Drmeš (exhibition)	27	On the Dancing and Teaching of	
Drmeš Circle	26	the Swedish Hambo	104
Drmeš for Fours	26	Over the Top	9
Drmeš for Threes	25	Per Spelman	54
Droichead Atha Luain	16	Ping Pong Schottische	60
Dzuku Polka	36	Pivot Dance	115
El Mas Bonito Pie	31	Pletyonka (The Braid)	32
El Pericon	64	Progressive Circassian Circle	53
Fallaí Limnighe	18	Rhungo	66
Fandango España	30	Rokoko Kolo	21
Fireman's Dance	57	Sailor's Mazurka	112
Flachsernten (Flax Harvest)	58	Siamsa Beirte	51
Fundamental Steps for Irish Dancing	16	Sardana	39
Gambao	46	Schuhplattler Quadrille	61
Gerakina	14	Seljančica	22
Goodnight Ladies	53	Sent My Brown Jug	59
Greensleeves	60	Serbianka	62
Gustav's Skol	59	Shoo Fly	52
Gypsy Polka	59	Somebody Waiting for Me	55
Hambo	108	Sonderhøning	55
Hambo Mixer	109	Sovevuni	68
Historical Notes on the Swedish		Spring Pols	7
Hambo	103	Staicin Eornan	51
Im Hoopalnu	72	Steiregger	4
Imperial Beseda	34	Stockholm Hambo	110
Ionnasáí Na L-Innse	18	Swedish Dance	59
Jarana Yucateca	117	Swedish Mazurka	114
Jingle Bells	52	Swing, The	58
Joropo	44	Swiss Circle Mixer	33
Ken Yovdu	69	Tamburitza Polka	28
Kielder Schottische	60	Treffnertanz	1

SQUARE AND CONTRA DANCES

All the Way to Galway	78	Lovable Lucy Lou	91
Anchor Man	82	Maple Leaf Jig	74
Arkansas Traveler	77	Megunticook's Reel	79
Back to Donegal	97	Mexicali Rose	84
Banks of the Dee	78	Minuteman Reel	74
Beaux of Albany	79	Money Musk	77
Beaux of Oak Hill	78	Morning Fair Hornpipe	76
Belle of the Ball	74	Morning Star	76
Bill Bailey	85	Multiple Mixer	98
Bonny Lass of Aberdeen	74	New Century Hornpipe	78
Bricklayer's Hornpipe	74	Northern Vermont Variant of Morning Star	76
Chain the Ring	81	Old Countryman's Reel	80
Chase the Rabbit	99	One More Duck	82
Cheyenne Bird Cage	99	Open Up Your Hearts	93
Christmas Hornpipe	77	Opera Reel	79
Cincinnati Hornpipe	77	Patronella	79
Cindy	93	Pick Up Your Corner	100
Comin' Round the Mountain Medley	95	Poor Little Robin	92
Country Two Step	83	Portland Fancy	75
Couple Around One	82	Queen's Favorite	77
Downfall of Paris	78	Reefer's Hornpipe	75
Dud's Reel	74	Rickett's Hornpipe	76
Ends Turn In for a Four Leaf Clover	81	Road to Californy	77
Fallen Timber Reel	79	Rory O'More	77
Figure Eight	79	St. Patrick's Day in the Morning	79
Fisher's Hornpipe	79	Sackett's Harbor	79
Fitz's Special	80	San Joaquin Jaywalker	82
Flowers of Edinburgh	74	Show Off Your Lady	86
Four Couple Traveler	80	Skedattel	101
Geud Man of Ballingigh, The	75	Spinning Spurs	80
Glover's Reel	80	Stand Four in Line, Let's Have Some Fun	81
Good Girl	76	Swingin' Along	83
Goodman's Fancy	75	Sympathy	87
Half a Bear	81	Tic Tac Toe	102
Hard Times	75	Tipsy Parson, The	76
Haymaker's Jig	78	Twin Traveler	101
Honey	88	Uptown - Downtown	94
Hull's Victory	80	Waltztime	89
IOCA Reel	75	Washington's Quickstep	78
Isle of Skye	76	Wheel Around	100
Issaquah Breakdown	82	Windsor Waltz	90
Jubilee Changes	96	Wrangler's Two Step	85
Knight's of Pythias Reel	75	Y'All Come	92
Lady Walpole's Reel	76	Zig Zag Zing	102

TREFFNERTANZ

A traditional dance from Treffen, Austria.

Source: Herbert Lager, "Unsere oesterreichischen national tanze" and Austrian students Good Will Tour.

Music: Piano, Herbert Lager, "Our Austrian Dances"

Record, available through Ed Kremer's Folkshop.

Step: A smooth waltz step throughout.

Formation: Circle with hands shoulder height, for four couples (can also be done with six or eight couples).

Meas. Figure 1. Circle

8 Circle CW

8 Circle CCW

Figure 2. Caging

Circle moves CW. All men raise their L arm joined with W's R over her head until their joined hands rest on W's L shoulder.

16 Circle draws in forming this figure, 4 meas. to form, 4 to circle CW, 4 meas. to unwind and enlarge circle moving CCW, and 4 meas. to circle CCW.

16 Repeat same except everything in reverse directions.

Figure 3. Men's Star

16 All men raise their L arms, turn R so that their arms are crossed and their backs to the center, 4 meas. to form, 4 meas. to circle CW, 4 meas. to unwind, and 4 meas. to circle CCW.

Figure 4. Women's Star

16 Same as men's star, except W raise R arm and turn L and move in reverse directions.

Figure 5. Women's Arch

W break hold and form an arch in the center, palms touching with neighbors.

16 M weave through the arches starting on the L side of their partners. On meas. 4 they are inside and clap. M continue to weave CW direction and clap again on the 12th meas. inside the arch. On the 16th meas. M reach their partners outside the arch and reform the circle.

Figure 6. Circling

16 Enlarge wide by moving out on 4 meas. and circle CW 4 meas. Circle CCW for 8 meas.

Figure 7. Men's Arch

16 Same as figure 5 except M form arch and W weave.

Figure 8. Circling

16 Same as figure 6.

Figure 9. Turning of circle

8 With couple #3 forming an arch, couple #1 goes under and turns circle inside out.

8 Circle CW facing out.

8 Return with #1 couple breaking under couple #3.

8 Circle CCW facing in.

Figure 10. Weaving

32 W break hold and form an arch in center, M join hands except M #1 who leads chain weaving through arch, starting on his own partner's L side, moving CW.

Figure 11. Double Circle

8 Coming out of the arch, M form circle on the outside circling CW. W make tight circle on inside and move CCW.

8 Reverse directions of both circles, end behind partners.

Figure 12. Basket

8 On 1st meas. M raise joined hands and lower them over W heads, on 2nd meas. form a basket. Circle CW.

8 In same formation circle CCW.

Figure 13. Carrying of woman

8 M raise their hands and lower them behind W, on meas. 3 and 4 lift W on seats formed by their joined hands, W's hands on M's shoulders. Circle CW.

8 Circle CCW and lower W on 8th meas.

Figure 14. Laendler

Take laendler position with own partner and waltz in circle.

--presented by Walter Grothe

DER NEUBAYRISCHE

Source: Herbert Lager, "Unsere oesterreichischen national tanze" and other books. As learned from the Austrian students Good Will Tour.

Music: Piano, Herbert Lager, "Our Austrian Dances"
Record, available through Ed Kremer's Folkshop.

Step: Laendler

Formation: Any number of couples, side by side facing CCW, inside hands held, outside hands on hips.

Meas.

- 1 - 2 Starting outside feet, swinging arms fwd, one waltz step, continue swinging arms back.
- 3 Again on outside feet, one step. Hold and stamp.
- 4 Swing arms back and stamp again on inside feet.
- 5 - 8 Same as above except clap own hands instead of stamping, end weight on inside feet.
- 9 -12 With M's R and W's L hands joined above her head, W turns in front of M, CW, while M continues straight forward in 4 waltz steps.
- 13-16 Repeat meas. 1-4.
- 17-32 Waltz in shoulder blade position, turning CW progressing CCW in circle.

--presented by Walter Grothe

NOTES ON THE VIENNESE WALTZ

The Viennese waltz is probably the most international of all dances. The step is the true waltz step (step, side, close) with a strong accent on the first of six beats. The music is in 3/4 time. In order to acquire the true flavor and smoothness of this most elegant of all dances, observe some of these points:

- Records: Use only those with the correct flavor (London, H.M.V., Viennola, Victors that bear the notation, "recorded in Europe," etc.).
- Position: Ballroom position, face to face at all times. Man must give a firm lead. Woman must give firm and strong support with her left arm.
- Turning: Either CW or CCW is acceptable. When changing from one to the other, use a chasser step or just hold for a measure. Lean forward into the turn and recover on the back step on the heel. There is a constant give and take between partners. Therefore a strong support is essential.
- Figures: There are none. The only variation is the change of tempo (typical for the true Viennese waltz) and changing of direction of turn. Hold when there is a break in the music. When tempo increases, take larger steps into the turn. A complete turn must be made in 2 measures in order to keep moving in the same direction. There is no swaying of the upper part of the body. Both partners move as one unit with their entire bodies.

You can't obtain the smoothness in 5 minutes. It takes practice until you get the "feeling." Find your own method of how not to get dizzy.

--presented by Walter Grothe

OLD TYROLEAN SCHUHPLATTLER
Austrian

Source: Herbert Lager, "Unsere oesterreichischen national tanze". As learned from the Austrian students Good Will Tour.

Music: Piano, Herbert Lager, "Our Austrian Dances"
Record, available through Ed Kramer's Folk Shop

Steps: Laendler, stamping and plattels

Formation: Any number of couples.

Meas. 1st Figure: Laendler

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

2nd Figure: Stamping

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

3rd Figure: Plattle

16 W keep walking or turning and on 16th meas. end behind their partners if possible. M plattle as follows: On every quarter of a measure M executes a slight hop on the L foot then same on R foot, etc.

1st meas. One - R hand slaps R thigh
(counts) and - L hand slaps L thigh
Two - R hand slaps R thigh
and - L hand slaps L thigh
Three - R hand slaps R thigh, sole of R foot brought up towards hand (body remains erect)

and - L hand slaps L thigh
2nd meas. Hops are executed on R foot
one - R hand slaps R thigh
and - L hand slaps L thigh
Two - R hand slaps R thigh
and - L hand slaps L thigh
Three - R hand slaps sole of L foot
and - L hand slaps L thigh

3rd meas. Same as 1st measure

4th meas. Hops executed on R foot
One - R hand slaps R thigh
and - L hand slaps L thigh
Two - R hand slaps R thigh
and - L hand slaps L thigh
Three - R hand slaps sole of L foot in back of body. Foot brought up toward hand
and - L hand slaps L thigh

5-7 Repeat measures 1-3

8th meas. Jump on both feet, raise hands, palms toward center

9-16 Repeat measures 1-8

Repeat dance from beginning.

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

--presented by Walter Grothe

STEIREGGER

Source: This is a traditional dance from the Muehlviertel, Upper Austria, and was taught to Walter Grothe by the Austrian students on their Good Will Tour.

Music: Record: A cut of the authentic piano recording can be obtained through Ed Kremers Folk Shop.
Substitute: Any slow laendler.
Recommended substitute: Merry Go Round 504-B, "The Merry Tyroleans"
When using the correct music the dance is done twice through; when using "The Merry Tyroleans" the dance is done $1\frac{1}{2}$ times.

Steps: W do small waltz step with accent on the first beat, as much as possible on the whole ft. M do the same or at times a swinging walking step, 1 step to a measure.

Formation: Couples in double circle facing CCW, W on M's R, inside hands joined. W has R hand on hip; M with arm outstretched, place L hand on L shoulder of M in front.

- Meas. I. Arm Swings
1-16 Beginning with outside ft. (M's L, W's R) move CCW, swinging arms fwd and bwd, 1 swing to each meas.
- II. Women Turn
1-16 In same position and moving CCW, both raise joined inside hands and W turn CW using M's hand as axis. 1 turn is made to 2 meas., 8 turns in all. Turns are executed quietly and smoothly.
- III. Mill
1-16 M turn to face their partners, keeping inside hands joined. W stretch L arm so that it is in front of M's chest. M places L arm under W's arm at the elbow and bends upwd. In this position both turn CCW 2 complete turns with W being the axis.
- IV. Circling
1-16 W (hands clasped in back - palms out) execute a small circle CCW. M execute 2 complete circles around W, moving CW and clapping on each meas. M flirts with partner.
- V. Window
1-3 Double circle, partners facing, M back to center. Join hands, R in R, L in L, R on top. Dance 3 waltz balance steps (M-LRL, W-RLR). Joined arms swing in direction of step.
4 M does 1 waltz balance R as joined hands are raised and W turns L to form a window.
5-14 Couples now move CCW, (W bwd., M fwd.) flirting through window.
15-16 Unwind the window and take laendler position (shoulder-waist).
- VI. Waltz
1-16 Waltz in the circle, turning CW and progressing CCW.

-- presented by Walter Grothe

NORWEGIAN REINLENDAR

The Swedish Schottische and Norwegian Reinlendar have characteristics in common but each has its distinct individuality and quality. The sequence of figures in the Norwegian Reinlendar differs according to the area in Norway where it has been preserved and the usual causes for change in long established dance forms.

Music: Norwegian Reinlendar or Schottische music that has even phrasing.

Record: Reinlendar Med Turar - Noregs Ungdomslag 2' 48" x 277.

Norsk Turdansorkester. Oslo.

Steps: Step-hop, Reinlendar step. The latter in this version is three light running steps and a slight hop, sometimes only a lift of the heel of the supporting foot.

Formation: Couples in circle formation facing CCW, inside hands joined at shoulder level, outside hands are on hips, palms up with thumbs to the front.

M steps described, W opposite unless specified.

Meas. Introduction - up beat only in the music.

I. Reinlendar Forward and Back and Progress.

- A 1 (a) Starting with outside ft. take three running steps fwd, hop slightly on outside ft. - swing inside ft. fwd (low swing). At the same time swing joined hands fwd to shoulder level (1 Reinlendar step).
- 2 Turn slightly twd partner and take 1 Reinlendar st. in opp. direction. Swing joined hands at shoulder level in that direction (CW).
- 3-4 Facing LCD, extend joined hands fwd (inside shoulders touching), take 4 step-hops fwd.
- 5-8 Repeat action meas. 1-4.
- A 9-10 (b) In open dance pos. fwd hands joined, take one Reinlendar step fwd and one bkwd.
- 11-12 With 4 step-hops turn CW progressing LOD.
- 13-16 Repeat action meas. 9-12.

II. Reinlendar and Woman Turns.

- B 1-2 (a) With inside hands joined and extended fwd, outside hands on hips, take Reinlendar steps fwd and bkwd as in Fig. I.
- 3-4 Joined inside hands are raised high, W grasping M's index finger. W turns CCW with 4 step-hops (2 turns) in front of partner. M takes 4 step-hops fwd as they progress LOD.
- 5-8 Repeat action of meas. 1-4.
- B 9-10 (b) Repeat action meas. 1-2 (Reinlendar steps fwd and bkwd).
- 11-12 M with back to center of circle, arms folded, takes 4 step-hops in place. W with hands on hips, takes 2 solo turns in place (CW) with 4 step-hops.
- 13-16 Repeat action of meas. 9-12.
- Finish, partners facing, wt. on R ft. L ft. free.

III. Partners Turn Together, Step-hops, Heel.

- C 1 (a) In back-hold position take 2 step-hops starting with L ft. turning CW.
- 2 Take 1st fwd with L ft. Keeping wt. on L ft. (L knee bent) place R heel fwd touching the floor. Lean back and look at partner.
- 3 Beginning with R ft. take 2 step-hops moving bkwd (CCW).
- 4 Step bkwd with R ft. touching L heel fwd to floor and lean back looking at partner.
- 5-8 Repeat action meas. 1-4.
- 9-16 (b) Repeat action of III (a). Finish side by side facing LOD.

NORWEGIAN REINLENDAR (continued)

- IV. Partners Cross Over, Return and Progress.
- C 1 (a) M with arms folded, W hands on hips, take 1 Reinlendar step exchanging places, W passing in front (begin inside ft.).
- 2 Take 1 Reinlendar st. returning to place, M passing in front.
- 3-4 With inside hands joined and extended fwd take 4 step-hops fwd (start inside ft.).
- 5-8 Repeat action of meas. 1-4.
- 9-16 (b) Repeat action of IV (a).
- V. Woman circles Partner and they Progress.
- D 1-2 (a) Still holding inside hands, M leaps into air and comes down with a stamp on L ft. dropping on R knee. W circles M (CCW) with 4 step-hops. M jumps up on fourth hop into original position.
- 3-4 Holding joined hands extended fwd progress fwd with 4 step-hops.
- 5-8 Repeat action of meas. 1-4.
- 9-16 (b) Repeat action of V (a).
- VI. Partners Separate, Return and Progress.
- E 1 (a) M with arms folded, W hands on hips, dance away from each other 1 Reinlendar step (starting outside ft.). Partners pretend they are angry.
- 2 Partners turn to face and come together with 1 Reinlendar step. On the first step (ct. 1) M stamps R ft. and throws arms out sdwd as an invitation to dance with him again.
- 3-4 In closed dance position take 4 step-hops turning (CW) progressing LOD.
- 5-8 Repeat action of meas. 1-4.
- 9-16 (b) Repeat action of VI (a).
- VII. Reinlendar, Step-hops and Lift.
- F 1-2 (a) In closed dance position take 1 Reinlendar step fwd and 1 bkwd.
- 3 Partners make 1 turn (CW) with 2 step-hops.
- 4 M steps L ft. and lifts W into the air and places her down beside him in her original position. W assists in the lift by jumping and pressing down on his R shoulder with her L hand, and stiffening her R arm and pressing downward on his L hand.
- 5-8 Repeat action of meas. 1-4.
- 9-16 (b) Repeat action VII (a).

Note: If one prefers, step-hops may be taken in place of the lifts in all but the final one.

— presented by Lucile Czarnowski

SPRING POLS

Norwegian

This dance is an outgrowth of the very difficult Polsdans (Polish dance) which is related to Springar. In the early 1800's and before, the pair or couple dances from Europe were introduced into Norway. Polish dances were especially popular at this time. The word Pols in this dance refers to the Polish Dance and the word Spring to Springar, a particular type, as to rhythm and form, of Norwegian folk dance.

Music: Record - Pols - Spring Pols Noregs Ungdomslag, (Youth Society). Norsk Turdansorkester, Oslo. Reverse side of record is Reinlendar Med Turar 2' 55" x 277. Although this record is labeled as a Norse dance orchestra the music is played as a solo on a very old Norwegian instrument, the Hardanger fiddle.

Note: Norwegians warn dancers not to dance Spring Pols to hambo music. It is not a Hambo.

Steps: Running, Dal st., Pols st. The latter is described as follows:

For Man. Take a short, strong step fwd with R ft. turning to the R (ct. 1).

Step fwd and around partner with L ft. (toe) still turning R (ct. 2).

Bring R toe beside L ft. bending the knees a little and lowering the heels (ct. 3). The knees are straightened quickly as he steps fwd on R ft. to repeat the step. One complete turn R is made on one Pols step.

For Woman. Her step is the same as the M's but starts with the step he takes on ct. 2. She steps bwd a short step on L ft. turning R (ct. 1). Brings R toe beside L ft. bending the knees a little and lowering heels (ct. 2). Takes a short step fwd on R ft. (ct. 3). It will be noted that he brings feet together on ct. 3 while she does the same on ct. 2.

This step is also labeled Springar Step No. 1.

M steps described - W opposite unless specified.

Meas. I. Running Steps and Round Pols.

A 1-2 (a) Moving fwd LOD and swinging joined hands fwd take 5 running steps, starting with outside ft. Bring R ft. to L (no.wt.) on 6th ct. (3rd beat of second meas.) and face partner.

3-7 (b) In hold for Round Pols turn with Pols step (5 for M).

8 Change arm hold to joined hands. M leaps onto R with a stamp, W leaps onto L (ct. 1). M jumps in stride pos., W with feet together (ct. 2). Finish with joined hands raised sdwd shoulder level (ct. 3).

II. Dal Steps, Runs and Round Pols.

9-10 (a) In position for (a) Fig. I. Take 2 Dal steps fwd - swinging joined hands fwd.

11 Take 3 runs fwd and immediately take grasp for Round Pols.

12-15 (b) Turn CW as before, progressing LOD, M taking 4 full Pols steps.

16 Finish with M swinging W to his R facing him, inside hands joined and swung bkwd.

III.

B 1 (a) Swinging joined hands bkwd and fwd, slide inside ft fwd (ct. 1). Let go hands, turning away on ball of inside ft (ct. 2) and finish by hopping fwd at the end of the turn, still on inside ft (ct. 3).

2 Take 2 runs fwd LOD (cts. 1, 2) face partner with feet together and grasp for Round Pols (ct. 3).

3-8 (b) Repeat action of Fig. I (b) meas. 3-8.

-- Presented by Lucile Czarnowski

MIDNIGHT TANGO
Old Time English

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

Music: Records - Midnight Tango, DX Columbia 1843. Music is La Cumparsita by Rodriquez, arranged by Billi. Harry Davidson and his Orchestra.

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

<u>Meas.</u>		Count Slow, Quick
<u>Four</u>	<u>Introduction</u>	
	I. <u>Half Squares - Promenade Chasse and Run</u>	
1	M step sdwd L with L, close R to L, step fwd with L down LOD	q, q, s
2	M step sdwd R with R, close L to R, step fwd with R, turning 1/8 to R to face diagonal wall, brushing L to R and turning partner into promenade pos.	q, q, s
3	Step L sdwd along LOD in promenade pos. close R to L, step L sdwd along LOD.	q, q, s
4	Cross R over L in LOD, step L sdwd in LOD, close R to L.	q, q, s
	II. <u>Double Allemande (Turn) Under Left Hand</u>	
5	Step L sdwd along LOD, start turning W under L hand to her R (M's R hand on hip, W's L hand holding skirt). Cross R over L. W step L, continue turn. M step L sdwd along LOD, W R sdwd LOD (this completes her turn). M now has weight on L and has slightly turned R, feet are apart with ball of R in contact with floor, preparing to move against LOD. W has feet apart, L toe touching floor and body slightly turned to L.	q q s
6	M step sdwd R against LOD. Start turning W to her L under L arm (R hand on hip, W's L hand holding skirt). Cross L over R. W still turning L. Step sdwd R against LOD. Finish facing partner and take normal hold. W finishes turn with step L sdwd (her complete turn was L R L).	q q
	III. <u>Double Fan; Points Left and Right</u>	
7	M turning to face LOD, point L sdwd to center. W turning to face LOD, point R sdwd to wall. A very open position. Both turn inward to face partner and close pointing ft.	s s
8	M points R sdwd, releasing R hand and turns 1/4 R to face against LOD. W turns L and points L. W's R hand still in M's L hand. M's R hand at side, W's L hand holding skirt. Both turn inward to face LOD and assume Varsouvienne pos. M closes R to L with weight. W closes L to R <u>without</u> weight.	s s
	IV. <u>Slow Rock</u>	
9	Both step fwd L, R with a slight dip on R (English "check")	s, s
10	Transfer weight back to L with a slight turn to R. Turning to face wall step sdwd R (M takes longer step than W). Close L to R. W now on L side of M (W's R, M's L hips in contact).	s q q
11	Both step fwd toward wall, R L with slight dip on L.	s, s
12	Transfer weight back on R. Turn to face LOD, step L sdwd to center (M longer step than W). Close R to L. Finish as at beginning of this figure.	s q q
	V. <u>Lunge Curtsey</u>	
13	Both step fwd L R.	s, s

MIDNIGHT TANGO (continued)

Meas.		Count	
		Slow,	Quick
14	M only st fwd L preparing to turn W in front. W a quick step fwd L slightly across in front of M turning L. A quick step sdwd and bkwd with R now facing M. M R fwd in lunge (knee bent and turned out), R hands are released. R hand pointing fwd and downward to floor, palm down. R shoulder lead. W steps bkwd on L long step, L knee bent, toe pointing toward wall, body turned to L, back almost toward center. Look over L shoulder. L hand holding skirt stretched back in LOD (W's R, M's L hands joined).	on same (s count (q, q	s
15	M takes weight back onto L, W fwd onto R. Assume Tango hold. M steps bkwd R, W fwd L. Slight bend of knee "check."		s
16	M step fwd L, W bkwd R. M step fwd R, brush L to R (wt. on R) W step bkwd. L, brush R to L (wt. on L). Both are in position to repeat dance from the beginning.		s s

-- presented by Lucile Czarnowski

OVER THE TOP Old Time English

The arranger of this dance is not definitely established. The dance gained popularity in England during the First World War. During the 1920's and 1930's interest in the dance diminished. Then in 1949-50 it was reintroduced to England's Old Time Dancers during a radio program by Sydney and Mary Thompson. "Its revival was immediately a success with the first week's requests for scripts for the pattern amounting to some four thousand copies." It is still widely danced in England as a couple dance and in some groups as a progressive dance.

Music: Records -- Over the Top, Decca 28887. Music is Fire on the Horizon by Knorr, arranged by Hartmann. Sydney Thompson's Olde-Tyme Dance Orchestra (reverse side is Lilac Waltz).
Le Militaire - Parlophone R-3502. Music, Out of the Blue. Sydney Thompson's Olde-Tyme Dance Orchestra. (Reverse side is Doris Waltz)

Steps: Walking step, pas de basque, balance, two-step.

Style: Danced with flowing movement but definitely on the beat.

Formation: Couples facing LOD, inside hands joined shoulder height. Outside hands are free.

Meas.

- Four Introduction, for both Decca and Parlophone records.
- 1-4 Starting outside ft. take 4 walking steps fwd closing on the 4th step. Pas de basque to M's L (W's R); pas de basque to M's R (W's L).
- 5-8 Walk fwd L, R, turning to face partner, join both hands (M's back to center); step L to side, close R to L, pas de basque to M's L (W's R), pas de basque to M's R (W's L).
- 9-12 Balance fwd, M's L (W's R) bringing R hips almost adjacent; balance bkwd M's R (W's L).
Release rearward hands (M's R, W's L). With 2 two-steps the W makes one complete turn to the R under the fwd joined hands (M's L, W's R) while the M at the same time takes a step to the side with L, closes R to L, and repeats L to side, close R.
- 13-16 Take waltz position, dance 4 two-steps progressing along LOD, making 2 turns to R. Finish in position to repeat dance from the beginning.
To dance progressively, on meas. 11-12 the W turns under the joined fwd arms which are quickly released, as she turns R progressing CCW in circle to new partner (2 two-steps). The M dances LR LR in place. The 4 turning two-steps are danced with the new partner.

--presented by Lucile Czarnowski

THE LILAC WALTZ

Old Time English

This is one of the new waltzes from England in the Old Time Dance style. It was arranged by Alfred Halford, winner of the Official Board of Old Time Dancing Trophy, England 1951. It was presented in the Northwest by Mr. and Mrs. Sydney Thompson of England at their teaching institutes, 1953.

Music: Records - The Lilac Waltz, Parlophone R3453. Sydney Thompson's Old-Tyme Dance Orchestra. (Reverse side is The Spanish Gavotte.)
The Lilac Waltz, Decca 28887. Sydney Thompson's Old-Tyme Dance Orchestra. (Reverse - Over the Top)

Style: Smooth flowing waltz with a lilting movement throughout.

Formation: Couples facing LOD, inside hands joined shoulder height, M's L hand lightly on hip (fingers together and fwd, thumb in back), W's R hand holding skirt (thumb and first finger) to side.

Meas.

- Four
- 1 Introduction for both Parlophone and Decca records.
- 1 Starting outside foot, step fwd (ct. 1). Swing inside ft through fwd about 1/2 knee high (cts. 2, 3).
- 2 Lower inside foot (M's R) across and in front of outside ft, touching toe to floor (ct. 1). Again raise R fwd in air about 1/2 knee high (cts. 2, 3).
- 3 Step back with R against LOD (ct. 1). Lock L in front of R (hook st.) (cts. 2, 3).
- 4 Repeat action of meas. 3, but lock step without weight.
- 5 Step fwd along LOD with L, turning L (ct. 1, 2). Release hands and continue turning L, step sdwd with R along LOD (ct. 3).
- 6 Still turning to L on ball of R to end facing diagonally to wall against LOD (partners slightly facing), step back with L along LOD (cts. 1, 2). M's L hand now holding W's R hand. Rise on ball of L, leaving R in place (ct. 3).
- 7-8 Repeat action of measures 5 and 6 in opposite direction, but commencing with R ft and turning to R, to finish in original starting position.
- 9 Step fwd with L along LOD (ct. 1). Point R fwd (cts. 2, 3).
- 10 Step fwd with R along LOD (ct. 1). Point L fwd (cts. 2, 3).
- 11 Releasing hands, balance away from partner on L toward center of room, closing R to L (W's R foot to wall, etc.).
- 12 Balance toward partner on inside ft. Assume waltz hold.
- 13-16 Waltz progressing LOD turning R. Open position on fourth measure to resume original starting position.

-- presented by Lucile Czarnowski

OLD SOUTHERN SCHOTTISCHE

(American, from Henry Ford's Collection)

Music: Folkraft 1101 A

Formation: Couples join R hands and face CCW.

Meas.

- 1 Walk fwd starting with outside ft, 3 steps, on 4th point inside ft fwd.
- 2 Turn about without releasing hands, starting inside ft, walk CW, repeating above.
- 3 Face partner, step on L ft and point R across L (ct. 1, and), step on R ft to R and point L ft across R (ct. 2, and).
- 4 W turns under joined hands with 4 walking steps.
- 5 Face and join partners' both hands and slide twd M's L, leading with L (W's R) 4 glides, ending with weight on R for M and L for W.
- 6 Take dance position and M walks bkwd to center of circle starting with L (W's R) 4 walking steps.
- 7-8 With 4 step-hop schottische turns revolve back to place in circle.

-- presented by Vyts Beliajus

FDC-54-10

APPLE
(Popular Russian Folk Dance)

Music: Record - C C C P - Soviet Union Recording B-9078

Formation: Partners face each others; partners may stand in line.

Meas. I. Introduction

1-12 (a) Sliding Walking Step

Partners, with arms free at sides, using sliding walking step, advance to shake hands with each other. With sl-wa step and hands on hips M makes own circle to R. W, R in own circle. Both to own L in own circle to place.

(b) M R, W R, step R, brush L over R, step on L, bring feet together. Repeat to L side.

Repeat (b)

Partners go clockwise in circle, 4 meas., 8 steps, using sl-wa step passing R shoulders.

II. Man's Solo

1-12 (a) M dances in front of W to his R and L.

Step R, slap L foot (held at knee level) on outside heel, step L, step R. Turn.

Step L, slap R ft on outside heel, step R, step L.

Repeat six times.

1-12 (b) Going around W, R, slap L, step L, R with stamp on inside ft bending knee.

Repeat six times.

(1-12) During M's Solo, W with hands on hips steps R, places L heel on floor in front of R ft, steps back with L (L R L, quickly).

(1-12) Repeat.

III. Woman's Solo

1-12 Step R, brush L over R, step L, bring feet together. Bring hand and arm from hip and turn palm up at waist level. Turn out same arm as leg used. Repeat six times.

1-12 W continues step traveling around M; always step down on R.

Repeat four times.

End last two meas. with buzz turns in own circle to R.

(1-24) During W's Solo, M steps R brings L heel to R with stamp. Step L bring R heel to L with stamp.

IV. Man's Solo II

1-12 M travels around girl R, L, R L R (small stamping). Fwd to R and back L, fwd to W and back, M steps R, L, R L R --- L, R, L R L.

Repeat step in own circle to R.

During Solo W repeats same action as in M's Solo I.

V. Woman's Solo II

1-12 Fall heavily onto R extending L leg (slightly off floor) at same instant. Pull weight up in recovering with quick L R L steps.

Repeat four times in place.

Repeat eight times making own circle as if on own axis.

1-12 Repeat same step around M eight times.

Last four measures, buzz step in own place.

(1-24) During W's Solo M repeats rest step in W's Solo I for twenty-three meas. On the 24th meas. M takes W around waist.

M - L arm open at belt level R hand holding W at waist; W - L hand on M's shoulder, R hand on hip. Partners pas-de-basque (with accent on 1st and 3rd beats) CCW eight meas. Partners pas-de-basque four times in own circle CCW. Repeat.

APPLE (continued)

- VI. Repeat Introduction (b)
 1-12 Repeat Introduction (b)
 M repeats Solo I of twelve meas. W buzz steps in place.
- VII. Sliding Walking Step II
 1-24 With arms outstretched M advances to W, W toward M with sl-wa step.
 Repeat backward.
 In closed position partners use sl-wa step to make small circle CW. Partners separate and return to position.
- VIII. Displacing Step in Place
 1-24 In place, alternating feet beginning with R behind L displace each foot for eight steps.
- IX. Ending
 M and W advance with sl-wa step to clasp partner's waist for eight buzz steps. Free arm held high. Dance is ended with stamp and pose.

-- presented by Anatol Youkowsky

OBEREK ZVICAINY (Simple) (Polish)

Music: Record - Harmonia Records, Oberok, H-1015 A

Formation: Couples facing CCW, inside hands joined at waist level, M's L hand on hip, W holds skirt.

Meas.

- 4 Introduction
- I. Walking Pas de basque step-stamp-dishrag turn
- 1-8 (a) M's R hand holds W's L hand at waist height. M's L hand on his hip, W's R hand holding skirt. M's R, W's L arm and shoulder swing front and back alternately, beginning fwd with first meas., body faces front. Beginning with outside ft couple progresses fwd with walking pas de basque.
- 1-8 (b) Partners join both hands facing each other.
- 1 M steps L (W R) bring R to L with small stamp.
- 2 M steps R (W L) bring L to R with small step (in 3 cts.).
- 3-4 Couple dishrag turns CCW.
- 1 M steps L (W R) bring R to L with small stamp.
- 2 M steps R (W L) bring L to R with small stamp.
- 3-4 Couples dishrag turn CW.
- 1-8 Repeat I (a).
- II. Pivot-turn Walking Pas de basque
- 1-16 Couple in closed position. M's R hand on W's L hip. M's L arm and hand extended outward at shoulder level. W's L hand on M's R shoulder, W's R hand holding skirt out. M steps L with heavily accented dip, pivoting and recovering with 3 small steps R L R. W begins step with the 3 small steps R L R and pivots on heavy dip on L (knee bent). (Later, step can be made by stepping on R, heel clicked twice quickly, pivoting on L.)
- 1-8 Repeat I (a).
- III. Walk with Dishrag turn
- 1-8 (a) Couple facing CCW shoulders together. W's L hand held in M's L hand on his L shoulder. M's R arm extended across W's chest level, hold-

OBEREK ZVICAINY (continued)

ing W's R hand. Couple progresses fwd with 3 pas de basque and reverses direction with a turn on the 4th pas de basque (couple turns to inside - hands remain joined). Couple progresses bkwd CCW with 3 pas de basque and reverses position on the 4th pas de basque to face CCW.

Stop, pause, 1 beat.

- 1-8 (b) Couple, inside shoulders touching, turns in place CCW (M seems to go bkwd - W fwd). M steps L, taps R, steps down R. W steps L, brushes R slightly fwd, steps down R. Using this step repeatedly make two complete circles in 8 meas. ending phrases with a stamp, stamp.
- 1-8 Repeat III (a)

IV. Circle turn

- 1-8 Couple inside shoulders touching and bent fwd at waist. M's R hand on W's waist, L arm extended at shoulder level. W's L hand on M's shoulder, R arm extended at shoulder level. M going fwd, couple turns in own circle CW with small pas de basque steps for 7 meas. M throws W to his L arm by turning girl across himself. Couple reverses direction for 8 meas.

- 1-4 W spins away from M into center of circle to join hands with all other W. Women make circle facing M on outside. M form circle on outside facing W, hands on hips.

- 1-8 V. (a) M circle and W circle - go to own R. Step R, L together, click R heel to L heel, stamp, stamp. Repeat 3 times. Step L, R together, click L heel to R heel and stamp, stamp, stamp. Repeat 2 times.

- 1-8 (b) Join crossed hands with partner. With mazur step go bkwd out of circle, W following for 3 meas. Dishrag turn on the 4th meas. Repeat, couple going back into circle.

- 1-8 Repeat V (a).

Repeat V (b).

- 1-4 Continue out of circle and change position of dancer and hand on dishrag turn. The M faces circle, W faces outside. M slides R arm behind W's back. W slides R arm behind M's back and they join hands.

- 5-12 Couples turn in circle with mazur step.

- 13-16 Back into circle (without dishrag turn).

- 1-16 Repeat II.

- 1-32 VI. Couples facing inside, hands joined, M steps L, brings R to L, steps R, brings L to R, step together clicking heel twice, quickly. Repeat, ending in turn with partner. W steps R L L R turns away from partner with two turns. Bend low and close to partner.

Repeat and turn second time with partners' hands joined. Repeat 4 times.

- 1-7 Repeat I.

- 8 Pose ending. M drops to knees (R knee front). W continues in turn and sits on M's knee, holding skirt at R.

-- presented by Anatol Youkowsky

KOLA - SHUMADIA (Shestorka)

Dance of six
(Yugoslavian)

Music: Records - Sonart M 212; Folkway Records 805 B, 2nd Band.

Formation: Dancers form lines of 6 people the 4 lines arranging themselves in squares. Dancers hold onto L of neighbor. End dancer places free hand behind back.

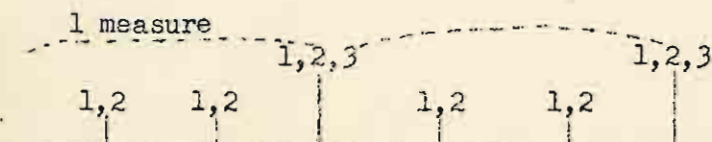
- Meas. I. Dance is done with slightly bent bouncing flexible knee. Knee is bent with each step.
- 1-16 Step R, cross L behind R, step R hold L in front of R half way between ankle and knee. Repeat to L, starting with L ft. Repeat 4 times.
- II. Progressing to R, step R, cross L behind R, step R, cross L behind R, step R, cross L behind R, step R hold L in front of R (knees slightly bent and flexible). Repeat to L stepping down on L.
- 1-16 III. Step heavily across L with R, figure bent fwd over ft, straighten slightly and with L ft behind R, replacing it. Three small steps in place R L R. Step heavily across R with L ft, body bent fwd - exchange with L and step R L R with small steps in place.
- 1-16 IV. Body facing front with movement generally fwd jumping slightly. R in back of L displacing L ft, L in back of R displacing R ft, R in back of L (front - back - front). Move fwd 3 steps (small). Repeat 8 times.
- 1-16 Repeat I.
- 1-16 Repeat II.
- 1-16 Repeat III.
- V. Bouncing Step - raising and lowering heel off floor and flexing knee. 1-16 Three small bounces R - three small bounces L - one large bounce R - 1 large bounce L - three small bounces center. Repeat 4 times.
- VI. Running Weaving Step. Body bent fwd. Running fwd alternate R L in 1-16 weaving step 4 times. Repeat step weaving bkwd beginning R or free ft.
- 1-16 Repeat I.
- 1-16 Repeat II.
- 1-16 Repeat III.
- 1-16 Repeat IV.

-- presented by Anatol Youkowsky

GERAKINA

Music: Victor 26-8220 B

This dance is done in an open circle. *Sheshorka* The music has 7 counts to the measure, but, as in so much southeastern European folk music, these measures are marked by the time signature of $2/4-2/4-3/4$, totalling the 7 counts but being counted as 1, 2 - 1, 2 - 1, 2, 3 in each measure. In order to give the proper rhythmic count for each step of the dance, the following scheme will be used:

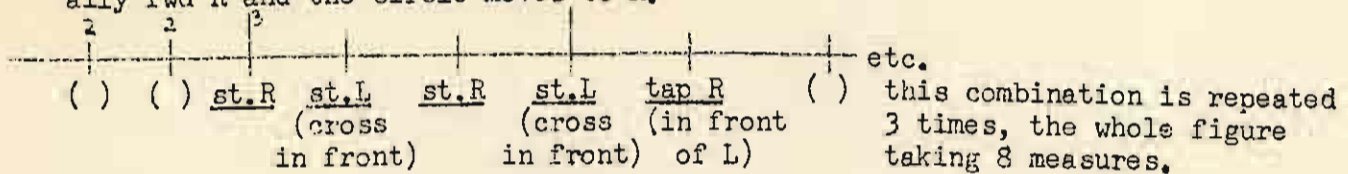


the short vertical lines each represent 2 counts, the longer verticals represent 3 counts and mark the end of the meas. Each step of the dance will be shown below the proper vertical.

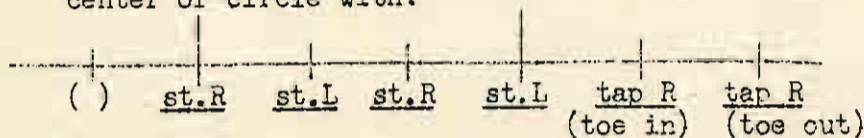
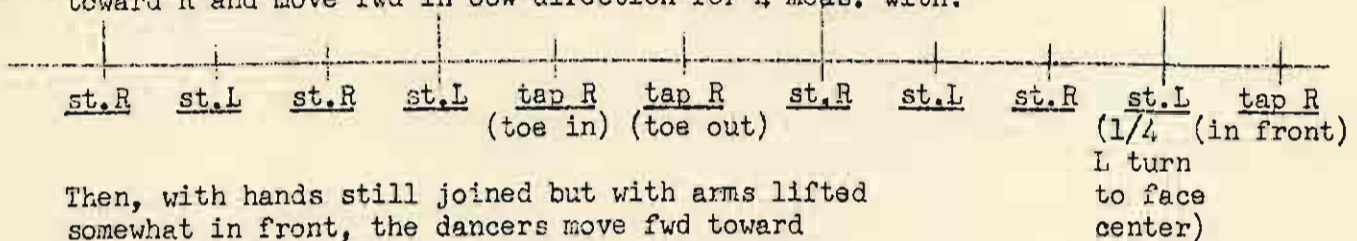
Key: st. means step which is always done with a small plié or bend of knee.
() means hold with no step taken.

GERAKINA (continued)

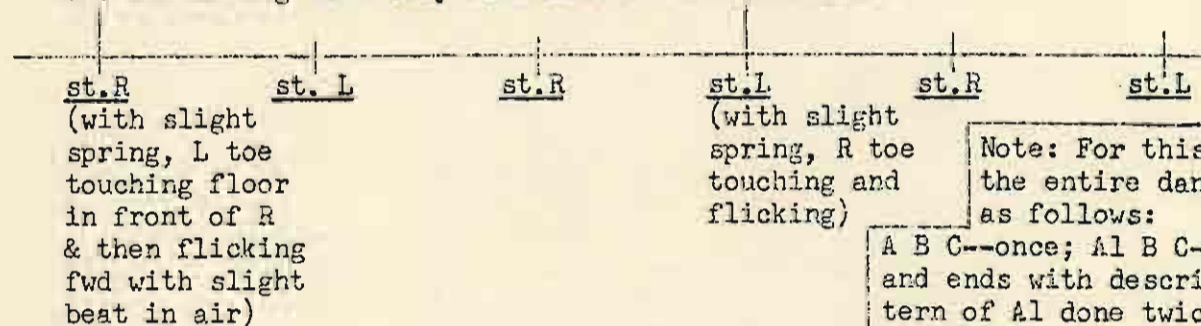
- A. (8 meas.) The dancers in a circle join hands with the L arm extended shoulder height, the R also shoulder height but with bent elbow, the R forearm beneath and supporting the extended L arm of the next dancer. The dancers face diagonally fwd R and the circle moves to R.



- B. (8 meas.) The dancers, keeping hands joined, drop arms down and face directly toward R and move fwd in CCW direction for 4 meas. with:



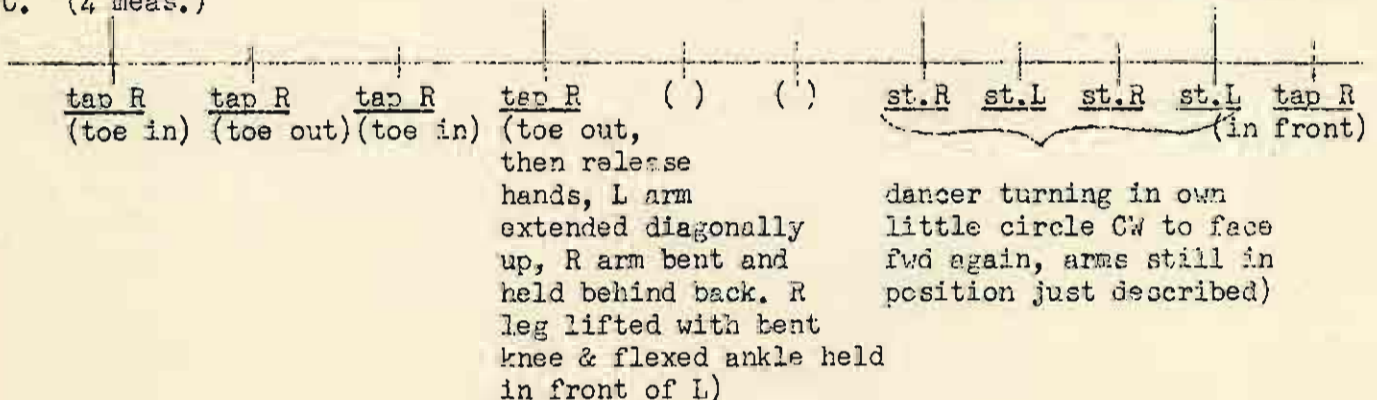
and now moving bkwd away from center of circle with:



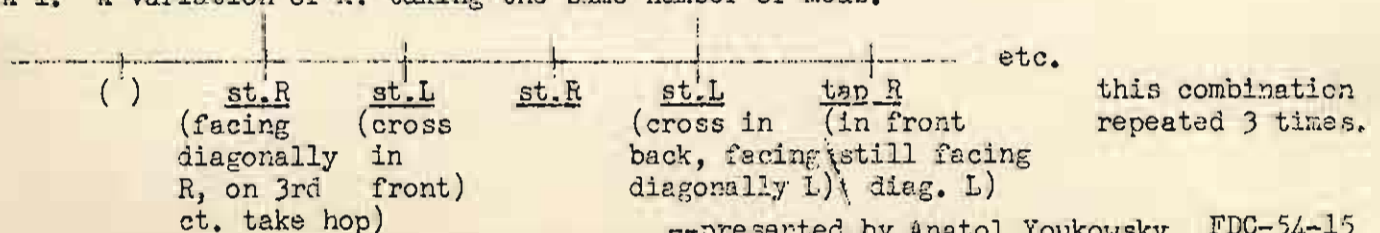
Note: For this record the entire dance is done as follows:

A B C--once; A1 B C--5 times and ends with described pattern of A1 done twice instead of 4 times.

- C. (4 meas.)



- A 1. A variation of A. taking the same number of meas.



FUNDAMENTAL STEPS FOR IRISH DANCING

1. Promenade Step

Step fwd on R ft (ct.1), bring L ft up to R ft (ct.2), step fwd on R ft again (ct.3). Then step fwd on L ft, bring R ft up to L ft, step L ft fwd again (cts.1, 2,3), etc. The promenade step is used to move fwd and back when moving in a circle, etc.

2. Side Step (Sevens and Threes) (Reel time)

Seven - Bring L ft behind R ft (1), step to R with R ft (2), L ft up to R ft (3), step to R again (4), L ft up to R ft (5), step to R with R ft (6), L ft up to R ft for (7). (2 meas.)

Three - Staying in same place, bring R ft behind L ft (1), L ft beside R ft (2), R ft beside L ft (3), L ft behind R ft (1), R ft beside L ft (2), L ft back beside R ft (3), (2 meas.). When going to L, start with R ft behind (1).

3. Swing

1. M crosses his hands and holds W's R hand in his R hand, L hand in his L hand, hands held shoulder height, elbows bent. Couple rotates CW while moving CCW around room with promenade step.
2. To swing and stay in one place, M takes partner's R hand in his R hand, W holds M's R elbow in her L hand, M holds W's R elbow in his L hand. Rotate CW with R ft in front, propelling with L ft, buzz step.

Una O'Farrell

DROICHEAD ATHA LUAIN

(Irish)

Pronounced: DRUH-huhd Aha-looan

Music: Folkraft F1068 A - "Rakes of Mallow" or other reel listed for Waves of Tory

Formation: Six couples arranged in longways formation.

1. Heads Down Center (8 meas.) Head couple dances down the center of set with a 7 and two 3's. Dancers have R hands joined at shoulder height with W's hand on top. Head couple returns to place with a 7 and two 3's.
2. Heads Cast Off (16 meas.) Head couples cast off using Irish promenade step; M follow M and W follow W. Then head couple make a bridge and other couples file through, which puts #2 couple at head of set.
3. Under the Bridge (8 meas.) While the other couples join both hands (held head height) in a bridge, #1 W goes under the bridge while the M dances up the set outside the M's line, both using 4 promenade steps (4 meas.). Then W returns down the set outside the W's line while the M returns through the bridge with 4 promenade steps (4 meas.).

The first couple is now at the bottom of the set, and dance is repeated with a new head couple.

--presented by Una O'Farrell

COR BEIRTE

(Irish)

Pronounced: Curr Berta

Music: Columbia 33512-F "Irish Reels," Celtic 1008, or any reel for Waves of Tory.

Formation: Dance is done in couples usually arranged in a double circle around the room, M is on the inside, W on outside.

1. Sidestep (8 meas.) Holding R hands, couples sidestep to M's L (a 7 and two 3's) and back (a 7 and two 3's).
2. Jig and Across (8 meas.) M and W do jig step on R ft (R in front of L for 1st hop, R raised for 2nd hop), one "three" in position and 2 threes to move across to partner's position (4 meas.). Repeat, but M does jig step on L ft this time (4 meas.).
3. Swing (8 meas.) Joining both hands crossed shoulder height and move CCW around the room while rotating CW using 3's, starting with R ft; first "three" is done in position. At end of last "three," W should be on outside ready to start again.

-- presented by Una O'Farrell

CADHP AN CUIL AIRO
(Irish)

Pronounced: Kipe un Cool Oyrd

Music: Any good reel or selection of reels pref. 12", Capitol 79-40203 "Rakes of Mallow"

Formation: 4 couples as in American square, but numbered CW (#2 couple on L of #1)

1. Lead Around (16 meas.) M takes W's L hand in his R hand at shoulder height. Dancers move around CCW in a circle using promenade step for 8 meas; release hands, about turn inward, M takes W's R hand in his L and leads back CW to place, 8 meas.
2. The Body (80 meas.)
 - a. Sides (16 meas.) 1st and 3rd couples sidestep to R to position of 2nd and 4th couples while 2nd and 4th couples sidestep L to position of 1st and 3rd, 1st and 3rd passing in front of 2nd and 4th; partners have hands crossed in skating position (4 meas.). All sidestep again, same direction as before, to next position (opposite original position in the square); 2nd and 4th pass in front this time (4 meas.). All continue to sidestep on to next position, 1st and 3rd passing in front (4 meas.); and on to original position, 2nd and 4th passing in front (4 meas.)
 - b. Double Quarter Chain (16 meas.) (Promenade step used throughout.) M takes partner's R hand in his R hand and makes one turn CW, M chains back to W on his L, makes one turn CCW. M chains back to W on his R (beyond partner), making one turn CCW. M chains back to partner making one turn CW.
 - c. Ladies Off. Gents Off. (32 meas.) Using promenade step, each W dances in front of own partner twd M on L, back twd her partner and around behind him to original position. Meanwhile M has been waiting in position (8 meas.). All W form R hand star in center and move CW, giving L hand to M on R of original position when she reaches him, drops R hand and makes one turn CCW with him, chain on to own partner with R hand, making one turn CW (8 meas.). Each M now does as W did but moves to his R in front of his partner, behind and around W on R, back and behind his own partner and into position (8 meas.). All M form R hand star in center and move around CW, giving L hand to W on R of his original, drop R hand, make one turn CCW with this W, and chain back giving R hand to own partner, making one turn CW (8 meas.).
 - d. Clap and Tramp (16 meas.) All in position, beat palms together in time with music: clap--clap (1 meas.) clap-clap-clap (1 meas.). Now tramp with R ft in same rhythm as previous claps (2 meas.). Partners change position using one sidestep, W moving to L, M to R passing behind W (4 meas.). Repeat clap and tramp (4 meas.). Sidestep back to place, M passing in front of W (4 meas.)
3. First Figure (16 meas. x 4) 1st couple join R hands, face one another and sidestep twd 3rd couple and back, then turn once in place (8 meas.). 1st M takes L hand of W on L and makes one turn CCW while 1st W takes L hand of M on R and makes one turn CCW; then 1st couple join R hands and make one turn in place (8 meas.). 3rd, 2nd, and 4th couples do figure in that order.
Repeat Body of Dance (#2)
4. Second Figure (24 meas. x 4) 1st couple advance to opposite couple (inside hands joined), pass through between 3rd couple and W moves around 3rd M, M moves around 3rd W (4 meas.). All four make a R hand star (4 meas.). Release hands, 3rd couple make one turn CW in position with R hands joined; 1st couple make one turn CW while moving back toward position (4 meas.). M advance passing R shoulders, give L hand to opposite W and make one turn CCW. Advance back to partner give R hand to her and make one turn CW (4 meas.). 1st and 3rd couples dance around one another, couples rotating CW while moving around the other couple CCW (8 meas.). 3rd, 2nd, and 4th couples do this figure in that order.
Repeat Body of Dance (#2)
5. Third Figure (32 meas.) 1st and 3rd W chain as in Four Hand Reel including swing around as at end of 2nd figure above (16 meas.). 2nd and 4th W do the same (16 meas.).
Repeat Body of Dance (#2) (at discretion of dancers)

CADHP AN GUIL AIRD (continued)

6. The Finish (32 meas.) All join hands in circle, advance to center and retire twice (8 meas.), sidestep to R and back (8 meas.), advance and retire twice (8 meas.), sidestep to L and back (8 meas.).
7. Lead Around - (Same as #1 at beginning of dance.)

-- presented by Una O'Farrell

IONNSAI NA L-INNSE
(Irish)

Pronounced: OON-see nuh HEEN-shuh

Music: Music of Ireland Record M 4001A or any reel listed for Waves of Tory.

Columbia 33521F "Siege of Ennis"

Formation: 4 couples, couples 1 and 2 in one line facing couples 3 and 4 in opposite line.

1. Advance and Retire (8 meas.) Couples 1 and 2 holding hands in line and couples 3 and 4 in opposite line, advance and retire twice.
2. Couples Sidestep (8 meas.) With crossed hands joined in couples, couple 1 sidestep to L in front of couple 2 who at the same time sidestep to R, using a 7 and two 3's. Couples 3 and 4 do same thing at same time (4 meas.). Couple 1 returns to position sidestepping behind couple 2, while couples 2, 3 and 4 also return to position with a 7 and two 3's (4 meas.).
3. Star and Swing (8 meas) Inner 4 (M1, W2, M3, W4) join R hands in center and move CW, using promenade step, for 4 meas, and back with L hand star CCW into position again, 4 meas. At same time outside 4 (W1, M4, M2 and W3) swing in couples, using swing #2 (8 meas).
4. Advance and Through (8 meas) All back in position, join hands as at start, advance and retire once (4 meas). Advance again and couples 3 and 4 pass individually under raised hands of couples 1 and 2, passing to R of opposite person. Meet next group to repeat dance (4 meas).

-- presented by Una O'Farrell

FALLAI LIMNIGHE
(Irish)

Pronounced: FAH-lee LIM-nee

Music: Rex 15008A (Pipes), Columbia 33521-F "Siege of Ennis" (excellent) or any reels listed for Waves of Tory.

Formation: In sets of two couples around the room, each couple facing another couple (as in Sicilian Circle).

1. Advance and Retire (8 meas)
Advance and retire with promenade step (4 meas). Repeat (4 meas.)
2. Sidestep (8 meas)
W sidestep with a seven to opposite W's place, passing face to face and with L shoulder leading. As they face the set again, they do two threes in place (4 meas). Then M sidestep across same way, but lead with R shoulder (4 meas).
3. Sidestep Away (8 meas)
M holding R hand of opposite W sidestep to M's L and back (using a 7 and two 3's).
4. Swing Around (8 meas)
Original partners swing around with three's; dancers rotate CW while progressing CCW around opposite couple. At end of swing they turn their backs to original couple and so face a new couple from next group, ready to repeat the dance.

-- presented by Una O'Farrell

Read LET'S DANCE for news about Folk and Square dancers and
for Research Committee-tested dance descriptions.

KOLO STEPS

Most of the steps used in kolos are described with the dances in which they are used. However, at least three need special attention and practice and they are described here by themselves. These steps sometimes are a complete kolo in themselves. They do not have names in the native language, therefore we use suggestive names to designate the steps.

KOLO PAS-DE-BASQUE or Kokonješte step, resembles more the Slavic polka step than the pas-de-basque of other lands. It is hoppy, usually done in place or danced bkwd as in the Kokonješte kolos.

count "and" - Lift, or hop lightly on the L ft for impetus.

count "one" - Step, or leap onto R ft in place.

count "and" - Step on L ft next to, or in front of R ft (Important: L ft does NOT cross R ft).

count "two" - Step on R ft in place.

The above is the step to the R; repeat, reversing footwork, to do it to the L. It is usually done in series of 3 times (R,L,R, L,R,L, R,L,R, then reverse) preceded by 2 low leaps in the same direction. PRACTICE: Any Kokonješte kolo.

HEEL-TOE STEP or "Hop-Step-Step" the so-called "Lame Duck" step which ends Seljančica kolo really should have no "heel-toe" work, but:

count "one" - Lift, or hop on L ft (barely raising it off floor), at same time placing R ft fwd on floor. This becomes "lift L, tap R."

count "and" - Step on R ft in LOD (tap R).

count "two" - Step on L ft in LOD; this is a heavier and bigger step, stepping beyond R ft.

count "and" - Pause.

The above is the step to the R; it is usually done in series of 4 or 8 times, then repeated in the opposite direction. The last step of a series is a change step: 2 hops on both feet. To learn, use Djevojačko Kolo for a starter, tho' the actual dance does not call for that step. To accalerate, use Milica Kolo.

BASIC-KOLO STEP is probably the most common and picturesque of all footwork. It evolved from a simple "step, close, step, close" but is now done:

Meas. 1

count "one" - Hop (or lift) on L ft (barely raising it off floor), at the same time placing R ft on floor.

count "and" - Step on R ft. This is a second tap, and a quiver or bounce should be felt.

count "two" - Quickly step on the L ft behind the R ft.

count "and" - Pause.

Meas. 2

count "one" - Bring the R ft next to L ft, using a small leap to the R (this will seem like a hop).

count "two" - Hop on the R ft in place, L ft free.

Meas. 3-4 - Repeat meas. 1-2 to the L, reversing footwork.

A double hop is felt at the end of the step; you will note that the kolo step above is identical to the "heel-toe" step, except that the hops at the end give it a second measure; also in the basic-kolo step the L ft is thrust in back instead of fwd.

Important: The step should be done as much up and down as it is sideways, in other words, it should be done in place. Improvisations add to the step.

-- John Filcich

KOKONJEŠTE

Music: Sonart 2024 or Balkan 545.

Pronounced: Koh-koh-NYESH-teh (also spelled Kukunješte, Kokonješće)

Formation: "Open kolo," leader at right end.

The Kokonješte kolos are native to Old Serbia. Characteristic of these dances is the quick series of three steps each preceded by two leaps. There are many variations and melodies, many named after the locale of origin. The following is the simplest of the Kokonješte family.

PART I (Passive, or resting)

Meas.

- 1-4 Step on R ft R. step L across R, step R, close L to R, step L, close R to L, step R, close L to R. (This is the walking counterpart to Part II.)
- 5-8 Repeat meas. 1-4 to the L, reversing footwork.
- 9-12 Repeat meas. 1-4.

PART II (Active) (See description of kokonješte step, p. 19.)

- 13 Take a low leap diagonally fwd on R ft; continuing in LOD, take a low leap fwd on L ft.
 - 14 Kokonješte step: Step R L R in quick succession.
 - 15 Repeat kokonješte step to L: L R L.
 - 16 Repeat kokonješte step to R: R L R.
 - 17-20 Repeat meas. 13-16 to the L, reversing footwork.
 - 21-24 Repeat meas. 13-16 (to the R).
 - 25-28 Repeat meas. 13-16 to the L, reversing footwork.
 - 29-44 Repeat meas. 13-28 (done 8 times, 4 R, 4 L - each taking 4 meas).
- Because Part I is done three times (odd number), Part II will alternate directions R and L. In the kokonješte step, it is customary to dance the "leaps" towards the center of the circle, the series of quick steps somewhat backwards. In all cases the steps are kept very small.

-- presented by John Filcich

BRISEADH NA CARRAIGE

(Irish)

Pronounced: BRISH-a nuh CAR-ri-guh

Music: "Haste to the Wedding" as on Columbia 33508-F or Celtic Cl-1002.

Formation: In sets of two couples around the room, each couple facing another couple (as in Sicilian Circle).

- 1. Circle and Star (16 meas) Join hands to form circle of 4 dancers and circle L with a seven, ending with a jig step, then circle back to R with a seven plus a jig step (8 meas).
Star: All join R hands in center and move around CW with 4 threes, then change to L hand and move back CCW with 4 threes (8 meas).
- 2. Dos-a-dos; Clap and Swing (16 meas)
 - a. All do a shoulder dos-a-dos with opposite person, passing R shoulders on way over (W going between opposite couple) with two 3's, and back up to place with two 3's (4 meas).
 - b. Face partner, clap 1, 2 (1 meas). Take partner's R hand and make one turn CW around partner (3 meas).
 - c. Repeat dos-a-dos of (a), but passing L shoulders on way over, M going between opposite couple (4 meas).
 - d. Clap, as in (b), (1 meas). Then partners join R hands and move CCW to opposite couple's place while rotating CW once, ending with backs to other couple, facing new couple to repeat the dance (3 meas).

-- presented by Una O'Farrell

BOKOKO KOL 2

Music: Slav-Art 101 (Roko's or Roy's Kolo)
Formation: Open kolo, leader at the right end.

PART I (Radikalka step)

Meas.

- 1 All facing R, step-hop on R ft (ct. 1, and). Continuing, step-hop on L ft (ct. 2, and).
- 2 Step on R, L, R, turning body to face center.
- 3 Step on L ft and hop lightly on it while swinging R ft in back of it (ct. 1, &)
Step on R ft and hop lightly on it while swinging L ft in back of it (ct. 2, &)
- 4 Take 3 fast walking steps sdwd to L, ending with a light hop on L ft, ready to start step over.
- 5-16 Repeat above meas. 1-4 three times, making four in all.

PART II (Walking and Clapping)

- 17 Facing center of circle, step on R ft, walking twd center of circle (ct. 1, &)
Continuing, step on L ft walking in (ct. 2, and).
- 18 With joined hands swung inward step on R, L, R.
- 19 Step on L ft, walking bkwd away from center (ct. 1, and). Continuing, step on R behind L (ct. 2, and).
- 20 Step on L, R, L, hands now held straight down.
- 21-23 Same as in meas. 17-19.
- 24 Step L, R, L, and clap hands three times.
- 25-32 Repeat meas. 17-24.

Small, light steps are characteristic of the dance. Only a little progress is made in Part I, Part II being danced in and out of the center.

-- presented by John Filcich

MAKEDONKA

Macedonia is divided between Yugoslavia, Bulgaria, and Greece, tho' the Macedonians themselves are a nationality with a distinct culture of their own. Their dances are mostly in slow tempo and resemble Greek horros more than Serbian kolos. The Macedonians call their circle dances, "oro." This dance resembles the Greek syrto both in music, steps, and style. In their book, NARODNE IGRE, volume IV, the Jankovich sisters describe the SIRTO as native to the Lake Ohrid region of Yugoslav Macedonia and having 8 measures to the dance as against 4 of the Greek dance. This particular recording, however, and to some extent, the dance, might be considered a Serbian interpretation of a Macedonian dance, the orchestra being tamburitza instead of "chalgie."

Music: Balkan 547.

Pronounced: Mah-keh-DOHN-kah.

Formation: While the hands are held at shoulder height in the Macedonian oro, here the hands are held low in U. S. circles.

Meas. (Count: long-short-short, long-short-short)

- 1 Step on R ft to the R (long), step L behind R (short), step R to R (short).
- 2 Step L in front of R (long), step R to R (short), step L in front of R (short).
- 3 Step R fwd (towards center of circle, body facing in) (long), step L fwd and at the same time take weight off R ft, bending knee slightly (short). Step on R ft in place (short).
- 4 Step on L ft bkwd (long), step to R with R ft (short), step on L ft in front of R (short).

-- presented by John Filcich

MILANOVO KOLO

Music: Stanchel 1011-B

Pronounced: MEE-lah-noh-woh (Milan's or Emil's Kolo)

Formation: Open kolo, leader at the right end.

PART I

Meas.

- 1 Step on R ft diagonally fwd and hop on it.
- 2 Continuing, step on L ft fwd and hop on it.
- 3 Moving diagonally bkwd to the R, step on R ft and step on L ft in back of R ft
- 4 Step on R ft in back of (or next to) L ft, and bring L ft next to R ft, raising L ft off floor.
- 5-8 Repeat meas. 1-4 to the L, reversing footwork.
In meas. 1-2 and 5-6 hands are extended twd center of the circle; for 3-4 and 7-8 they are brought down. Hands are down for all of Part II.

PART II

- 9 Place R ft in front of L ft, the L knee bending slightly so that L ft is barely raised. Step on L ft in place.
- 10 Bring R ft to place next to L ft. Hop on R ft in place.
- 11 Step on L ft in front of R ft, R knee bending slightly so that the R ft is raised slightly. Step on R ft in place (meas. 11 & 12 move fwd).
- 12 Bring the L ft to place next to R ft. Hop on L ft in place.
- 13 Step on R ft in back of L ft (moving back). Draw L ft bkwd to be crossed in front of R.
- 14 Step back on R ft; hop on R ft.
- 15 Step on L ft in back of R ft (moving back). Draw R ft bkwd to be crossed in front of L ft.
- 16 Step back on L ft; hop on L ft.

-- presented by John Filcich

SELJANČICA

Seljančica is by far the most common and popular of the kolos, both in Yugoslavian and American folk dance groups. There are many different verses sung while it is danced. In one locale it is called LJAKČKO (JOPEH-koh) KOLO, (STUDENT'S KOLO), since the accompanying words sing about the students who "are devilish, but their professors are worse" and warns the girls accordingly. The version described here is the original.

Music: Sonart 2021 or Balkan 551.

Pronounced: Sell-YAHN-chee-tza (Village Girl or Village Kolo)

PART I

Meas.

- 1-2 Step R with R ft, step L in back of R (sometimes done crossing in front instead). Step on R ft R and close L ft to R. (Also done using hopping steps, the second meas. being two hops on R ft, L free.)
- 3-4 Repeat meas. 1-2 to the L, reversing footwork.
- 5-6 Repeat meas. 1-4.

PART II (repeating)

- 9-10 Step on R ft, close L ft; step on L, close R.
- 11-12 Repeat 9-10 (avoid high step-swings, stamps or hops here).

PART III

- 13-16 Bodies turned to R, take 7 small running steps to R starting with R ft. Turn center on the 8th step.
- 17-20 Bodies turned to L, take 7 small running steps to L, starting with L ft. Turn center on 8th step.

-- presented by John Filcich

FDC-54-22

KOZACHKO KOLO
(Cossack's Kolo)

Music: Balkan 551.

Pronounced: Koh-ZOTCH-koh

Formation: Usual open kolo, leader at right end.

This is a kolo version of the Ukrainian Hopak, or Kozatski, the Cossack's Dance from which it got its title. The "verovotchka" step is the one most commonly used and it is described here. This kolo is one of the most popular with ethnic Yugoslav groups in America.

PART I (Ukrainian verovotchka step)

Meas.

- 1 All facing center, step on R ft in back of L ft; chug R ft fwd, at the same time, step on L ft in back of R ft.
- 2 Chug L ft fwd at the same time step on R ft in back of L ft; step on L ft in place, step on R ft in place.
- 3 Chug R ft fwd, at same time step on L ft in back of R ft; step on R ft in place, step on L ft in place.
- 4 Chug L ft fwd, at same time step on R ft in back of L ft; step on L ft in place, step on R ft in place.
- 5-8 Repeat above, reversing footwork, starting with L ft, etc.

PART II

- 9-12 All turning bodies to face R, take 4 "polka" steps to R, starting R ft.
- 13-16 All turning bodies to face L, take 4 "polka" steps to L, also starting R ft.

VARIATIONS: (for Part I)

Do verovotchka step as described in meas. 1-2 four times: R,L,R,L.
Suggested step for W: Hop onto R ft in place, hop onto L ft in place (1st meas.), step RLR, LRL, RLR. Repeat, starting with hop onto L ft. This also has a short form: Hop R, hop L, RLR; hop L, hop R, LRL and repeat.

VARIATIONS: (for Part II)

Four polka steps fwd in LOD facing R and then four polka steps bkwd to L, but still facing R.

Two polka steps fwd in LOD. hop on R, hop on L, RLR in place. Turn to face opposite direction and repeat to L, changing footwork.

-- presented by John Filcich

MARICE KOLO

Music: Stanchel 1023.

Pronounced: MAH-rih-tse

Formation: Usual open kolo, leader at right end.

PART I

Meas.

- 1-2 All facing center and moving to the R, take 7 steps thus: Step R diagonally in front, step L in back of R, step R, etc. (R,L,R,L,R,L,R.); each step has equal weight.
- 3-4 Step R ft R, L ft in front of R, step R ft R; then step L ft L, R ft in front of L, L ft L (these are modified pas-de-basque steps, but feet do not cross).
- 5-8 Repeat above, moving to the L and reversing footwork.

PART II

- 9 Still facing center, leap onto the R ft to R side. Leap onto L ft behind and to the R of the R ft.
- 10 Step R,L,R in place.
- 11 Step L,R,L in place.
- 12 Step R,L,R in place.
- 13-16 Repeat footwork of meas. 9-12 to the L, reversing footwork.

-- presented by John Filcich

MAKEDONSKO DEVOJAČKO KOLO
(Macedonian Maidens' Kolo)

Music: Stachel 1022.

Pronounced: Mah-keh-DOWN-sko Deh-voh-YOTCH-ko

The "Girls' Kolo" is danced throughout Serbia and Macedonia, tho' not confined to women's participation only. This particular recording, because of its speed, even phrasing by fours (which the Macedonians dislike), and especially the use of the tamburitzas makes it a more Serbian than Macedonian version of the dance. The Macedonians did not mix readily in the kolos, each sex often dancing separately. Therefore the suggested formation would be two broken kolo circles, the men in the outer circle surrounding the women's kolo. The hands are joined, but held at shoulder height or higher.

Meas.

- 1 Step-hop on R ft in LOD, facing R (ct. 1, and) (becomes a skipping step as kolo is accelerated). Continuing, step-hop on L ft in LOD.
- 2 Step on R, L, R, turning body to face center of circle.
- 3 Step on L ft directly bkws (ct. 1, and). Step on R ft behind L ft (ct. 2, and)
- 4 Step on L, R, L.

-- presented by John Filcich

DRMEŠ

The Drmeš is the native folk dance of Croatia--a partner dance of many routines and variations done in couple formation, in threes, fours, and quadrilles, which makes it one of the most colorful dances of Yugoslavia. Every locale seems to have its own music for the dance, and the steps vary from village to village. The National Dance Ensemble of Croatia has fit many of these steps and variations into beautiful choreographies to go with the equally colorful peasant costumes, all of which brings great acclaim wherever the group performs. Described here are several routines, depending on the number of dancers. If the group is large enough, more than one method can be used, since in its native state the Drmeš is done in free style.

Music: Balkan 506-B is suitable for all routines.

Pronounced: DURR-mesh (Shake Dance)

Basic Drmeš Step (simplified) for Part I of any routine:

Meas.

- 1 All hop on R ft (ct. 1, and or "down, and").
- 2 All hop on L ft (ct. 1, and or "down, and").
- 3 All step R, L, R.
- 4 All hop lightly on R ft. Pausa.
- 5-8 Repeat meas. 1-4, reversing footwork and starting with L hop.
- 9-16 Repeat all of the above, meas. 1-8.

The translation of Drmeš is "shake" and that is just what the step is designed to produce. There are many variations of this step, some very intricate, but all have the same rhythm and produce the same bounce. The body is held proud and erect, and the steps can be done without the feet being raised off the floor. The women customarily "show off."

-- presented by John Filcich

COUPLE DRMEŠ

PART I

- A. In shoulder-waist position couple dances meas. 1-16 as described. M may shift W slightly to his R and L.
- B. In extended arm position: M's R arm is held straight resting on W's R shoulder while her R arm is held adjacent to M's extended arm and resting on his R shoulder. Free hands are held bent in back (as leader's in kolos). L hands are used for meas. 9-16. Couple may move in a semi-circle either way, but with very small steps.
- C. Couple stands apart 3 or 4 feet, hands on hips (M's may be clasped in back, but not low); there is more freedom for individuality here, both showing-off in femininity and masculinity.

PART II

M places W slightly on his R and in shoulder-waist position couple turns CW with 8 czardas turn steps. Actually only 6 are done, the 7th and 8th meas. being used for the change step: Step R, L, R, hold, and turning to the L for repetition (meas. 25-32) to the L, ending with a step L, R, L - but don't stamp.
-- presented by John Filcich

DRMES FOR THREES

Formation: One M, two W. W stand side-by-side facing M. M's R hand is on the L hip of the W on his R, his L hand is on the R hip of the W on his L. W's inside hands are on the M's nearest shoulder (L W's L hand on his L shoulder). Sets may be scattered about the floor, but dance is stationary.

PART I In formation as described the set does 16 drmeš steps, all starting with the R ft. M may switch the position of the W on meas. 8: Pass the W on the R in front of the W on the L and place "R" W at L shoulder, and turn body about $\frac{1}{4}$ turn so that original "L" W now assumes position at R shoulder; dance back into place. M may switch back on meas. 12.

PART II (Meas. 17-24) All releasing hold, M turns with "R" W in shoulder-waist position 8 czardas turn steps CW. The 7th and 8th steps are change steps: R, L, R in place (do not stamp). Then (meas. 25-32) M turns to "L" W and repeats the 8 czardas turns with her (ending with L, R, L and preparing to assume the position for the drmeš step for Part I). While W is dancing with one W, the free W does the drmeš step of Part I in place (no turning), hands on hips, in a nonchalant manner since supposedly, for the moment, the other W is preferred. There is nothing to prohibit the M from dancing with the same W in both directions, but being a good sport he will make it up next time.

VARIATION All three join hands behind backs forming a small, tight circle (hands are joined with one person removed). All cross R ft over L (ct. 1) and CW continue with L, R, L, R, L, R, L, R, L, R, L, R, L, R, L, R, L. R ft is kept almost stationary. Repeat (meas. 25-32) in the opposite direction, or for variety, set may revolve all 16 meas. in one direction.

— presented by John Filcich

DRMEŠ FOR FOURS

Formation: Two M standing facing across from each other with partners at R side also standing facing across. M's hands are joined behind W's backs, W's hands are laid loosely on M's nearest shoulders.

PART I Set dances drmeš step as described; the M may switch W on the 8th measure (also 4th or 12th) so that the W pass L shoulders.

VARIATION: Couples may do Part I in "couple" position then join into set for Part II.

PART II All bringing hands down and crossing them in front (L hand over, R hand under) the set dances CW with 16 modified czardas-turn steps to 8 meas. of music, then swing L ft over and repeat CCW. Or set may dance all 16 meas. CW for variety.

VARIATION: Each M dances with his partner R and L as in the Couple Drmeš, ending with the W on his R.

VARIATION: Each M dances with his partner CW, then with the W CCW, ending with her on his L and resuming positions for Part I.

(An interesting routine can be developed using the "circle" and one of the variations alternately.)

-- presented by John Filcich

DRMEŠ CIRCLE

Formation: This is an interesting progressive drmeš, excellent for group dancing and colorful enough for exhibiting. Close one large circle consisting of couples, the W on the M's R. The hand positions are identical to the formation for Drmeš for Fours, the M's hands joined behind the W's backs, the W's hands on the M's nearest shoulders. The M are erect, their hands supporting the W.

PART I Entire circle dances the basic drmeš step as described.

PART II All bringing hands down and crossing them in front of the dancers on both sides, join hands with the persons next to the neighbor on each side (or holding the hand of one person removed, as in Part II of Drmeš for Fours). L hand is over, R hand is under. The entire set dances CW (to the L) with 16 modified czardas steps becoming smooth gallop steps as speed increases, all to 8 meas. of music. Then all swing L ft over to the R and repeat the 16 steps CCW.

PART I Is done again as described.

PART II Second figure for Part II. M dances 8 drmeš steps with his partner CW, the 7th and 8th meas. being the changing step: Step R, L, R, but do not stamp. Turning to the L, the couple repeats 8 czardas steps ending with a L, R, L. M retains W (his partner up to this point) on his L, and the next W from his R progresses to become his partner.

-- presented by John Filcich

DRMEŠ (Exhibition)

Music: Balkan 506

Formation: Couples forming a circle; shoulder-waist position. M stand alternately facing center and out.

This is a medley of favorite drmeš figures and variations, any of which are used in their native state as the complete dance repeated continuously. The following sequences are arbitrary and the dance suitable for demonstrations.

Fig. I

- A. Couples in shoulder-waist position do drmeš step as described for "Couple Drmeš".
- B. Czardas turn as described for "Couple Drmeš".

Fig. II

- A. Two couples unite in formation for "Drmeš for Fours". (One M facing center and one M facing out from original formation.) Set does four drmeš steps.
- B. Each couple does czardas turn as described for "Couple Drmeš".

Fig. III

- A. Same couples again unite and do four drmeš steps.
- B. In same position all cross R ft in front of L and do 8 running czardas steps to the L, swing L ft across R and do 8 similar steps to the R.

Fig. IV

- A. All couples join to form one large circle, all facing center. M join hands behind W's backs, W place hands on M's shoulders. All do four drmeš steps.
- B. Czardas turn as described for "Couple Drmeš".

Fig. V

- A. Formation returns to one large circle and does 4 drmeš steps.
- B. All bringing hands down and crossing them in front (L hand over, R hand under), the set dances CW with 16 modified czardas turn steps to 8 meas. of music, then swinging L ft over, repeat to the R. (Hands are joined with the second person, not neighbor.)

Fig. VI

- A. Couples facing each other, R hands on each other's shoulders, do slow basic drmeš step almost in place four times.
- B. In same position, both cross R ft in front of L and revolve, using 8 czardas steps CW and 8 CCW.

Fig. VII

- A. W form small circle in the center, hands on each other's shoulders, M form large circle around them, hands joined and held outstretched. All do four drmeš steps in this formation.
- B. M move to the L with 8 modified czardas steps, W to the R. Reverse directions so that M move R and W move L.

Fig. VIII

- A. M remain facing center, W turn to face the M. All drop hands, W place them on hips, M behind backs, and all do the drmeš step in solo position, each in front of own partner.
- B. M join hands in outer circle, W in inner circle facing M. All cross R ft in front of L to do running czardas step to own L and R. (Two circles will be going in opposite directions.)

Fig. IX

- A. Formation calls for one circle, M facing in, W out (each W stands to the R of her partner). M's hands are on the hips of the W on either side of each M, and each W's hands are on the nearest shoulder of the M on either side of her. All do four drmeš steps in place in this formation.
- B. Each M turns with his partner CW and CCW as in the "Couple Drmeš". To end, M swing W towards center of the circle and walk five steps away. M then quickly reverse, rush towards partner and rush off with her to exit.

-- presented by John Filcich

TAMBURITZA POLKA

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

Pronounced: TOM-boo-ree-tsa

Formation: Couples forming a complete circle, W on M's R.

The tamburitza (native spelling, tamburica) is the general name of the instruments commonly heard in Yugoslav music. This dance was composed by John Filcich to fit the three patterns of the record from which it takes its name. The dance is a lively mixer, and is not to be attributed to any particular nationality, tho' the polka is essentially Slavic.

PART I

Meas.

- 1-8 All take 8 polka steps to the R in closed circle, beginning with R ft. (Use a running polka step, each step equidistant, and close to the floor.)
- 9-16 All take 3 polka steps to the L, also beginning with the R ft (swinging it over inside to start the step).

PART II

- 17-32 In shoulder-waist position couple does 16 polka steps around the circle CCW. Polka step does not start with a hop-up, but: Hop onto R ft to side (almost a leap sdwd), bring L ft to R ft (or in back of it), step on R ft in place (described for M).

PART III

- 33-40 M moves his hands to W's shoulders and couple does 16 conventional buzz-steps CW, completing 4 or 5 turns. On the 16th step M may stamp twice instead, but very rapidly to prepare for the step in the opposite direction (stamp first on L, then R ft).
- 41-48 Repeat 16 buzz-steps CCW; M may end with two stamps (R, L) similar to meas. 40 to end dance.
- The M places W on his L and the dance continues.

-- presented by John Filcich

CLAP & TURN

(Slovenian "Pok-Šotič" Dance)

Music: Continental 420-A - Clap and Turn.

Formation: Couple dance.

PART I

Meas.

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

PART II

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

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

-- presented by John Filcich

LA BAMBA

A Hupango from Vera Cruz, Mexico

Source: Mexican Dances by Riveroll's Art Gallery, Mexico City.

Record: Imperial 1083, Columbia 12274-F

Formation: Dances stand in two lines partners facing each other. According to the whim of the couples they may change places, dance in place, or the M follows his partner. When dancing each in his place they always face each other. The dance is usually done upon a wooden platform in order to increase the volume and the clarity of the stamping steps.

Steps: Description of 4 La Bamba steps follows the order and length of each being determined purely by the preference of the individual dancer. The dancers stand erect, the movement of the hips is almost imperceptible in contrast to the rapid and precise movement of the feet. W's steps are nearly always the same as the M's. M may have his hands in his pants pockets so that he may thus lift his trousers enough to show off the expert movement of his ft.

Step I - RF crossed over L in front lifting it slightly (ct 1-2). Take 3 steps starting with R and finish by lifting the L ft & crossing it in front of R (ct 3-4)

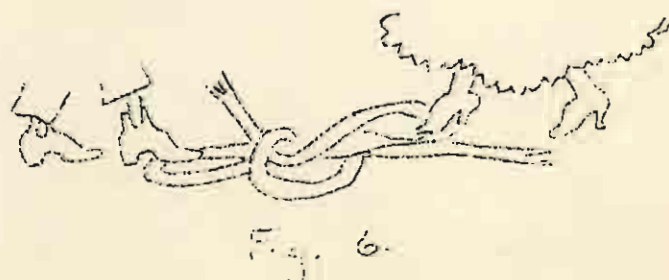
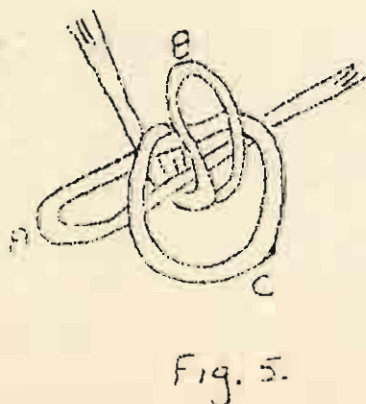
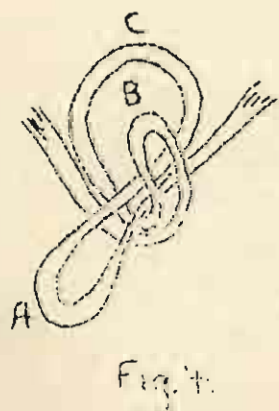
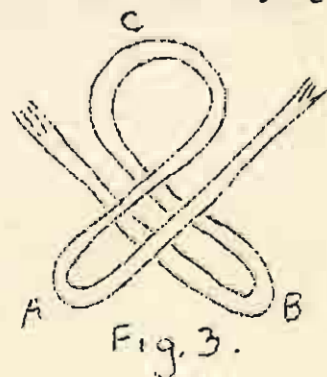
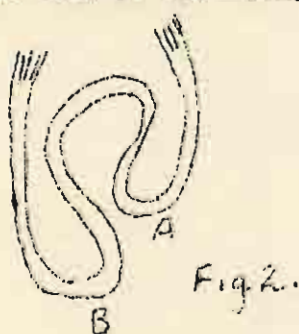
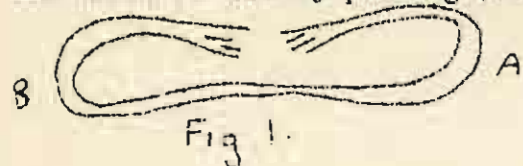
Step II- El Picado - Jump on L ft, lifting R ft and bending R knee slightly (ct 1). Strike floor with R heel (ct 2) and immediately move fwd with same foot to alternate the step.

Step III El Taconeo - Counts 1-2 same as El Picado. Strike heel 3 times in succession moving fwd to alternate the movement. (ct 3-4)

Step IV- With feet together and knees slightly bent give a small jump obliquely fwd to R then back to place (ct 1). Alternate obliquely fwd to L and back to place (ct 2). Repeat cts 1-2 (cts 3-4). In place alternately place feet in back of each other close to the floor, wt on toes, similar to a skip(5678).

Tying a bow with the feet - After having performed a few of the above steps, the M unwinds his long narrow faja or sash and without missing a step he gives one end of the sash out full length and lay it upon the floor. Then W dances the length of the sash hopping back and forth across it, while the M dances in place. Then M takes his turn in hopping over the sash. Immediately each dancer using his toes while continuing the various dance steps pushes and pulls the sash into position as diagrammed.

To tighten the knot loops A and B are pulled with the feet. The girl then kicks the sash so that her partner catches it, and together they hold it up in their hands while dancing to exhibit the bow successfully tied. The dance ends with untying the bow which is done by pulling out the ends of the sash.



FANDANGO ESPAÑA
(Spanish)

Source: Research by Grace Perryman

Music: London 182 - España

Formation: Couples in lines facing partner about four feet apart.

Pattern: (castanet routine is written directly over the step when it occurs)

Meas. Introduction:

1-16 ct. 1 - both, ct. 2 - left, ct. 3 - roll, repeated throughout. Swaying in place or pas de basque steps used as an entrance.

I. All start R ft both hands overhead.

both left roll both hold

1-2 Partners change place step R, step L, step R, stamp L, hold 2 cts (turn to own L and face partner in passing, L arm circles back and returns to overhead position).

both left roll same

3-4 Step R to R, step L beside R, step R in place, repeat starting L (both hands overhead).

5-8 Repeat meas. 1-4 returning to original place.

9-16 Repeat meas. 1-8.

II.

both left roll same

1-2 Step R to R, step L beside R, step R in place, repeat starting L (both hands overhead).

both both

3-4 Step R to R, draw L to R, stamp L beside R turning 1/4 CW (L arm circles down to side and returns overhead on stamp at which point partners are back to bk).

5-8 Repeat meas. 1-4 starting L and turning 1/4 CW on stamp to finish facing partner in partner's original position.

9-16 Repeat all with identical steps to finish in original position.

III.

both left roll both hold

1-2 Step R to R, close L to R, step R to R, stamp L beside R, hold 2 cts (R arm overhead and L arm curved in front of body).

both left roll

3 Step diagonally fwd L (L shoulders adjacent), step R beside L, step L in place (curve R arm, which remains over head, toward partner).

both left roll

4 Step diagonally bkwd R (to place), step L beside R, step R in place,

5-8 Repeat meas. 1-4 starting L, bringing L arm overhead and R arm in front, and bringing R shoulders adjacent on meas. 7.

9-16 Joining R hands with partner execute 8 waltz steps moving diagonally fwd on R and back on L, moving together and away from partner like the spokes of a wheel and turning once CW (L hand is on hip, no castanets).

17-32 Repeat meas. 1-16 with identical steps.

Repeat step I, II, III.

Break - pas de basque to R and to L in place (both, left, roll - 2 times).

Repeat step I, II, and III for 16 meas. only.

Finale - join L hand with partner under joined R hands and spin around together.

-- presented by Grace Perryman

EL MAS BONITO PIE (The Prettiest Foot)
A Jota from Saragossa Region, Spain

Source: From the book, Dance Treasure, (soon to be published). Virgil Morton, the author, must be given credit for the original research and notation each time it is copied.

Music: Imperial #1016 (1 meas. introduction)
Decca #2165 (identical to Imperial but difficult to obtain)

Tempo: 6/8 time. Count 1,2,3,4,5,6 per measure.

Arm positions: Both arms are held in a strong curve, slightly above head level. Dancers snap fingers or play castanets to the rhythm.
Sample routine for castanets written for each step.

Formation: In a large group couples will stand in a double circle, M on inside, W on outside. In small groups, couples may dance independently spaced at random in dancing area.

Step 1 PAS DE BASQUE -- Both start R ft progressing in CCW direction.
8 meas. Turn to face partner on last meas. holding last 2 cts. (Pas de basque:
16 se- leap onto R ft diag. R-front with an outward circular movement, ct. 1;
quences cross L ft diag. fwd to R and place weight on heel, ct. 2; step R ft in
back of L, ct. 3; Repeat all beginning to L side, cts. 4,5,6.)
castanets - 1 - both; 2 - left; 3 - roll; 4 - both; 5 - left; 6 - roll; repeat 7
times.

Step 2 GRAND JOTA -- Both start R ft in front moving in small semi-circle. (Grand
8 meas. Jota: Begin with R ft in front of L ft (5th pos.) with both feet well
8 seq. turned out and knees bent out to side, ct. 1; jump feet springing into air,
ct. 2; extend R leg to side and land on L ft, ct. 3; cross R ft in back of
L and place weight on it, ct. 4; step to L side with L ft, ct. 5; cross R
ft in front of L and place weight on it, ct. 6; quickly change L ft around
to front position, ct. 7, in preparation to repeating sequence with L ft in
front.)
castanets - 1 - both; 2 - left; 3 - roll; 4 - left; 5 - roll; 6 - both; rpt 7 times.

Step 3 DOUBLE JOTA -- Both start R ft in front, moving in a straight line away from
8 meas. partner on pas de bourree steps (side steps). (Double Jota: Cts. 1,2,3 are
4 seq. the same as in Grand Jota; repeat these cts. again bringing R ft in front,
cts. 4,5,6; next cts. 1,2,3 are the same as cts. 4,5,6 of the Grand Jota
except the steps should be longer; change back ft to front pos., ct. 4;
hold cts. 5,6 in place. Sequence alternates to other side.)
castanets - 1 - both; 2 - left; 3 - roll; 4 - both; 5 - left; 6 - roll) repeat three
1 - both; 2 - left; 3 - roll; 4 - both; 5,6 hold.) times

Step 4 MAZURKA -- Both start R, moving directly sdwd to own R. (Mazurka: step to
8 meas. R on R heel, ct. 1; step on L ft behind R, ct. 2; hop on L ft, ct. 3; re-
4 seq. peat twice more to R, cts. 4-9; make a three step turn to the R, cts. 10,
11, 12 (two meas.). Repeat sequence to L, to R, to L.)
castanets - 1 - both; 2 - left; 3 - roll; 4 - both; 5 - left; 6 - roll; repeat 7 times

Step 5 BONITO PIE -- Start with weight on R ft. Partners move slowly to own R,
16 meas. continually facing one another, timing their movement to make one complete
8 seq. circle. (Turn body so L shoulder and L ft are pointing diag. towards part-
ner. Turn L knee inward and point L toe on floor with heel upward, ct. 1;
hold, ct. 2; hop in place on R ft and at the same time point L heel in the
same spot as toe was pointing, ct. 3; quickly transfer weight from R to L ft
and at the same time point R toe diag. towards partner with heel upward, ct.
4; hold, ct. 5; hop in place on L ft and point R heel in place toe was
pointing, ct. 6. Facing partner directly change weight to R ft and kick L
ft fwd, ct. 1; change weight to L and kick R ft fwd, ct. 2; jump on both
feet in a stride (2nd) position with heels turned out, ct. 3; quickly close
both feet together, ct. 4; hold, cts. 5,6.)

EL MAS BONITO PIE - Jota (continued)

Repeat exactly moving slightly to the R with each step. Partners remain close and stepping into one another's place on "toe heel" step as they show off their Bonito Pie (Prettiest Foot).

castanets - 1 - both; 2 - hold; 3 - both; 4 - both; 5 - hold; 6 - both) repeat seven
1 - left; 2 - roll; 3 - both; 4 - both; 5,6 hold.) times

Interlude - Face R, bend both knees deeply (L knee near R heel) - 3 cts. R arm over
1 meas. head, L arm in front of chest. Repeat this facing L and reversing arm
positions, 3 cts.

castanets - 1 - both; 2 - left; 3 - roll; 4 - both; 5 - left; 6 - roll.

Repeat - Step 1: Partners remain facing after interlude and move in pattern of a figure 8, using pas de basque steps. Start R ft, pass L shoulders making circle to R, 8 steps; pass L shoulders again making circle to L, returning to original side facing partner.

Repeat - Steps 2,3,4,5, and interlude as before (castanets are the same).

Finale RIDING STEP - With R shoulder towards partner start with L ft. R arm is
8 meas. placed in front of partner's waist, but not touching it. L arm is curved
4 seq. high to L side. At end of fourth sequence step back to face partner and pose.

(Riding step: Step L, ct. 1; hop L, ct.2; step fwd R, ct. 3; step L, ct.4; hop L, ct. 5; step bkwd R, ct. 6; step L, ct. 1; hop L, ct. 2; step R beside L with slight stamp, ct. 3; stamp L in place, ct. 4; hold, cts. 5,6 transferring weight to R. Repeat sequence 3 times each time starting L. Move fwd with R sides together making about one complete revolution, ending on original side. Any characteristic Spanish stance on last 2 stamps.

castanets - 1 - both; 2 - left; 3 - roll; 4 - both; 5 - left; 6 - roll)repeat three
1 - both; 2 - left; 3 - roll; 4 - both; 5,6 hold.) times

-- presented by Grace Perryman

PLETYONKA (The Braid)

Russian Folk Dance Mixer

Source: Folk Dances of Different Nations - Chalif

Music: Can be danced to any regular phrased Russian polka. Stinson UK 26-B.

Formation: Double Circle, partners facing each other, W's backs to center.

Meas. Introduction - 8 meas. standing in formation.

Step I - hands on own hips, elbows turned well fwd.

1 Ct. 1 - hop on R and place L ft to side, heel turned up and toe turned in, turning body R looking over L shldr at partner. Ct. 2 - hop on R swing L leg diag fwd, toe turned out and facing partner.

2 Repeat meas. 1 starting "hop L."

3-4 Repeat meas. 1-2.

5-8 Hook R elbows with partner and turn CW with partner with 8 walking steps, turning $1\frac{1}{2}$ times to finish in a single circle, W facing out and M facing in and each hook L elbow with neighbor to L (when turning with partner keep head turned over R shoulder and look at partner).

Step II - circle of couples interlocked, all looking over L shoulder at neighbor (represents the "braid").

1-6 Travel CW in the circle with 6 small polka steps (turn body slightly so that all toes are pointing in LOD; do not attempt to polka sdwd).

7-8 Release R elbow and keeping L elbow hooked walk 4 steps turning CCW with neighbor (who is new partner) to finish to original position.

Repeat entire dance from beginning with new partner, and etc.

-- presented by Grace Perryman

SWISS CIRCLE MIXER

This popular mixer is the only folk-type of dance done at the Swiss dances held at the Swiss Park in Newark, California, where it was observed and learned. Joe Reichmuth's Swiss Orchestra which frequently plays there made the recording.

Music: Swiss Festival 1003.

Formation (for Part I): Two complete circles, the W on the inside circle, hands joined and held rather low, the M forming the outside circle, joined hands held just below shoulder level.

PART I

Meas.

- 1-16 The W moving to their R (CCW) and M moving to their L (CW), all walk briskly about 30 steps at the rate of two steps to the meas. The step is usually a shuffling walk. The M often use step-hops (on both feet at once) in unison and to the music.

PART II

- 17-32 At the change of the music the M each select a W within reach and dance 16 laendler steps in conventional ballroom style.
- 33-40 Couple releases hold. W turns 4 times under M's R arm using 8 laendler steps and dancing CW. The M dances along using small clog-like quick stamps in rapid succession. These may be any combination that the M may choose. A simple, but popular sequence is the following:
- Meas. 1 Step quickly on R ft, step quickly on L ft,
Step quickly on R ft, step with an accent on the L ft,
Pause.
- Meas. 2 Repeat meas. 1.
- Meas. 3 Repeat meas. 1.
- Meas. 4 Stamp heavier on the R ft, stamp heavier on the L ft,
Stamp heavier on the R ft.
- This sequence is done twice to the 8 meas. of music (twice on the record are heard other, more elaborate combinations).
- 41-48 M and W again take ballroom position for 8 laendler steps.

Music for Part I is heard again. Couples separate, the W going into the center, M circling on the outside for continuation of the dance.

-- presented by John Filcich

CIRCLE DEBKA

(Arabian--no partners)

Arabic dances are definitely Oriental, but the Horra is the link to the Balkan and thus to the European dance group. This Debka is one of the earliest of the Arabian Debkas to be added to the Israeli dance repertoire.

Music: Folkraft 1127 B

Formation: A circle, all facing center. Each places his hands on his neighbors' adjacent shoulders.

Meas.

- 1 Hop on L ft, place R heel fwd on floor (1), repeat (2).
- 2 Hop on R ft, place L heel fwd (1), repeat (2).
- 3 Step L ft to L (1), R ft behind L (2).
- 4 Hop on both feet slightly fwd toward center of circle (1), hop on both feet back to place (2).
- 5-8 Repeat the above again.
Continue dance as often as desired.

-- presented by Vyts Beliajus

FDC-54-25

IMPERIAL ROSENA
(Czechoslovakian)

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

Music: Imperial #1088 (two sides)

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

Part I 4 meas. Introduction - Stand in position described above.

Meas. I. Poloneza - (Czech)

- 1 Point R ft across in front of L (ct. 1), point to R side (ct. 2), bring ft together (without putting weight on R ft) (ct. 3).
- 2 Change places with three steps (R,L,R) and moving CW.
- 3-4 Repeat meas. 1-2 starting with L ft.
- 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 (step R to R, step L behind R, step R in place).
- 18 Waltz balance to the L.
- 19 Point R ft 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 or step R and close L to R.
- 21-24 Repeat meas. 17-20 starting with the L ft.
- 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. Polka-Pelka Vdolký - (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 R ft, point toe diagonally fwd, and draw back to other foot.
- 2 One polka step fwd.
- 3-4 Repeat meas. 1-2 starting with the L ft.
- 5-8 Repeat meas. 1-4 (cover 1/2 distance around the circle).
- 9-12 W takes 4 polka steps circling M CCW. M takes 4 polka steps in place.
- 13-16 Repeat meas. 1-4 (3/4 around the circle).
- 17-20 Repeat meas. 9-12.
- 21-24 Repeat meas. 1-4, back to original places.

III. Majeran - (Slovak) All hands joined in a single circle, move CW.

- 1-2 2 polka steps to the L, starting with the L ft.
- 3-4 W crosses in front of M moving to his L with 2 polka steps.
- 5-8 All join hands again and repeat meas. 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 meas. 1-20 returning to original partners.

IV. Odzemok - (Carpathian-Russian) Partners facing in a single circle;

- W's hand on hips, M's arms folded across chest. All honor on intro.
- 1-2 W takes 2 polka steps bkwd, starting L ft. M jumps to squat position and immediately comes to upright position with wt on L ft, 1 polka fwd.
 - 3-4 W takes 2 polkas turning CW while moving CCW. M takes 2 more polka following W, both moving 1/4 around circle.
 - 5-16 Repeat meas. 1-4 three more times returning to original position in square.
 - 1-16 Repeat all (move around circle twice in all).

Part II

- 1-2 Introduction - Stand in position described above.

V. Cervený Satecký - (Moravian) Partners side by side, facing in, inside hands joined. Music is 3/4 time.

IMPERIAL BESEDA (continued)

Meas.

- 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 back and face to face. Start outside foot.
- 9-10 Start with outside ft, two waltz steps toward center of circle, swinging inside hands fwd in a back to back position, then face to face.
- 11-16 Repeat meas. 3-8. On last meas. partners move side by side facing CCW in circle.
- 17 Partners in skating position, waltz balance to L.
- 18 Waltz balance to R.
- 19 W does a leap turn (tour jete) in front of M and across to L.
- 20 Balance to L.
- 21-24 Repeat meas. 17-20, starting to R and W returning to place.
- 25-32 Repeat meas. 17-24, starting to R and M does leap turn to R and to L.
- (2/4) VI. Tancuj, Tancuj - (Slovak) Partners facing in single circle, R hands joined and held high, L hands on hips.
- 1-12 M does 12 polka steps moving fwd, starting with L ft. W does same, starting R ft, moving bkwd, turning slightly side to side.
- 13-14 4 short leaping steps, both hands joined (M fwd, W bkwd).
- 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 and traveling CCW around each other 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 1/2 turn R; couples #2 and #4 make 1/2 turn L and start on outside feet.
- 1 M's part: Step fwd L (ct. 1), close R (ct. &), step fwd L (ct. 2).
- 2 Step fwd R (ct. 1), stamp fwd L (ct. 2).
- 3 Step bkwd R (ct. 1), close L (ct. &), step bkwd R (ct. 2).
- 4 Step bkwd L (ct. 1), step bkwd 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 R elbows, L hands 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 R ft in front of L, bending knees (ct. 1); step L ft to L (ct. 2).
- 18-19 Repeat meas. 17 twice, moving to L.
- 20 Step R ft in front of L (ct. 1), swing L ft around in front ready to move in opposite direction (ct. 2).
- 21-24 Repeat meas. 17-20 stepping across with the L ft and moving to the R.
- 25-40 Repeat meas. 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 Grace Perryman

As a courtesy to the Folk Dance Federation we seldom reprint any dances that have appeared in LET'S DANCE or in any of the volumes of FOLK DANCES FROM NEAR AND FAR, even though most of them were first taught in Camp.

KOKOTEK (THE CHICK)

Polish from the Silesian District

Music: Folkraft 1010 B

Formation: Couples face each other. Join R hands. L hand high to the L.

Meas.

Figure I

- 1 M steps to his R with R ft (W with opposite) (1), bring L ft to R (2). During that time move hand to above head.
- 2 Repeat meas. 1.
- 3 Release hands and place them on own hips. Point R toe front (same for W) (1), point L toe (2).
- 4 Point R toe (1), pause (2).
- 5-6 Hook R elbows, raise L hands high above head and run around each other with four running steps, to place.
- 7-8 Hands on own hips and repeat, pointing as in meas. 3-4.
- 9-16 Repeat all of above (meas. 1-3).

Figure II

- 17 Hands on hips. Step R ft to R and swing L across R. A slight hop on R ft.
- 18-19 Step on L to L and swing R across L. Repeat meas. 17.
- 20 Hold L ft under you till end of meas. and stamp L ft on last beat.
- 21-24 Repeat meas. 17-20.

Figure III

- 25 Starting with R ft walk away from partner with two steps.
 - 26 Walk toward partner with two steps.
 - 27-28 Turn toward own R and spin in place with four walking steps.
 - 29-30 Reverse to L with four walking steps.
 - 31-32 Bow from waist down toward own partner.
- Figure III is repeated again except that instead of walking, hop on both feet and follow same pattern as above. Hands hang down against thighs and flap in imitation of a chick.
- 31-32 Repeated: Join R hands as in meas. 1. Squat toward floor spreading knees, slowly, and rise slowly.

-- presented by Vyts Beliajus

DZUKU POLKA

(Lithuanian)

Source: This dance, using steps typical in the dances of Dzukai (Dzuku Suktinis, Koliетка, Noriu Miego, Mikita) was first presented in America on Lithuanian Day at the Century of Progress World's Fair of Chicago in 1933 by a group trained by the author.

Music: Folkraft 1129 A

Lithuanian dance position: Boy faces partner, his R hand around her waist, her L hand on his R shoulder, his L hand on her R upper arm (below shoulder), while her R hand is on his L shoulder.

PART ONE

Meas.

- 1-8 (Dzuku Sukinis): Couples, joining hands with partners in back of each other, polka CCW until a double circle is formed.
- 1-8 (Repeated): Polka in place with girl spinning around boy. Finish with backs to center of circle, girl to boy's R.
- 9-16 Release back-hold and all join hands, forming a well-stretched circle; slide (gallop) to right.
- 9-10 (Repeated): Release hands. Girls hold onto skirt; boys place arms skimbo. 3 small glides toward partner, then outside ft taps in front of inside ft, and at same time nod to own partner.

DZUKU POLKA (continued)

Meas.

- 11-12 Repeat above with corner partner, reversing foot for tap.
13-16 Repeat meas. 9-12.
17-24 Polka with own partner in place, using Lithuanian dance position.

TRIO

- 25 (Noriu Miego): Girls step twd center, holding skirts. Hop on L ft and at the same time extend R heel fwd. Boys do same but in outer circle.
26 Hop on R ft and extend L heel fwd.
27-28 Girls join hands and slide 4 times to own L, while boys in outer circle, with arms akimbo, slide to own R.
29-30 Repeat meas. 25-26.
31-32 Reverse direction of slides.
33-40 Repeat meas. 25-32.
25-40 (Repeated): Girls turn to face partners. Repeat above-described steps for trio, except that all slide to R first, and to L the second time.

PART TWO

- 1-8 Polka in round dance position, progressing CCW.
1 (Repeated) (Kokietka): Boy stands behind girl, L hands joined, R hands joined and held over girl's R hip. All face center of circle. Hop on R ft and at same time extend L heel fwd (toward circle).
2 Hop on R ft and at same time point L toe in front of own R ft.
3-4 Four slides toward center and turn on fourth slide to face away from circle; R hands remain in same place, while joined L hands are raised high and curved above head, forming an inner circle (or wreath) of hands.
5-8 Repeat above but with R ft doing the heel-toe and sliding away from circle.
9 (Mikita): Face partner and join R hands. Hop on L ft and at same time place R ft in front of L (1), hop on R ft and at same time place L ft in front of R, (2).
10 Hop on L ft and place R heel to R (1), hop on R ft and place L heel to L (2).
11 Girl does one polka turn under joined hands while boy polkas in place.
12 Both stamp three times.
13-16 Repeat meas. 9-12, but this time boy turns under joined hands.
9-16 Repeat meas. 9-16.
17-24 (Kokietka): Do steps described in repeated meas. 1-8, but instead of toward center of circle, dance in CCW direction and back.

TRIO

This time the boys enter circle and dance exactly as described for the girls in first Trio.
Return to entrance position and dance off to meas. 1-8.

--presented by Vyts Beliajus.

The following dealers have displays in Camp:

Ed Kremer's Folk Shop
262 O'Farrell Street
San Francisco, California

Modern Radio -- Jack Sankey
1475 Haight Street
San Francisco, California

Peg Allmond Dance Shoes
470 - 23rd Avenue
San Francisco 21, California

Fruitvale Radio -- John Filcich
3257 E. 14th Street
Oakland, California

Pacific Recreation Services
Box 111
Inverness, California

VOVERAITE (THE SQUIRREL)
(Lithuanian)

Source: This dance was brought to this country by Lucille Zaikas in 1940.

Music: Folkraft 1129 B.

Formation: Four couples with partners, long ways. Lines about 6 feet apart. M wear straw hats.

FIGURE 1

Meas.

- 1-4 Stand in place and sing first verse.
- 1-4 (Repeated) M and W change places with 4 polka steps, passing partner with R shoulder.
- 5-6 Polka toward partners.
- 7-8 M take off their hats and bow deeply; W bow too.
- 5-6 (Repeated) Hook R arms and with 2 polkas change places.
- 7-8 Repeat, doffing hats and bowing.

FIGURE 2

- 1 Partners join R hands and raising joined hands, balance twd each other.
- 2 Balance away from each other.
- 3-4 With hands still joined, change places with 2 polkas.
- 3-4 (Repeated) Repeat above once again.
- 5-6 Release hands and face audience in 2 straight lines, person behind person (all facing fwd). M move to their L, W to their R with a step-together, step-together. Four such steps in all.
- 7-8 Now move in opposite direction with the same step.
- 5-8 (Repeated) Repeat above steps to Music B.

FIGURE 3

- 1-4 (and repeat) Led by the head dancers, M polka to their R, dancing twd foot of set where they fall into single file, alternating W and M, forming one circle.
- 5-6 Continue to polka in a circle, dancer behind dancer.
- 7-8 Repeat the doffing of hats and bowing.
- 5-6 (Repeated) Hook R elbows and change places with 2 polkas.
- 7-8 Doff hats and bow again.

FIGURE 4

- 1-4 (and repeat) Same as meas. 1-4 in Figure 2.
- 5-8 (and repeat) Grand R and L.

FIGURE 5

- 1-4 All join hands, facing center of circle. Dance twd center with 3 polkas and 3 stamps on 4th meas.
- 1-4 (Repeated) Dance bkwd to places with 3 polkas and 3 stamps. Form a square, standing with partner in dance position.
- 5-8 Couples 1 and 3 polka through center of the square and change places with each other, polkaing in rounds (turns) as the change is made. Side couples do meas. 1-4, Figure 4.
- 5-8 (Repeated) Couples 2 and 4 now polka to each other's place, as head couples do meas. 1-4, Figure 2.

FIGURE 6

- 1-4 All W polka to center, stamping on 4th meas.
- 1-4 (Repeated) Turn around, polka back to place, stamping on 4th meas.
- 5-8 All couples face audience and polka bkwd until all are in one straight line with hands joined in back, M with M and W with W.
- 5-8 (Repeated) Line polkas fwd and ends with a bow.

-- presented by Vyts Beliajus

SARDANA
(Catalan)

No national dance is of greater importance to a people as is the Sardana to the Catalans. It is their hope, their inspiration and their prayer. (For detail on the Catalans, Catalonia, their history, dances and costumes, see VILTIS, March-April '54).

There are but three step combinations for a Sardana. Unlike any other type of dance with which we are familiar, such as kolos, horras, debkas, where steps change with the melody, in the case of Sardanas the steps are always the same tho' a new tune will be played. The only change that may take place is whether the "short" or "long" is done 23 times or 39 times, or more or less, or whether the rapid step is omitted in the center or not. We will describe here the steps and the dancer may apply them to any Sardana and he will have to learn to discern when which falls in.

Music: Folkraft 1128 A and a great number of European manufacture.

Formation: Circle. Hands joined and held down. Body flows with and over footwork. The count consists of 1 & 2 &, etc.

CORTS--SHORTS

With heel well turned, point L toe front (4th position) (1), step L ft behind R (5th position) (&), step R ft to R diagonally front (1), step L ft near R (&). Reverse above: Point R (1), place R ft behind L (&), step L to L diagonally front (1), bring R ft near L (&). Continue doing this step until time for Llargs (or, long step). If there is a discernable stop, then on the last ct bring one ft next to the other with an accent.

LLARGS--LONGS

Hands up shoulder high. Begin as above--point R front (1), step behind L (&), step L to front L (1), bring R to L ft (&), point L front (1), set L in place (&), point R in front (1), cross R ft in front of L and place it on floor (&). This would be four counts of "1, &." Reverse above. NOTE: All LLARGS usually start on R ft.

FINAL

This is a rapid part with runs and hops. Hands are still held shoulder high. In this part there are either 3 runs or 3 hops to each ct. R ft starts from a front position and is placed behind L ft, step to L with L ft and bring R close to L (1). Hop on R three times pointing L ft fwd and keeping it close to floor (1). Repeat the hopping on L ft with R ft fwd (1). Again repeat the hopping on R ft (1). This takes 4 meas. for one direction, now the L ft is free to start in reverse.

At the very end of a Sardana after the Final there will be a chord or two (mostly two); during these two chords place feet together and then extend hands straight fwd shoulder level.

A number of the Sardanas have the above Final only at the very end of the dance and none in the middle and a sequence of such a Sardana will be, corts, llargs, corts, llargs, final.

-- presented by Vyts Beliajus

DEBKA RAFIAKH
(Arabic)

Music: Folkraft 1127 A

Debkas, like kolos, are open circle dances. The characteristic movement of this dance is the constant flexible bounce (not as vibrant as in kolos or East European polkas) of up-and-down movement, and occasionally guttural grunt. Increase tempo with each repeat.

Formation: Inside hands joined and the L hand is behind each dancer holding the neighbors' R hand. The leader is at the R end of the circle. Face center.

Introductory Figure: This figure is done only at the beginning of the dance. During later repeats this part is replaced with the shoulder movement, which see in Figure 4.

DEBKA RAFIAKH (continued)

Meas.

- 1 R heel fwd (1), R ft near L (2).
- 2 Repeat that again (1, 2).
- 3 Turn CCW, step fwd on L ft (1), step R fwd and turn to face center (2).
- 4 Rise on ball of feet and sink (1), repeat (2).
Repeat all of above once again.

FIGURE 2

- 5 With a very slight turn twd L, stamp R heel in front of L (1) and bring it right back to R side, turning CCW (2).
- 6 Step L fwd and turn to face center (1), rise on ball of feet and sink down (2).
All of the above is done 5 more times in all (meas. 7-10 & repeated 5-10).
Please remember to bounce elastically on all of above steps.

FIGURE 3

- 11 Move straight fwd (center of circle). Stamp R ft front, bending body and bring R elbow in the fore (hands still joined) (1), bring R ft to place (2).
- 12 Stamp L ft fwd and bring L elbow to fore, body still somewhat bent (1), bring L ft back to place (2).
- 13-14 Repeat meas. 11-12.
- 15 Hop on L and at same time extend R heel fwd (1), repeat with L heel fwd (2).
- 16 Rise on ball of feet and sink on heels.

FIGURE 4

- 1 All face center, head is turned to R in profile; step R to R (1), step L near R (&), step R to R (2), step L near R (&).
 - 2-4 Continue moving in same direction, but with each new meas. turn head, next to L, sharp profile, then again, R and once more L.
- For the balance of the dance the same figures and steps are used with each repeat, except that tempo increases.

--- presented by Vyta Beliajus

CASTELL TER SOL

(Catalan)

Like Espunyolet, this dance, too, belongs to the "Ball De Ceremonia" group, that is, "Ceremonial Dances," and like Espunyolet it, too, is popular in the French and Spanish ruled sections of the Catalan country and it has a few versions of minor importance.

This dance opened all major Fests. The mayor, whose position is of greater prestige there than in the States, with an especially chosen Senyoreta of the town, opened the event with this dance, entering elegantly, climaxing to some gay capering and leading out again in the same elegant manner.

The ideal group for this set of music and version would be six couples. However, no less than four should perform it. For more than six, some readjusting would have to be done.

Music: Folkraft 1128 B

Entrance & Exit Step: Inside hands joined and bent at elbows. M's outside hand on hip, W's outside hand holds skirt between index and middle fingers at natural hand level when hanging downward. One step per meas. for the M, which he starts by placing heel fwd and shifting weight to ball of it. W walks high on the ball of her ft with three tiny independent steps (not dragging or scraping) per meas. It must be an even walk with no "ups-and-downs" and the whole carriage should be dignified.

Meas.

- 1-15 (and repeats) 30 of the above described entrance steps, all start with R ft; look at partner. On meas. 15 (31st step) bring W into center of circle--M pivots, W enters with her step. On meas. 16 M bows reverently, both hands joined behind him, the W curtsies daintily.

FIGURE 2. MUSIC C

- 17-18 M's hands down and rounded as if holding tips of a jacket. Both start with L ft, passing each other facing, change places with 5 walking steps, turning to R on 5th and pointing sharply R ft close to floor on 6th count.
- 19-20 Repeat above step, starting 5 ft, walk back to place, turn to point L ft.
- 21-22 Same as meas. 17-18.
- 23-24 The bow and curtesy as at end of entrance.
Repeat Figure 2 once again.

FIGURE 3. MUSIC D

- 25-26 Face partner. Hands still in same position. Hop on L ft 4 times and at same time point R heel and R toe and that again (4 times in all).
- 27 Bounce gently downward on both feet (1) and pause (2, 3).
- 28 Sweep R ft from front to behind L with close to ground semi-circle, and step on it.
- 29 Repeat above sweep with L ft.
- 30-31 Turn twd own R and turn in place with 5 running steps.
- 32 End with a bow and curtesy.
Repeat Figure 3 once again.

FIGURE 4. MUSIC E

- 33-34 Join R hands with girl. M runs in place as he brings W over to his L side in 5 steps bouncing lightly on 5th step and all join hands into a circle on the 6th count.
- 35-36 Run 6 steps to L and pause.
- 38-40 Run 9 steps to right and pause.
Repeat all of Figure 4 but in an exactly reverse position--bring W over to R side as the M runs in place, join hands, etc.
- 41 Bring W into center of circle and bow, curtesy.

FIGURE 5. MUSIC F

- 42 M's hands only, raised shoulder high. Both hop on L ft and point R heel front (1), hop on L and point R toe front.
- 43-44 Hop on L and point R off the floor with a very slight kick (1), bounce down on both feet. During above steps move slightly ahead.
- 45-46 Repeat above with L ft pointing.
- 47-49 Do above steps and change places with partner passing each other face to face.
Repeat all of Figure 5, returning back to place still moving in CW direction.

FIGURE 6. MUSIC G

With two skips per meas. do a grand R and L for 16 meas. Hands to be shoulder high and the skip gay but restrained.

FIGURE 7. MUSIC H

- 66 M's hands only go up shoulder high, pivot on L ft, place R ft on floor and stand R shoulders adjacent to partners, lift L ft off floor.
- 67 Step on L ft (1), hop slightly and at the same time pivot on L ft (2), L shoulders adjacent, step on R ft front (3), place L ft in front of R (4), lift R ft off the floor (5), pause (6). This step is similar to steps in Spanish Jotas, but with less flourish.
- 68-73 Reversing process of meas. 67, do three more of these Jota steps.

FIGURE 8. MUSIC I

- 74-90 Grand R and L.
- 91-95 Cross hands at wrist with partner and skip around each other rotating in place with 8 skipping steps.
- 96-100 Reverse above crossing L hands at wrist, crossed hands shoulder high.

FIGURE 9. MUSIC J

Repeat Figure 5.

Go back to Music A and B, and exit with same entrance step.

CURACAO WALTZ

During the first part of the 19th century, the Dutch colonists brought the European waltz to their island of Curacao. At first it was confined to society dances with the Negro slaves looking on. But soon the dance, at least the rhythm, was picked up and performed everywhere in the island. However, as in many other originally European dances, the various African beats were superimposed upon the original rhythm producing a distinctive style both in music and in dance. The Curacao Waltz is still one of the favorite dances of the Netherlands West Indies and is a combination of traditional and formal European waltzing with the rhythms which have come out of Africa. The style is graceful, there is no excessive body movement, and the mood is gay.

Music: Monogram _____ "Aura" (Curacao Waltz)

Formation: Couples in a circle facing CCW, side by side with R hands held.

Steps:

1. Waltz: The Curacao waltz step is danced very much as is the European waltz (step-step-close) with a slightly shorter step.
2. Dip Step: With L hip and shoulder adjacent in ballroom dance position, M starting L and W starting R: (Step described for M)
Step fwd, dipping slightly (long step)(ct. 1-2)
Step R in place (ct. 3)
Step L beside R (ct. 1-2) (partners now facing)
Step R in place (ct. 3)
Repeat step as above but with R shoulders and hips adjacent.
Turn: With R shoulder and hip adjacent (ballroom dance position), M steps fwd with L ft dipping slightly (ct. 1-2)
Steps in place with R (ct. 3)
Steps back with L ft (ct. 1-2)
Steps in place with R (ct. 3)
The W dances the counterpart and the step is done while turning - 8 meas to complete one full turn.
3. Balance and Pivot: Partners in ballroom position: (Man L, W R)
Waltz balance to L
Waltz balance to R
Step on L (ct. 1)
Pivoting with short push step (M fwd, W bkwd), step on R (ct. 2)
(turn CCW)
Step balance on L (ct. 3)
Step balance on R (ct. &)
Step on L (ct. 1)
Step balance on R (ct. 2)
Step on L (ct. 3)
Repeat above balancing R and L, and stepping on R to pivot M bkwd, W fwd. This turn should be done in place (direction always CCW), the couple exchanging places to have W inside circle after first sequence of balance and pivot. On repetition of step couple returns to original places. Repeat entire step.
4. Box shuffle:
Partners in ballroom position. M starts L, W R. The step begins as an ordinary box waltz step, M starting fwd on L ft, W bkwd on R. Step for M:
Step fwd L (ct. 1); step side R (ct. 2); bring L to R (ct. 3);
Step slightly sdwd R (ct. &); slide L ft to R (ct. 1); step slightly sdwd R (ct. 2); slide L to R (ct. 3).
Step back R (ct. 1); step side L (ct. 2); bring R to L (ct. 3); step slightly sdwd L (ct. &).
Slide R to meet L (ct. 1); step slightly sdwd L (ct. 2); bring R to L (ct. 3).
Repeat all.

CURACAO WALTZ (continued)

Tempo 3/4

Meas.

- A 1-8 Partners side by side, R hands held, walk fwd in LOD starting outside ft, 2 steps, on 3rd pointing R ft fwd. Step fwd outside ft (ct. 1-2); step fwd inside ft (ct. 3). Step fwd outside ft (ct. 1-2) pivoting to face CW and pointing outside ft fwd. Repeat starting CW.
Repeat all.
- 9-16 In ballroom position, waltz turning CW progressing CCW.
- 1-16 Dip step and turn.
- B 1-16 Balance and pivot; repeat.
- 1-16 Waltz with partner.
- A 1-16 Dip step and turn.
- 1-16 Waltz.
- B 1-16 Box waltz and shuffle.
- 1-16 Waltz with partner.
- A 1-16 Dip step and turn.
- 1-16 Waltz.
- B 1-16 Balance and pivot.
- 1-8 Box waltz and shuffle.
- 9-16 Waltz to end of music turning W under arm to curtsy.
- arranged and presented by Lisa and Walter Lekis

MARTINIQUE MAZURKA

The Creole girls of the islands of Guadeloupe and Martinique in the French West Indies are considered among the loveliest and most beautiful of the world. They have all the elegance of the Parisian and all the simplicity of the West Indian, and these qualities of both the Old and New Worlds are combined in their interpretation of the Mazurka. The dance and the music were originally brought from France to the islands and underwent their transformation into a dance of the Caribbean. In the form dances in the French West Indies, the Mazurka has, if anything, gained in elegance and chic. The steps have been influenced by the Beguine which originated in this locality, but an aristocratic air which typified the French Mazurka remains enlivened by the African heritage which is a part of these people of the Caribbean.

Music: Monogram _____ Creole Mazurka

Formation: Couples facing CCW in a circle, inside hands joined. W holding skirt in R hand (not raised).

Steps:

Beguine: Dance in open position, inside hands held. Step on outside ft (M's L, W's R) (ct. 1). Bringing inside ft back of outside ft, change weight (ct. &). Step almost in place on outside ft (ct. 2). Step on inside ft (ct. &). Step on outside ft (ct. 3). The step is repeated beginning M's R, W's L.

Mazurka: Open ballroom position. Following LOD, partners step fwd on outside ft (M's L, W's R), inclining body fwd (ct. 1). This is a heavy step. Take wt on inside ft, leaving outside ft fwd (ct. 2). Brush outside ft slightly across in front of inside ft, keeping wt on inside ft (ct. 3). This step is repeated to the same side.

Change Step: To change direction and change ft. Partners retaining arm position of open ballroom, step back on outside ft (ct. 1). Step to side with inside ft (ct. 2). Step outside ft fwd (ct. 3). While this change is being made partners shift direction to face CW and are ready to start Mazurka step in opposite direction and on opposite ft.

Cross Mazurka: Face partner, R hands joined and R shoulders adjacent:

- M: Step to L side with L to dance on Mazurka step as described above.
Change step as described at same time joining L hands with L shoulders adjacent.
- W: Crossing R over L step fwd onto R (ct. 1). Step back onto L (ct. 2). Brush R in front of L (ct. 3). Bring R in circular motion to step back on ct. 1 on the change step.

MARTINIQUE MAZURKA (continued)

Mazurka-Beguine: A combination of the Mazurka and Beguine steps. Face partner and take all steps directly sdwd. Each moves first to own L. Step sdwd L (ct. 1) taking all wt onto L. Step onto R in place (ct. 2). Step L beside R, taking wt (ct. &). Change wt to R (ct. 3).

Music 3/4

Meas. Introduction

1-8 Couples holding inside hands sway to music in place.

I. Beguine

1-8 Beginning M's L, W's R, dance LOD - 8 Beguine steps.

II. Mazurka and Change

1-7 Open ballroom position moving LOD, 7 Mazurka steps.

8 Change step to change direction to CW.

1-7 Beginning outside ft, 7 Mazurka steps CW.

8 Change step to finish facing LOD.

Repeat Figures I and II.

III. Cross Mazurka

1-2 Beginning M's L, W's R, dance one Cross Mazurka and one change step.

3-4 Beginning M's R, W's L, dance one Cross Mazurka and one change step.

5-8 Repeat action of meas. 1-4.

IV. Elbows Joined

1-8 Beginning M's L, W's R (R elbows joined) describe one complete circle CW with 8 Beguine steps. Partners lean in direction of ft used, M to his L and W to her R. On step 2 M leans to his R and W to her L.

1-8 Repeat above with L elbows joined.

V. Mazurka-Beguine

1-8 Partners facing, M back to center. Beginning both L, each move to own L with 7 Mazurka-Beguine steps and one change step.

1-8 Repeat step, both moving to own R.

Interlude

1 W holding skirts up slightly take wt on R, step L in back and incline body slightly fwd to bow to partner.

2-4 W repeats bow three times more, stepping L R L. M at same time standing in place curves R arm in front of body, L arm curved in back, bows slightly to W 4 times.

Repeat I.

1-8

Repeat II. to end of music.

-- arranged and presented by Lisa and Walter Lekis

JOROPO (Venezuela)

The Joropo is the national dance of Venezuela. Its origins have been lost-- even the meaning of the word Joropo being unknown. The dance traditionally consists of five main figures which are always performed although in varying order. The difficulty or simplicity of the Escobillao and Zapateao steps depend entirely upon the ability of the individual dancer. Those presented here are traditional and not difficult to learn. The dance is a result of the mixture of Spanish and Indian cultures and has little, if any, trace of the African influence so dominant in other dances of the Caribbean area. The dance is fast, extremely gay and lively with a great deal of flashing skirts showing beautifully embroidered petticoats.

Music: Monogram FD-12-48-B "La Tacita de Oro"

Formation: Couples facing LOD CCW in circle, W holding M's arm.

Steps:

Valsiao: The basic step of the dance. A true waltz step but danced in a lively bouncing fashion with a shorter step than usually used.

Vuelta: (turns) Always using the basic waltz step, W turns one direction or the other. Two complete valsiao steps for each turn.

JOROPO (continued)

Escobillao: (brush step) Partners facing, M back to circle, turned slightly to have L shoulders adjacent. M holds hands clasped in back, W holding skirts. Stamp L (ct. 1); brush R ft lightly fwd (ct. 2); brush R ft lightly back to place (ct. 3); shift weight to R ft (ct. &).
Step L (ct. 1); brush R ft lightly fwd (ct. 2); brush R ft lightly back (ct. 3); shift weight to R (ct. &).
Step L (ct. 1); brush R ft fwd (ct. 2); brush R ft back to place (ct. 3); change weight to R ft (ct. &). Turning at same time to have R shoulder adjacent with partner.
Step L (cts. 1-2-3).
Repeat step beginning stamp R (ct. 1).
Repeat all.

Cruzao: Holding both hands with partner, both cross L ft over R to dance one valsiao step. Repeat step crossing R over L, etc. Body is turned on this step so that as L is crossed over, L shoulders are adjacent, when R is crossed over, R shoulders are adjacent. Step is done in following sequence:
Cross L over R (1,2,3)
Cross R over L (1,2,3)
Cross L over R (1,2,3)
Cross R over L (1,2). On second sequence of cross steps, the step is initiated with R crossed over L, L over R, R over L and L over R. Repeat all.

Zapateao: Partners facing, M's hands clasped in back, W holding skirts. W describes one complete circle turning to own R while performing steps. M turns to his L.

Stamp R (ct. 1); strike R heel sharply on floor (ct. 2); step R (ct. 3). Repeat above 12 times in all while describing circles. Backing away from each other - M toward inside of circle, W toward outside of circle, 8 stamps. R,L,R,L,R,L,R,L.

Music (mixed meter)

Meas. Introduction (words)

1-16 I. Starting on meas. 2, M's R and W's L, 15 Valsiao steps arm in arm, turning inward on first step, away on second, etc.

II. Valsiao and Vuelta

1-8 Waltz with partner turning CW, progressing CCW eight waltz steps.

9-16 Holding W's L hand with M's R, W turns to own R with two Valsiao steps. W turns to own L with two Valsiao steps; W turns to own R making two complete turns with 4 Valsiao steps.
During above M performs Valsiao steps in place.

III. Escobillao

1-16 Partners facing, perform Escobillao steps as described, first with L shoulders adjacent, then R, then L and then R.

IV. Cruzao

1-16 Holding both hands with partner, perform Cruzao as described crossing L,R,L, R; R,L,R,L; L,R,L,R; R,L,R,L.

V. Valsiao

1-16 16 Valsiao steps progressing CCW, turning CW.

VI. Zapateao

1-12 12 Zapateao as described to complete circle.

13-16 8 stamps away from partner.

Repeat entire dance from Fig. II using four Valsiao steps to come fwd to meet partner and four more to complete sequence of 8 steps. After last (2nd) sequence of Zapateao steps, finish dance with 16 Valsiao progressing CCW turning CW.

--arranged and presented by Lisa and Walter Lekis

FDC-54-45

GAMBEO

The Gambao is one of the old dances of Puerto Rico and is basically a country dance of a comic nature. The music has words which are usually sung and may be sung even while dancing. Loosely translated, they tell of the Jibaro (country man) who goes into town and stops at the St. of the Tank and proceeds to have a "few too many" -- to the point where he can no longer walk normally, but instead is both bowlegged (gambao) and hunchbacked (jorobao). He returns home in this deplorable condition and finds his wife not at all happy about the situation. The dance is many times performed in a most comical manner, even to the extent of swinging sticks or brooms at each other which must be ducked or jumped in the process of the dance. (The sticks are not included in this version.) The music is part of the large family of Seis dances which are extremely old. This particular recording was made for us by an old gentleman of about 75 years of age playing the cuatro, while his wife, about the same age, taught us the dance. The more vigor and life put into the dance the more fun it is to do.

Music: Monogram _____ - "Gambao"

Formation: Couples facing each other.

Style: Loose and floppy, with knees always bent slightly and turned outward to give a "bowlegged appearance."

Steps: Schottische - dance as a simple schottische (1-2-3 hop) but with knees bent and separated. Followed by step hops done as usual except that each ft is raised high into the air with knee bent out to side.

Gambao: Slow - With wt on L ft, R ft extended slightly fwd, knees well bent, R ft brushes fwd and back almost like a tap step (ct 1-2). On ct 2 wt is transferred to R ft. Change wt to L ft (ct 3-4).

Fast - Step done as above but count is as follows: R ft does fast brush step (ct 1) (wt is changed as ft brushes back), step L (ct 2), repeat brush (ct 3), step on L (ct 4).

Mees. Figure I

1-16 Partners facing, each dance one schottische step to own R. One schottische step back to place. Four step hops facing each other.

Repeat above.

Still facing, four step hops toward center of circle, M moving bkwd, W fwd. She should be shaking her finger at him and scolding. He is shaking his head to deny everything.

Repeat step hops toward outside of circle. (He is becoming angry and asserting himself.)

Repeat step hops to center - she is scolding again. Repeat step hops away from center (he is still trying to explain).

Figure II

1-8 Slow Gambao step, partners beginning step facing and dance eight full steps turning away from each other (M to his L, W to her R) to return to facing position.

9-16 Fast Gambao - 16 fast Gambao steps facing partner. (They are still arguing about the whole matter.)

Figure III

1-8 M turning to his L, W to her R, complete one turn with 3 step hops, stamping on ct 4.

Repeat above turning in opposite direction.

Repeat both turns.

Repeat entire dance three times in all. On last measure (a stamp), W claps her hands, swings with her R hand at M's head as he ducks, clapping both his hands to one side.

CONGO
(Haiti)

Congo is one of the few couple dances of the island of Haiti. Originally Congo was one of the dances associated with the Congo cults in their practice of the Voodoo religion. However, in recent years, this religious significance has become lost and the dance has become more of a country folk dance, regularly performed at local parties or bambouches. It is interesting to note that very few of the steps are danced touching a partner as this form (ballroom) is considered most immoral among the country Haitians.

Music: Monogram M 88C - "Panama 'M Tombe"; Supertone MLP-810.

Formation: Couples in single circle, both facing LOD, M three or four ft behind W. W holds handkerchief in R and twirls it twd M as she looks at him over her L shoulder; her free hand holds skirt. M follows, arms slightly outstretched, elbows curved.

Steps: Position: R ft is crossed in front of L, toe pointing outward; L toe (pointing outward) behind R heel.

The step may be done with either ft, moving fwd, bkwd, or sdwd. Relative position of ft does not change unless the step is done to the L, in which case L ft is placed in front of R with weight on L.

Basic step: Step (flat) in indicated direction on fwd ft (taking wt) (ct. 1), step rear ft to position and momentarily take wt on toe of rear ft (ct. &). This is a smooth gliding movement. There are two basic steps to each meas. The basic step is used throughout entire dance with changes from R to L as noted.

Music 2/4

Meas. Introduction

I. Pursuit, Turns and Back Away

- 1-8 a. Beginning R, M and W move fwd CCW with 16 basic steps. W twirls handkerchief twd M as she looks at him over her L shoulder. M follows her with arms slightly outstretched (elbows rounded). On step 12 M begins to move closer to W very slowly so that at the end of step 16 they have assumed bkwd skating position.*
- 1-8 b. Beginning L, in bkwd skating position, describe one full turn L (CCW) with 8 basic steps. Shift W to M's L side and beginning R dance one full turn R (CW) with 8 basic steps.
- 1-4 c. With R ft in front, move bkwd away from partner (W facing center, M back to center) with 8 basic steps. Finish about 3 feet apart.

II. Individual Turns

- 1-2 Beginning R (R in front) each turn R with 3 basic steps and bow (with L extended fwd), body bent over while hands come together and sweep outwd.
- 3-4 Beginning L, each turn L with 3 basic steps and bow (with R extended).
- 5-8 Repeat action of Fig. II, meas. 1-4.

III. Diamonds - Both face LOD during entire diamond pattern.

- 1-8 a. Beginning M's L, W's R, move diagonally fwd away from partner with 16 basic steps. At the same time both arms are raised straight out to sides, to straight overhead position on cts. 1,2,3,4, and come straight down to sides on next four cts. Arms move up and down twice on the 16 steps.

CONGO (continued)

- 1-8 (rptd) Continuing M's L, W's R, move diagonally fwd twd partner with 16 basic steps (making a diamond formation).
1-8 b. Repeat diamond formation moving away from partner with 8 basic steps, and twd partner with 8 basic steps. Arms move up and down once on each group of the 8 basic steps.

IV. Crossed-Hands Turn - Face partner, hands crossed and joined.

- 1-8 Beginning M's L, W's R, lean away from partner and turn one complete circle CCW with 16 basic steps.
1-8 Reverse, turning once CW, with 16 steps.
(rptd)

V. Away and Together

- 1-4 Beginning with M's L, W's R, facing LOD, move directly sdwd away from partner (W away, M twd center) with 8 basic steps. Arms are extended outward to sides. There is a slight dip on steps 2, 4, 6, and 8.
5-8 Continuing with M's L, W's R in front, move directly sdwd toward partner with W crossing slightly in front of M.
1-8 Repeat action of Fig. V, meas. 1-8, to finish facing partner, M's back to center.
(rptd)

VI. Cross Over

- 1-2 M and W both beginning R, dance 2 short balance steps (stepping R over L, L over R).
3-4 Join R elbows and describe a half circle (CW) to exchange positions with 4 basic steps.
5-6 Beginning L, repeat action of Fig. VI, meas. 1-2.
7-8 Hook L elbows and return CCW to original position with 4 basic steps.
1-8 Repeat action of Fig. VI, meas. 1-8.
(rptd)

VII. Dishrag

- 1-2 Join both hands straight across and move LOD during this entire figure. Beginning M's L, W's R, (M back to center) move LOD with 4 basic steps. Arms are slowly swung LOD (to almost overhead) with heads following arm motion.
3-4 Continue LOD with 4 basic steps, swinging arms RLOD.
5-8 With 8 basic steps, swing arms LOD and make a full dishrag turn (both hands joined).
1-8 Repeat action of Fig. VII, meas. 1-8.
(rptd)

VIII. Turns

- M face LOD, W back to LOD; M and W join R. Handkerchief is in W's R and falls between the partners. (Keep R joined throughout this figure.)
1-2 Beginning R, W turns R and bows with 4 basic steps. M free arm outstretched. As W bows to M over their joined R, he brings L arm down in front of body in a bow to her.
3-4 Still beginning on R ft, W turns L and bows with 4 basic steps.
5-8 Repeat action of Fig. VIII, meas. 1-4.
1-8 Repeat action of Fig. II, meas. 1-8.
(rptd) Hold bow to end of music.

-- arranged and presented by Lisa and Walter Lekis

KING SAILOR

(Calypso)

The rhythm of the Calypso is probably one of the oldest in the New World. Originated in the British West Indies, especially in Trinidad, the songs of the Calypso served as the local newspapers for many years among an illiterate people. The Calypso rhythm has had for many ways a traditional dance which has been known as the King Sailor. Although separated by thousands of miles it is easy to see the association in step and type of rhythm between this West Indian dance and certain dances such as the Charleston, Jitterbug, etc., originated by Negroes in the United States. This dance can be seen now in nearly all of the British West Indies, Trinidad, Antigua, Jamaica and Tobago.

Music: Monogram M 851 "Loving Woman is a Waste of Time."

Formation: Couples in a circle, facing. M inside, W outside.

Steps:

Calypso Walk: Keeping feet close together and knees flexed,

Step on R ft (ct. 1); keeping weight on R ft, move R heel outward (ct. 2);

Step on L ft (ct. 1); keeping weight on L ft, move L heel outward (ct. 2).

Body is kept relaxed at all times, letting shoulders swing with rhythm of music.

Calypso:

Short Phrase

Moving to the R:

Wt on L ft, turn L toe sharply in (ct. &);

Wt still on L ft, turn L heel in sharply, moving slightly to R, at same time touching R heel to floor beside L ft (ct. 1);

Picking up R ft, turn L toe in sharply (ct. &);

Turning L heel inward at same time touching R heel to floor and transferring weight to R ft (ct. 2).

Moving to the L:

With wt on R ft, turn R toe in (ct. &);

Turn R heel inward moving slightly to L and at same time touching L heel to floor beside R (ct. 1);

Picking up L ft, turn R toe in sharply (ct. &);

Turn R heel in at same time touching L heel to floor and transferring wt to L ft (ct. 2).

Long Phrase

Moving to the R:

Turn L toe inward (ct. &); turn L heel in, touching R heel at same time (ct. 1);

Turn L toe inward picking up R ft (ct. &);

Turn L heel inward touching R heel to floor (ct. 2);

Turn L toe inward, picking up R ft (ct. &);

Turn L heel inward, touching R heel to floor (ct. 3);

Turn L toe inward (ct. &);

Turn L heel inward, touching R heel and transferring wt to R ft (ct. 4).

Repeat to L, with weight on R ft.

Whenever the Calypso step is used in this dance it is repeated as follows:

Short phrase: Partners starting on opposite feet - M moving to L, W to R,

M's wt on R ft and W's wt on L. Step is done (for M),

L, R, L, R, L, R, L, R.

Long phrase: M moves to L, R, L, R, W moves R, L, R, L.

Dance described for M, W dances counterpart.

Meas.

- 1-16 I. Partners facing - not touching, arms held at side, elbows bent, shoulders and arms moving with music. Dance in place with 16 Calypso walk steps, M starting L, W R.
- 17-32 M turning to his L, W to R, describe two complete circles away from each other with 16 Calypso walk steps.
- 1-16 II. In ballroom position - Calypso step - short phrase
- 17-32 In ballroom position - Calypso step - long phrase
- I. (Repeated - a.) But in meas. 17-32 walk around each other passing R shoulders.

KING SAILOR (continued)

Meas.

- II. (Repeated - a.) But dance in open position, not touching, both persons with arms outstretched to sides at shoulder height.
- 1-8 III. R elbows joined, walk around each other with 8 Calypso walk steps.
- 9-16 Repeat above with L elbows joined.
- II. (Repeated)
- 1-4 IV. Ballroom position: Step L (ct. 1,2); close R to L (ct. 3,4); Step L (ct. 1,2); close R to L but keeping wt on L ft bringing R ft up to L with knee bent and ball of R ft touching floor, R heel well raised.
- 5-8 Stepping on R ft turn away from partner in complete circle with 4 Calypso walk steps.
- 9-16 Repeat above starting CW.
- 16-32 Repeat all of above.
- II. (Repeated - a.)
- 1-16 V. In ballroom position, pivot turning CW progressing CCW to end of music (16 steps).

-- arranged and presented by Lisa and Walter Lekis

BAINT AN FHEIR (Irish)

Pronounced: Bwint-un air

Music: Standard 13001 or 14001; Imperial 1039-B; Rex 15001; - Irish Washerwoman.

Formation: Five couples in longways formation. Five W, with hands joined in a line, facing five M, whose hands are also joined in a line.

1. Advance and Retire (twice)
Advance and retire twice (8 meas). All do jig step in position (rise and grind) (4 meas). Advance and retire once (4 meas). Drop hands.
2. Ends Meet
 - a. Top W and end M to center (using promenade step), join R hands, make one turn, return to place (4 meas). Top M and end W do likewise (4 meas).
 - b. Same people do same action but join L hands (8 meas).
 - c. Top W and end M go to center swing (swing #2). (8 meas). Top M and end W do likewise (8 meas).
3. Weave
 - a. Top couple swing (swing #2) (8 meas).
 - b. Top W gives L arm to 2nd M, makes one turn. Top W gives R arm to partner, makes one turn. While top M gives L arm to 2nd W, makes one turn. Top M gives R arm to partner, makes one turn. Head couples repeat this with couples #3, 4, 5 (16 meas).
 - c. Swing back to place (swing #1) (8 meas)
4. Cast off
Head couple leads "Cast Off," then forms a bridge (as in Bridge of Athlone) at the foot of the set. Make a two-hand bridge. Other couples, as partners meet, join inside hands and file through the bridge until they are back in place. #2 couple ends at the head of the set, ready to repeat the dance (16 meas).
CAST OFF: Men follow #1 M to L, as he walks down outside the line to meet partner at foot of the set. Women follow #1 W who turns R and walks down outside of set to meet partner. #1 couple then forms a bridge and others go under it.

-- presented by Una O'Farrell

SIAMSA BEIRTE
(Irish)

Pronounced: SHEEM-suh Berta

Music: 4/4 Hornpipe time.

Formation: Couples in circle, partners facing with R hands joined at shoulder height, elbows bent, M with back to center and M's L shoulder toward LOD.

Step: Polka throughout except meas. 3 and 4. Ladies do exactly the same steps as the men but with opposite foot.

Meas. Threes

1-2 M hop on R in place, step L on L, then on R almost behind L, step L on L. Repeat in opposite direction, opposite feet.

Rock

3-4 Hop on R ft in place, bringing L behind R, then step on L, now hop on L, bring R behind L and hop on R, bring L behind R and rock R,L,R. (count hop, L, hop, R, hop, rock, rock)

5-8 Repeat above Threes and Rock in opposite direction on opposite feet.

9-10 Still facing, moving in LOD, M hops on R, step L, then R, then L as for meas. 1. Then M and W change places using polka step, M making half turn CW, W moving CCW into M's place, turning under R hands still joined, doing hop, 1, 2, 3 step.

11-12 Repeat action of meas. 9-10, moving against LOD and changing places so M is on inside again.

13-16 Turning polka, hands crossed.

Repeat from meas. 1.

-- presented by Una O'Farrell

STAICIN EORNAN
(Irish)

Pronounced: STACK-een OR-nun

Music: Celtic Cl-1002, Imperial 1039 A.

Formation: Dance is done in couples usually arranged in double circle around room. W on outside. Progression is CCW around the room.

1. Four Sevens (8 meas)

M holding partner's R hand shoulder height in his R hand, sidestep (7) to W's R, starting with hop for first beat (2 meas). On first beat for second 7, W hops on R ft across into M's place, M hops on L ft across into W's place (2 meas). On first beat for third 7, W hops L ft into M's place, M hops on R ft to W's place (2 meas). Fourth 7 same as second.

2. Threes and Tramp (4 meas)

Joining L hand, also, couples move out and in thus: W hops back on L ft, then steps back R, L, R (ct. 1,2,3) hops on R, tramps L, R, L; hops fwd again on L, steps fwd R, L, R, hops again on R, tramps L, R, L. M does the same steps moving fwd when W goes bkwd and using L when W uses R and vice versa.

3. Swing (4 meas)

Still moving CCW couples rotate CW with "hop and threes," ending with W on outside ready to start again.

-- presented by Una O'Farrell

CAMP DANCE DESCRIPTIONS - Collections of dances taught in 1951, 1952 and 1953 are available at your dealers - \$2.50 each. Previous years are out of print.

SHOO FLY
American Play Party

Music: In HANDY PLAY PARTY GAMES, Cooperative Recreation Service, Delaware, Ohio.

Record - Folk Dancer MH 1108

Formation: Couples in single circle, facing in, hands joined.

Song and Action: Shoo, fly, don't bother me (all in 4 steps)
Shoo, fly, don't bother me (all out 4 steps)
Shoo, fly, don't bother me
For I belong to somebody. (repeat in and out)
I do, I do, I do, and I ain't a gonna tell you who.
(swing partners twice around)
Oh I belong to somebody - yes, indeed I do.
(turn the other direction once around, then the girls goes
in front of the man under his right arm to his left side)
-- presented by Jane Farwell

LADIES TO THE CENTER
American Play Party

Music: Skip to My Lou

Record - Folk Dancer MH 1110

Formation: Single circle all facing in, no partners necessary.

Song: Ladies to the center with a HEY DING DING!
(ladies in three steps - clap twice on DING DING!)
Gents to the center and form a ring
(as ladies back out, gents take 4 steps to center and join hands)
Once in a circle and twice in a ring
(men circle left as ladies clap and stand still)
Take a partner and everybody swing.
(gents all swing the nearest girl available and keep swinging through the
chorus)
Swing, swing, everybody swing
Swing, swing, everybody swing
Swing, swing, everybody swing
All join hands for the same old thing.
-- presented by Jane Farwell

JINGLE BELLS
American Play Party

Music: Jingle Bells

Record - Folk Dancer MH 1111

Formation: Single circle of couples all facing in.

Song and Action:

Dashing through the snow in a one horse open sleigh
(everybody in 4 steps and back out 4 steps)
O'er the fields we go, laughing all the way
(slide to the left around circle)
Bells on Bobtail ring, making spirits bright
(everybody in and out again)
What fun it is to ride and sing a sleighing song tonight.
(all slide right)

Chorus: Jingle bells! Jingle bells! (all face partners, clap own hands three
(times in front, three times behind)
Jingle all the way! (clap 3 times in front, 4th clap - partners both hands)
Oh what fun it is to ride in a one horse open sleigh.
(swing partner with two hand swing, ending facing corner)
Repeat chorus with corner, keeping her as new partner.

-- presented by Jane Farwell

FDC-54-52

CISSY IN THE BOND
American Play Party

Music: In FOLK DANCING FOR FUN

Record - Folk Dancer MH 1110

Formation: Single circle of couples facing in.

Song: Cissy in the bond -- the bond -- aleery
Prettiest little Cissy I ever did see (all circle left)
Bond, put your arms around me
Pretty little Cissy, won't you marry me?
(all swing partners, ending boys with backs to center)
Step back, now - don't you come near me
(push away from partner, half turning back)
All those sassy words you say.
(shake right finger)
Bond, put your arms around me
Pretty little Cissy, won't you marry me?
(each moves to his own left to swing new partner)
-- presented by Jane Farwell

ACH JA!

German-American Play Party

Music: In HANDY PLAY PARTY BOOK, Cooperative Recreation Service, Delaware, Ohio.

Record - Folk Dancer MH 1110

Formation: Double circle of couples - skating position, or inside hands joined.

Song and Action:

Oh my father and my mother took the children to the fair (promenade)
Ach, Ja! (each bows to partner) Ach Ja! (and away from each other)
Oh they hadn't any money but it's little that they care (promenade)
Ach, Ja! (bow to each other) Ach Ja! (and away)
Tra la la, Tra la la, Tra la la la la
(partners face, join both hands and slide to boy's left 4 slides)
Tra la la, Tra la la, Tra la la la la (and back the other way)
Ach Ja! (bow to each other) Ach Ja! (to new partner as boys move ahead 1)
-- presented by Jane Farwell

GOODNIGHT LADIES

Play Party

Music: Folk Dancer MH 1106

Formation: Threesomes, with linked elbows facing around the ring.

Song and Action:

Goodnight ladies! (men bow and shake hands with right hand lady)
Goodnight ladies! (the same with left hand lady)
Goodnight ladies, we're going to leave you now.
(men bow quickly to each lady, and leave them for the next two ahead)
Merrily we roll along, roll along, etc. (promenade with new partners).
-- presented by Jane Farwell

PROGRESSIVE CIRCASSIAN CIRCLE

English

Music: Circassian Circle - HMV or Columbia DX import.

Good Humor - Methodist World of Fun M109, HMV B2215, Parlophone F3090.

Formation: Sets of two couples face each other around ring. Also done in contra line formation.

Meas.

1-8 Four join R hands in a star, 8 steps around to L; L hand star back 8 steps.
9-16 Partners face - do 4 balance steps in place, then swing 8 counts.
1-8 Ladies chain with opposite couple, and return.
9-16 Fwd 4 and back 4 steps and pass R and L through opposite couple, meeting next couple with do-sa-do. Repeat dance with next couple.

FDC-54-53

BRANDISWALZER

Swiss

Source: Louise Huggler, Folk dance leader at 14th annual folk camp, Canton Bern, Switzerland.

Music: FOLK DANCING FOR FUN

Record: Since this is a medley of Swiss basic waltz forms, it may be danced to several Swiss waltz tunes. We use Elite - "Klein Andreas"

Formation: Couples in open waltz position.

Meas. I. Open Waltz - hands joined shoulder high, outside hands on hips.

1-4 One open waltz starting on outside ft, swinging hands fwd, another waltz step fwd, swinging hands back. Release hands, joining other ones, do two more waltz steps in LOD, but backwards.

5-8 Four waltz steps in shoulder waist position, turning CW.

9-16 Repeat first figure.

II. Swinging Waltz (two-hand hold facing each other)

1-4 Step on M's L and W's R ft, swinging the other one slightly. Repeat in opposite direction, releasing hands to turn away from each other with two waltz steps.

5-8 Turn with 4 waltz steps in regular dance position.

9-16 Repeat second figure.

III. Hop Waltz (open position, holding inside hands)

17-20 Three step hops fwd, swinging joined hands fwd, back, then fwd again, W turning under M's hand on the third, then one waltz step as both finish facing each other.

21-24 4 waltz steps in shoulder-waist position.

25-32 Repeat all of third figure.

IV. Sling Waltz (regular dance position, joined hands slightly extended)

25-30 Turn CW with 6 waltz steps. On meas. 6 M places W's R hand in middle of her back, grasping it with his R, releasing his own L hand as he does this.

31-32 W makes a complete turn away from M to her R in two waltz steps, ending in original dance position.

Repeat fourth figure.

-- presented by Jane Farwell

PER SPELMAN

Norwegian Song-Dance

Source: Norwegian Leika rings as taught by Klare Semb.

Music: FOLK DANCING FOR FUN, Cooperative Recreation Service, Delaware, Ohio.

Formation: All join hands in close circle, raising the arms so that one's own right is against one's waist. The circle moves to the left with the steps described below with the song.

Song: Per Spelman, he had only one single cow

Per Spelman, he had only one single cow

He gave it in trade - bought a fiddle instead

He gave it in trade - bought a fiddle instead.

Chorus: Du gamle gude fiolin - du fiolin - du fe la mi.

Action: The step used through every line of the verse is this:

Step L (1,2), close with R (3), step L (1), close with R without weight (2,3), step R (1), close with L (2) with feet close together, come up on balls of both (3), then down with both heels (1,2,3).

Chorus:

Step on L ft, swing R ft over, repeat to the R. Continue 4 more times.

Musical accompaniments are never used with Norwegian song-dances.

-- presented by Jane Farwell

FDC-54-54

SONDERHØNING

Danish Dance from near Fanø

Though the Danes also dance the Hambo, they have their own beautiful dance which has somewhat the same feeling, the motion of it representing the gently rolling waves off the West coast of Jutland from where the dance comes.

Music: H.M.V. AL 1358 - Sonderhøning

Formation: Partners in double circle. In the hold described here, the W's L wrist is grasped, palm up, in M's R hand as they promenade. (This is one of the older positions used for this dance - often just elbows are linked as the two walk arm in arm.)

Meas.

1-8 Promenade 16 steps starting with outside feet. (Sometimes the orchestra may play this only half as long or double.)

9-16 "Sonderhø" steps

Partners face each other as M swings his R hand, holding W's L hand, behind her back, then taking her empty R hand with his own L so both his hands are behind her back. At the same time she slips her R hand up under his L arm pit to hold his shoulder blade. Each leans back a little so there is a feeling of perfect balance between the two as they turn, first the M, and then the W.

Five complete Sonderhø steps are done to 8 measures of music. This gives the dancers an unusual sensation since it is a 3/4 time step done to 2/4 music. Since there are 16 counts in these 8 meas, and it takes 15 to complete 5 steps, there will be one beat left to bring the feet together so the promenade can be started on outside feet.

Man's step (essentially the same pattern as the W's Hambo step)

Step fwd with L (1), bring both feet together - at the same time pivoting on the L ft, R ft touching lightly near L heel (2). Step fwd on R ft (3).

Woman's step

Step fwd with R ft between the M's (1), shift quickly to L ft (&) and fwd again on R (2), then with a little bouyant leap which is hardly noticable, she steps fwd and L on her L ft (3). This third step pulls W around almost as though it were a pivot.

When well done, this step feels as smooth as good skating, and feet are so close to the ground they barely skim the floor.

-- presented by Jane Farwell

SOMEBODY WAITING FOR ME

Music: HANDY PLAY PARTY BOOK

Record - Folk Dancer MH 1106

Formation: All join hands in a single circle except for extra players in the center, about one to every ten of the others.

Song: 1. As I looked into your eyes, I beheld with glad surprise
That there's somebody waiting for me.

Oh, there's somebody waiting, there is somebody waiting,
There is somebody waiting there for me.

2. Now choose two - leave the others, now choose two - leave the others
Now choose two - leave the others for me.

3. Now swing one - leave the other, now swing one - leave the other
Now swing one - leave the other there for me.

Action: 1. Outside circle move L, those on the inside walk to the R.

2. Each extra person brings in 2 people of opposite sex and the three circle to the L while the others stop and clap.

3. The extra person decides between the two he has chosen, swinging one and moving out to join the ring, while the one left out stays in the center to start the dance again.

-- presented by Jane Farwell

FDC-54-55

LA FAIFA DA STRADA
(The Fair In Strada)
Swiss



Formation: Circle of couples facing CCW side by side. Directions are for M. W does counterpart.

Step: The same step is used throughout the dance: Step fwd on L (ct. 1), step R next to L (ct. &), step fwd L (ct. 2), step fwd R with a slight knee bend (ct. 3).

- Part I a. Inside hands joined, moving CCW. Four complete steps fwd. On 4th repeat the W turns CW under her arm. Both face CW without changing hands.
b. Moving CW. Four complete steps and on 4th W turns CC.
- Part II a. Partners face and take a two-hand hold. M's back to center. Four complete steps to own L, step side, step together, step L to side, step R behind.
b. Same in opposite direction.
- Part III a. Drop hands. Partners facing, hands on hips, M's back to center. Both begin on R and move to their own R with a side, together, side; pivot completely around turning to the R, side, together, side, close feet together with a little stamp.
b. Repeat same beginning L and moving to L.
c. From this point repeat a. and b. starting to L and return.
- Part IV a. Ballroom position turning in CW direction as traveling CCW direction around circle. Side, together, side, pivot. Repeat seven more times.
-- presented by Jane Farwell

THE ACE OF DIAMONDS
Danish

Music: World of Fun M102

Formation: Double circle of partners, boys with backs to center of circle, facing their partners.

rapidly.

1. Partners clap own hands once, stamp R ft once, link R arms and skip around each other. Repeat action but link L arms this time.
2. Boys fold arms (chest), girls with hands on hips. Each hops into the air extending R ft fwd, L ft bkwd, and exchange feet. Change three more times
3. On chorus, partners join hands skating position, and move around the circle, promenade style, using a polka step.

FIREMAN'S DANCE

American

Music: World of Fun M107

Formation: Large circle, two couples in line facing a line of two couples in sets of 8. One line faces CW, one CCW.

1. Sliding: The persons closest to the center of circle and those farthest from center in each line are active. The two closest to the center are designated as "HERE" and the other two "THERE." The HERE persons step bkwd a step and slide sideways down the outside of the set, 8 slides, and back to place. Simultaneously, the THERE players slide up the inside of the set of 8 people, 8 slides up and 8 slides back to place. Now reverse, and those who slid inside the set slide outside, and vice versa.
2. Right and Left Through & Ladies Chain
Done by pairs of couples, facing each other. The 2 couples in the HERE position do ladies' chain, while the two THERE couples are doing R and L through; the ct is 16. Reverse and do the other figure. Return to place with similar action. EACH COUPLE DOES BOTH FIGURES. WHETHER YOU DO LADIES' CHAIN FIRST DEPENDS WHETHER YOU ARE IN THE "HERE" POSITION OR NOT.
3. "Fire, fire, fire, fire." Join hands in lines, walk fwd toward opposite line, shouting in time to music, "Fire, fire, fire, fire," then walk bkwd to places, counting 4 each way. Drop hands, walk fwd, right through the opposite line, passing R shoulders with opposite person, and, without turning around, meet a new line of four advancing from the other direction.

CRESTED HEN

Music: World of Fun M108

Formation: Circle of three people, circles spaced around the room.

1. With "step-hop" circle around to L (CW) 16 cts. Circle to R (CCW) 16 cts.
2. Center person holds hands with persons on L and R. Center person makes an arch with person on his L, person on R goes through arch. Center boy turns under own arm at same time. Then he makes an arch with person on his R and L person goes through. Again he turns under own arm. Repeat once again with R person and L person. Step-hop is used throughout.

KLAFFTANZ

German

Music: World of Fun M114

Formation: Couples in large circle, boys with backs to center and facing their partners who face center. (Free hands on hips.)

- A. "And with your hands go clap, clap, clap." (Clap own hands three times.)
"Now with your feet go trap, trap, trap." (Stamp your feet three times.)
"Your right hand shake, your left hand shake (Shake forefinger on R hand, then L one, at each other.)
"Now both turn around and don't be late"
(As you start CW turn around individually, R hands meet with a clap; use 4 steps for complete turn and finish with three stamps.)
- B. Polka. Inside hands joined, couples move fwd CCW, swinging joined hands fwd and bkwd as they go. As music repeats, do a polka in closed position, or continue the polka around the circle. To make progressive, have boys move 1 girl to the L each time repeated.

AT THE INN "TO THE CROWN"

German

Music: World of Fun M115

Formation: Couples in double circle, boys inside, girls outside, facing CCW.

- Introduction: Partners join hands and bow.
- A. Partners clap own hands, clap R on R, L on L, then both hands (1 meas each) with quite a flourish. Join both hands and move around each other with 4 waltz steps. Repeat clapping and turning.
 - B. WALTZ FORWARD. Join R hands and girl turns with 4 waltz steps under M's R arm, both moving fwd around the circle CCW. (Girl turns CW while boy takes 4 small waltz steps fwd.) They do a waltz turn as in A, to 4 meas. Repeat.
 - C. Join inside hands and, while doing waltz step above, swing them fwd (1st meas) and bkwd (2nd meas). then swing them fwd again, letting go and completing the turn. boy CCW and girl CW (away from each other - 2 meas). Join hands and repeat three more times. Music repeats and so does C, in reverse direction.

FLACHSERNTEN (FLAX HARVEST)

North German

Music: Gaare 104 - Fiddler's Waltz (substitute)

Formation: Hands joined in a circle, all facing center.

Steps: Walking step in 3/4 time - calmly swinging, avoid any jerk or haste.

Meas. Introduction (4 meas.)

- I. A. 1-4 Circle to the L, swinging walk, arms side at shoulder height.
5-8 Circle to the R.
- B. 9 Partners join R hands and pass R shoulders.
10 With next one join L hands and pass L shoulders.
11-12 With next one join R and dance a full turn around to face RLOD.
13 With next one join L (pass).
14 With own partner join R (pass).
15-16 With next one join L and dance a full turn and be back in your place to re-form single circle.
- II. Hatchel
1-4 Girl dances once around boy.
5-8 Boy dances once around girl.
9-16 Same as meas. 9-16, Part I. B.
- III. Spin
1-2 Girls to the center, join hands.
3-4 Girls circle to the L.
5-6 Girls circle to the R.
7-8 Girls bkwd into place.
1-8 Boys: During above measures, turn in place.
9-16 Same as meas. 9-16, Part I. B.
- IV. Weaving
1-2 Girls to the center, join hands (shoulder height).
3-4 Boys go under girls' arms into inside circle, join hands and lay them around girls' necks. Do it calmly, no haste!
5-8 All move slowly bkwd and release hand holds.
9-16 Same as meas. 9-16, Part I. B.
Repeat meas. 1-8, Part I. A. to end of dance.

THE CHILDREN'S CIRCLE

American

Music: Columbia DB 2252 - Pipers Fancy

Formation: 2 couples facing, as in
Sicilian Circle.

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

THE SWING

Music: Pioneer 3002-A

Formation: Children grouped in 3's, the two standing side by side have inside hds joined, making a swing. The third child stands behind to push the swing.

Advice: Swing is pushed fwd and bkwd. On 8th ct child runs under his swing and fwd, stopping at the swing just ahead of his own.

CHILDREN'S POLKA (KINDER POLKA)

Music: Pioneer No. 3004-B.

Formation: Partners in a single circle, facing each other, hands joined.

Meas.

- A. 1 1. Slide twd center of circle, bring feet together. Repeat.
2 2. Stamp in place three times, R L R.
3-4 3. Repeat, sliding away from center.
5-8 4. Repeat all
- B. 9 1. Stand in place, both partners slapping thighs with hands; clap own hands once.
10 2. Clap partner's hands three times.
11-12 3. Repeat
13 4. Shake right finger at partner.
14 5. Shake left finger at partner.
15 6. Each turn in place.
16 7. Stamp three times, R L R.

GYPSY POLKA

Mecklenburg, Germany

Music: Gaare 103 - Elvira Polka (sub.)

Formation: Couples in a circle, closed position.

Steps: Walking, polka.

Meas.

1-8 I. Polka round

- 9 Stop on circle line, release partner (boys face CCW, girls CW).
10 Slow bow and curtsey.
11 Half turn (face center while turning).

12 Bow and curtsey.

13-16 Same as meas. 9-12.

17-24 Walking: Boys bkwd, girls fwd (both start L ft). (New partners) Clap twice each meas, first on own hands, second time against partner's hands.

1-8 II. Polka round

9-16 Two times cross polka step (promenade position) (step close step point and turn point).

17-24 Couples face each other, boys inside. Clap twice each meas (1st own hands, then partner's) while stepping sdwd, each to own L, so that everybody has a new partner at the second clap.

Repeat from beginning.

SWEDISH DANCE

Source: From Ralph Page's "The Country Dance Book," with substitution of a 2-hand swing for ordinary swing. For use with children.

Music: Folkraft F 1115 B - Sicilian Circle

Formation: Three's facing three's.

I. Fwd and back twice (8 meas). Balance and turn opposite on his R (8 meas). Balance and turn opposite on his L (8 meas). Fwd and back, and fwd and through (8 meas).

II. Fwd and back twice (8 meas). Outside ladies and opposite gent #1, 3 hands around (8 meas). Inside ladies and gent #2, 3 hands around (8 meas). Fwd and back, fwd and back, fwd and through (8 meas).

III. All fwd and back twice (8 meas). Four ladies cross R hands half around; four ladies cross L hands and return to places (8 meas). Six hands around (8 meas). Fwd and back, fwd and through (8 meas).

GUSTAV'S SKOL

Music: World of Fun M108

Formation: Regular square of four couples.

1. Head couples advance and retire, 4 steps, singing:

"A toast we pledge to Gustav,

Who is brave and true." (Repeat)

Then side couples advance twd each other, singing as head couples did, pledge a toast to King Gustav with outside hand and back to place. (Raise hand as containing glass for a toast.) Repeat.

CHORUS: Singing, "Tra, la la la la," head couples advance toward each other, exchange partners, go through the arch on their side of the square (side couples have made an arch with joined inside hands and "peek holes" with other hands on hips). Active couples go through the arch, drop hands, look through the little peek hole at their partners who are looking also through this "hand-on-hip peek hole," clap hands once, then back to place and skip around with partner with a 2-hand swing. The side couples do the same action.

Stealing partners for any extras may be used. The extras stand near the peek hole into which regular persons will look. Then he beats that person to his partner. An extra couple may steal an entire space by joining hands and skipping around in that space.

SENT MY BROWN JUG

American Play Party

Music: World of Fun M112.

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

1. Circle L, 8 two-steps.

2. Circle R, 8 two-steps.

3. Partners join R hands and walk around each other (8 steps), then join L hands with the corner person (who was on M's L, W's R) and walk around each other, returning to original partner (8 steps), ending with backs to center of circle.

4. Join both hands with partner and take 4 slide steps (step-close) to M's L.

5. Four slides back to R.

6. Turn partner in 8 walking steps with R hand.

7. M leaves partner, moves to his L (M's back is to center) to a new partner, & repeats action on 5,6,7 with her, ending with new partner at his R.

Repeat from the beginning.

CHRIST CHURCH BELLS

English

Music: World of Fun M109 B

Formation: As for Sicilian Circle. 2 couples, facing each other.

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

BROWN EYED MARY

Source: An Arizona adaptation to the ballroom of an early American singing game.

Music: Old Timer 8005B (speed up record)

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

Meas.

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

GREENSLEEVES

Music: Methodist World of Fun M106.

Formation: Double circle (numbered off #1 and #2 couples), M on inside, holding inside hands.

1. 16 walking steps CCW.
2. 8 steps, R hand star (couples #1 and #2).
3. 8 steps, L hand star.
4. Arches. #1 back under arch made by #2 (4 steps). Reverse and repeat arches.

Note: Number 1 is sometimes danced with 8 steps fwd and 8 steps in opposite direction. 1 count.

KIELDER SCHOTTISCHE

North England

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

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

Steps: Hop-step; run or walk step.

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

OH SUSANNA

Source: Adaptation of American Singing Game.

Music: London 16068.

Formation: Single circle, all facing ctr.

1. All in twd center 8 steps
2. W to center (4 steps)
3. W out as M come in (4 steps)
4. M come out and Do Si Do around partner (8 steps--8 cts).
5. Grand R & L with 4 two-steps to fourth person (counting own partner as #1).
6. Take this new partner and promenade CCW (8 two-steps). Repeat all.

PING PONG SCHOTTISCHE

Source: This is a little dance done by the Negroes in the West Virginia hills. It depicts the action of a ping pong ball in a game.

Music: Any accented schottische. "Langa Sven," Victor V20008; "SkogensBlomster," Victor V20077B; "Rosemary," Imperial 1092.

Formation: Couple dance, facing CCW in circle. Hands in skating position.

Weight on L ft, heel and toe with R ft. Step-close-step to R with R ft. With wt on R ft, heel and toe with L ft. Step-close-step to L with L ft. With wt on L ft step back with R, side with L, fwd with R, side with L, back with R, side with L, bring R to L with stamp and hold 1 ct. Wt on R ft: Step back with L, side with R, fwd with L, side with R, back with L, side with R, bring L to R with stamp and hold

SCHUPLATTLER QUADRILLE

German - Bavarian

Source: This Schuplattler Quadrille was brought back from Europe in 1952 by Millie von Konsky. Gaiety and even a boisterous attitude should be taken by the men whose steps should be done in an exaggerated manner. The ladies' steps should be smoothly performed.

Music: Victor 25-4032 "Original Laendler" is suitable.

Formation: Regular square formation (W on M's R), numbering 1-4 CCW. W keeps free hands on hips, fingers fwd; M may hold thumb of free hand at armpit or suspender.

Steps: Balance, Slow Skip, Walking Turn, Smooth Laendler Waltz (unless otherwise indicated).

Note: M begins L, W R, throughout the dance. W may hold corner of apron with R during walking turn.

Meas.

4 meas. Introduction. All couples. Face partner, joining both hands, nod to partner and lean away (bkwd), arms extended.

I. Turn and Arch

1-4 Couples 1 and 3 (both hands still joined) step beside partner, R shoulders adjacent, R arms extended at shoulder level and L bent at elbow. (M face CCW, W CW.) Beginning M's L, W's R, dance in place turning CW with 3 laendler steps. On 4th step finish facing center, inside hands joined at shoulder height.

Note: In this turn both dance laendler sdwd; first to M's L, then to M's R. Simultaneously couples 2 and 4 (inside hands joined at shoulder height) exchange places, with couple 2 passing under an arch made by couple 4, with 4 fwd moving laendler steps.

5-8 Repeat action of Fig. I, meas 1-4 with couple 1 passing under arch of couple 3, and couples 2 and 4 making one full turn CW to finish facing center with W on M's L.

9-12 Couples 2 and 4 return to place with cpl 4 passing under arch made by cpl 2. Simultaneously cpls 1 and 3 turn in place. Finish facing center with W on M's L.

13-16 Cpls 1 and 3 return to place with cpl 3 passing under arch made by cpl 1. Simultaneously cpls 2 and 4 turn in place. All cpls finish facing partner (M CCW, W CW).

II. Balance and M Visit

1-2 All couples. Partners, R joined, balance together and sway.

3-4 With 2 laendler steps M move CCW on inside of the square to next W. W turn L in place with 2 laendler steps.

5-16 Repeat action of Fig. II, meas 1-4 three more times. M finish facing partner, back to center.

III. Plattle, W Visit and Clap

1-4 Women's Part: All W perform a walking turn (CW) of 12 steps moving CCW halfway around the outside of the set to visit opposite M.

5-6 With 6 steps turn CCW in place. End facing M visited.

7 W clap R with M's R (ct 1), clap L with M's L (ct 2), clap own hands (ct 3).

8 Raise hands shoulder high, elbows bent (ct 1), hold (cts 2,3).

Men's Part: All M remain in place performing the following plattle:

1 Beginning with wt on L, leap sdwd onto R and simultaneously raise L behind R knee and slap sole of shoe with R hand (ct 1), repeat action, leaping onto L and at the same time raise R behind L knee and slap sole of shoe with L hand (ct 2), clap own hands at chest level (ct 3).

2 Slap R thigh (ct 1), L thigh (ct 2), clap own hands (ct 3).

3 Clap thighs R,L,R,L (cts 1&2&), raise L leg (knee out), heel in front of R knee and slap side of shoe (ct 3).

4 Repeat action by slapping thighs L,R,L,R (cts 1&2&), raise R leg (knee out), heel in front of L knee, and slap side of shoe (ct 3).

5-6 Repeat action of Fig. III, meas 1 and 2.

M clap R with W's R (ct 1), clap L with W's L (ct 2), clap own hands (ct 3).

SCHUPLATTLER QUADRILLE (continued)

Meas.

- 8 Raise hands shoulder high, elbows bent (ct 1), hold (cts 2,3).
 - 9-16 M and W repeat action of Fig. III, meas. 1-8. End fig. with own partner.
- IV. Star and Turn
- 1-4 M form L hand star, thumb of L hand held at armpit or suspensor, while partners join inside hands (M's R, W's L) at shoulder height, and move to opposite places. M takes 4 slow skipping steps while W dances 4 laendler steps.
 - 5-8 W dance 4 laendler steps in place (facing CCW) while M take 4 slow skipping steps around own partner.
 - 9-16 Repeat action of Fig. IV, meas 1-8 to end in own place.
- 64 meas Repeat all of dance.
- Laendler. Plattle and Pose
- 1-16 Assume ballroom position, M's L, W's R well extended. Turning CW dance CCW once around the set with 16 laendler steps.
 - 1-6 Repeat action of Fig. III, meas 1-6.
 - 7 Partners join both hands. M turn W CW under her R arm (end R shoulders adjacent, hands still joined).
 - 8 M drop to L knee and pose.

-- presented by Millie von Konsky

SERBIANKA

Music: Kolo Festival KF-802

Pronounced: Serb-ee-YAHN-kah

Formation: Open kolo, leader at end, hands are held at shoulder height.

Serbianka is one of the few stately kolos danced also at the Serbian Court. It is semi-patriotic in nature, the title being translated as the "dance of Serbia." It has replaced the "Kraljevo" the King's kolo as being the first kolo done at most dances and celebrations. The first part of this particular recording is played in traditional slow tempo where walking steps are employed and it has the music for the "change step" necessary for the dance. The second part of the record is fast and danced without the change step. This latter version is currently popular and the one most dancers and orchestras are familiar with.

PART I (Old Serbianka)

Meas.

- 1 All facing slightly to the R, step R ft, step L ft across R ft in LOD.
- 2 Step R ft continuing in LOD. Keeping wt on R ft, point L ft across and in front of R ft.
- 3 Turning bodies to face center of circle, step on L ft to L. Keeping wt on L ft, point R ft across and in front of L ft.
- 4-24 Repeat action of meas 1-3 seven more times, making eight in all. Movement is continually to the R.
- 25-28 CHANGE STEP. Repeat action of meas 1-3. On fourth meas of change music, step on R, point L as in meas 2. Thus, dancers will end with wt on R ft.
- 29-52 Music of meas 1-24 is repeated. Serbianka is then danced continually to L.
- 53-56 CHANGE STEP. As in meas 25-28, but starting to the L and alternating footwork. Dancers end with wt on L ft.

PART II (New Serbianka)

(balance of music) The steps for the New Serbianka are the "dancing" counterparts for the slow walking steps. The two walking steps for meas 1 become two low leaps as in the K'konjeste. Meas 2-3 become kolo pas-de-basques RLR, and LRL, respectively. New Serbianka is danced continually to the R with gaiety replacing the dignity of the Old Serbianka, and the hands are held straight down to conform with the faster steps.

-- presented by John Filcich

CHIAPANECAS

Music: "Latin-American Folk Dances" - Folkraft _____ (former "Bost" label record)
Version popular in northern California.
Throughout dance M generally keeps hands clasped loosely in back, and W accents steps by swish and sweep of skirts.

I. Riding Step:

- A Both facing fwd - W at M's left.
Step-hop L - step R in front slightly turning L; step-hop L - step R in back of L; step-hop L - draw R obliquely in front of L; step L - repeat draw R.
B Repeat (A) starting on R.
C Repeat (A) and (B) - 4 times in all ending last meas with 2 stamps, R L.

II. Chiapanecas Step:

- A Both facing as in Fig. I.
Stamp L in place - touch R near L, step R to side. Repeat.
Stamp L - half turn in place on L - stamp R L.
B Repeat (A) starting R.
C Repeat (A) and (B) - 4 times in all.

III. Clap Step - Single Turn: Turning away from partner (described for M, W opp.)

- A Long step to R on R - half turn; step L on L - half turn; stamp R - clap; stamp L R - clap, clap.
B Repeat to L back to position.
C Repeat (A) and (B).

IV. Brush Step:

- A Step-hop on L - brush R in front of L.
Repeat 3 times in all.
Step-hop L - raise R to side obliquely and accent brush in back of L.
B Repeat (A) to L.
C Repeat (A) and (B) - 4 times in all and on last meas both quarter turn L and end stamp L R with M in back of W.

V. Riding Step - Divided:

- A Step-hop L - step R in front slightly turning L.
Step-hop L - step R in back of L.
Step L and leap onto R in place lifting L ft high and slapping L with L hand, and stamp L R.
B Repeat to R.
C Repeat (A) and (B).
D Repeat Fig. I (A) and (B) with W turning half around L on first step-hop to face M and accentuate the 2 draw steps moving contra to each other.
Repeat 4 times in all.

VI. Clap Step - Double Turn:

- A Repeat Fig. III, except partners are moving to R angles of original LOD and W pivot turns twice instead of once.

VII. Brush Step - Man Prime:

- A Repeat (A) and (B) of Fig. IV twice.
B Repeat step (A) of Fig. IV but W follows M around in tight circle R (CW), close to his L shoulder and on last meas both pivot R on R and stamp L R to face fwd.

VIII. Riding Step - Accent:

Repeat Fig. I twice except that the last 3 cts of each step (draw-step-draw) become 3 stamps in place, and the M accent the step by swinging their arms as though in riding position.

IX. Clap Step - Single Turn:

Repeat Fig. III exactly.

X. Brush Step - Women Prime:

Repeat (A) and (B) of Fig. IV twice. Then M follows W in tight circle at her L shoulder with 8 fast walking steps, ending facing fwd, W on M's R. Both do walking turn to R (step, step, step, hold). Repeat to L and pose, W leaning against M's R shoulder, M's R hand at W's waist.

-- presented by Millie von Konsky

EL PERICON

Uruguay

Source: "El Pericon" is claimed by the sister Republics of Argentina and Uruguay, for originally they were one country.

Students from this area, who participated in the Annual International House Festival at the University of California, taught Millie von Konsky popular figures which she incorporated in the following version.

Music: Folkraft _____ ~ "El Pericon" (former "Bost" label record)

Formation: Double lines of couples (two couples to a line) all facing CCW. Line 1 on R, W on M's R; line 2 on L, W on M's L. Partners inside hands joined at shoulder height. W holds skirt up whenever hands are free; M free hands in fists (low) at back of thigh.

Steps: Waltz, El Pericon step: Step L (ct 1), step R toe beside L instep and simultaneously raise L heel (ct 2), come down sharply on L heel (ct 3). (Step may also start R.)

NOTE: El Pericon step is used through the dance unless otherwise indicated; M's action exaggerated, W's more subdued.

Meas. Introduction

1-3 Line 1 begin M's L, W's R; line 2 begin M's R, W's L. Both lines of couples dance fwd CCW.

4 Turn to face partner. M holds hands, palms up, at W shoulder level; W places fingers on M palms (M are now back to back).

5 All dance sdwd CCW.

6 All dance sdwd CW.

7-8 Repeat action of meas 5-6.

9 Hold. M equalize wt.

I. Picture (All M and W begin R.)

1-2 Line 1: M step behind W into Varsouvienne position, raise joined L above W's head to form the frame of the picture. W turns slightly to look at M over her R shoulder, joined R near M's R hip.

Line 2: Both M and W begin L. Simultaneously M steps behind W's R shoulder into Varsouvienne position (facing CCW), raise joined R as W turns slightly to look at M over her L shoulder. Joined L are near M's L hip.

3-7 All couples, in picture formation, move slightly fwd (CCW).

II. Sway, Turn and Star

1-2 a. All raise joined hands from hip position (W turning slightly to face CCW) to return to Varsouvienne position.

3-8 In Varsouvienne position all dance to face opposite couples, swaying from side to side.

9-12 Line 1: M raise joined L over W head and turn her (CW) to face him.

Line 2: M raise joined R over W head and turn her (CCW) to face him.

1-4 b. All release hands. Each couple form a R hand star. All finish facing opposite couple, W on M's R.

III. Ladies' Chain (All M dance in place.)

1-2 W dance twd opposite W.

3-4 W join R to pass opposite W (making approximately a half circle). M offer L as opposite W approaches.

5-8 M turns opposite W around him by bringing their joined L over his head.

9-16 Repeat action of Fig. III, meas 1-8, to end W in own place, M back to center.

IV. The Crown and Waltz

1-3 a. M kneel on L facing partner. M's L and W's R joined, W dance (CW) once around M.

9-10 As W returns to place M rises to assume ballroom position.

1-8 b. Turning CW, waltz CCW in circle. Finish M facing LOD (CCW) in original position in circle.

V. Weave and Circle

1 a. M release partner and face center. W dance in place.

2 All M in circle join hands in high arches. W hold skirts and move to partner's R shoulder to prepare for WEAVE.

EL PERICON (continued)

Meas.

- 3-15 M (holding arches) dance in place. W weave in and out of arches (CCW) around the circle, ending on own partner's R.
- 1-8 b. All dancers join hands in circle (facing center) and dance halfway around CCW.
- VI. Grand Right and Left. Circle and Basket
- 1-7 a. M face W on R, join R and dance Grand R and L (M CCW, W CW) completing circle to meet partner in own place.
- 1-8 b. W move twd center, join hands to form inside circle, and dance CCW. M join hands to form outside circle and dance CW.
- 9 W retain circle formation. M bend under W arms (own partner on R) and join hands behind W waist. (W hold joined hands across M shoulders.)
- 1-4 c. Circle CCW.
- 5-8 Circle CW.
- VII. Double Star and Circle to Form National Flag
- 1 a. All couples face center in two lines.
- 2-5 All extend R to star with opposite couple (2 couple star). Couple 2 of
- 6-10 Line 1 and couple 1 of Line 2 extend L to star in center while end couples each form L hand star (1 couple star).
- 11-14 Repeat action of Fig. VII - a, meas 2-5. End in original position.
- 1-2 b. All couples form double circle facing CCW, inside hands joined. (M removes kerchief from neck.)
- 3-8 M holds one corner (end) of kerchief with L; W holds other end with R. Partners hold kerchief high as they dance fwd CCW. Kerchiefs should alternate, one white and one blue.
- Hold bow on final chords.
- NOTE: In general dancing, if kerchief is not available M and W may snap fingers (M L, W R).

-- presented by Millie von Konsky

Why not cultivate a hobby to go with your
dancing--music, crafts, photography, books,
travel lore, customs, costumes, cooking, etc?
You'll enjoy the dancing more.

Vigor is not the sole test of good dancing.
Politeness, smooth transition, consideration
for national taste, consideration of other
dancers -- are a few important items.

RHUNGO

Source: An original interpretation by Glenn Stubblefield, adapting rhumba and tango figures to an unusual rhythm.

Music: Capitol 2374

Formation: Partners in closed ballroom position, M facing LOD.

Style: Smooth and controlled, no bounce. For the Habanera (rock step) the knees should be bent, the feet not lifted from the floor, and only a slight movement of the bodies.

Directions are for M, W does counterpart unless indicated.

Abbr. S or Q indicates slow step (1 ct) or quick step (1/2 ct).

Counts I. Rhumba Walk-Around.

- 1 & 2 Habanera QL fwd, QR in place, SL bkwd and R follows (W-SR bkwd, L follows). Partners separate on ct 2 to the full extent of joined hands, ML-WR; free hands at own waist.
- 3 & 4 Fwd QR, QL, SR. Partners come together and assume banjo position, R hips adjacent, M's back to center. WR arm is held straight from shoulder; on ct 4, M joins RH with WLH at her waist.
- 5 & 6 Walk-around CW, QL, QR, SL, for 1/2 turn.
- 7 & 8 Continue QR, QL, SR--M's back to center on ct 8, completing full CW turn.
- 9 & 10 M steps QL, QR, SL to face RLOD as W turns CW under joined hands to reassume banjo position, L hips adjacent, ML-WR arms straight from shoulder.
- 11 - 14 Walk-around CCW, QR, QL, SR, QL, QR, SL - M's back to center on ct 14.
- 15 & 16 M steps QR, QL, SR to face LOD as W turns CCW under joined hands to assume closed position, M facing LOD.

II. Rhumba Wrap-Around, Tango Corte and Gliding Dip

- 1 & 2 Same action Fig. 1, cts 1 & 2.
- 3 & 4 Fwd QR, QL, SR. Partners come together and M turns slightly L and transfers WRH to his RH at waist (ct 3). W steps around behind to ML side. ML-WL hands are joined on ct 4.
- 5 & 6 M begins to make full CW turn in place to be completed on ct 8. M steps QL, QR behind L, SL at R heel, turning CW in place. W, with M's LH lead, step pivots on QR, then QL, SR bkwd to MR side in open tango (bkwd skating) position.
- 7 & 8 M continues CW turn stepping fwd QR, QL, SR to face LOD. W follows M's lead, backing around, QL, QR, SL.
- 9 & 10 M steps QL, QR, QL and point R in place to face diagonally to R of LOD, both hands joined (ML-WL; MR-WR). W turns CW under joined hands, QR, QL, SR point bkwd, no wt.
- 11 M gives W impetus with joined RH (ct 11), then steps R beside L (ct &) to assume closed position. W steps QR, QL, turning CCW to M and assumes closed position.
- 12 SL bkwd corte, toe out.
- 13 M turns to L not moving L ft as R toe turns in place. W makes 1/2 pivot on R ft, bending R knee and bending back supported by M's R arm, L toe lightly touching fwd.
- 14 M turns upper body to face fwd and brings W up to transfer wt smoothly to his R ft. W pivots on R ft and places L ft in original position.
- 15 & 16 Face LOD in semi-open position, take running steps QL, QR and lunge from R onto L to make smooth gliding dip, R knee on floor.
- 1 & 2 Partners stay down.
- 3 & 4 Rise with wt on MR-WL, leave other ft in place, facing LOD. Draw L to R and arch; assume closed position M's back to center.

III. Rhungo Whirl-Away.

- 1&2& M-habanera QL, QR, draw L to R (ct 2) no wt on L. W-habanera QR, QL, step QR fwd turning CCW, and QL to stand on ML side, back to center, shoulders touching, ML-WR hands joined shoulder high.

Counts

RHUNGO (continued)

- 3&4& M-with impetus from joined hands, M makes one full turn CCW stepping turn in LOD, QL, QR, SL, and extends RH for W to grasp, M back to center. W makes 1 1/2 CW turn in front of M and progresses RLOD, stepping QR, L, R, L and extends RH for M to grasp at full extent of arm, W facing center.
- 5 & 6 M-one full CW turn back to original position, QR, QL, SR, extend LH.
W-one full CW turn in front of M, QR, QL, SR and grasp extended L hands.
- 7&8& M stands in place, wt on L, back to center as W makes 2 full CCW turns with small pivot steps, QL, R, L, R to face M, closed pos, slightly separated.
IV. Rhungo Swivel and Turn to Open Tango Position.
- 1 & 2 Habanera QR sdwd, QL in place, SR cross over L.
- 3 & 4 M pivots 1/2 L on crossed feet and takes wt on R (ct 3&), SL fwd, as he leads W around to finish with M facing center. W steps QR, QL, SR.
- 5 & 6 Habanera QR sdwd, QL in place, SR cross over L.
- 7 & 8 M pivots 3/4 L on crossed feet and takes wt on R (ct 7&8) to face LOD. W makes CW turn under raised joined arm, stepping W QR, QL, SR and assumes open tango (bkwd skating) position facing LOD.
V. Tango Run and Habanera.
- 1 & 2 Both step on same ft. Fwd QL, QR, SL - keeping R in place.
- 3 & 4 Habanera QR, QL, SR and L follows. Feet remain in place as body moves slightly with shifting weight.
- 1-4 Repeat same action, expect on ct 4&, W rocks on QR in place, steps QL beside R. Remain in open tango position.
VI. Tango Strike, Wheel and Corte
- 1, 2& M & W use opp. feet. M point SL fwd, step QL slightly sdwd, QR beside L.
3& Release hands, step QL sdwd away from partner and join MR-WLH, ct 3. Strike heel (R) sharply against L heel, ct &.
- 4 SR sdwd to partner and assume semi-open position facing LOD.
- 5&6& M backs around QL, R, L, R as W follows in semi-open position.
- 7,8 Closed pos. SL corte twd center, S recover on R, M's back to center.
VII. Tango Flare and Pivot; Assume semi-open position facing LOD.
- 1,2 M-fwd SL, SR-keep L in place. Lead W in flare on ct 2.
W-fwd SR, SL and pivot to face opposite direction and kick up R heel.
- 3,4 M stays in place. Shift wt to L (ct 3), to R (ct 4). W flares SR over L & pivots to face opp. and kicks up L heel (ct 3). W flares SL over R & pivots to face opp. and kicks up R heel (ct 4).
- 5,6 M cross SL over R, SR sdwd, assume closed pos, M bk to center. W same, opp ft.
- 7,8 Pivot SL, SR to face LOD in semi-open position.
VIII. Tango Grapevine, Reverse & Advanced Corte. Semi-open pos, progress in LOD and RLOD.
- 1,2,3& SL fwd, SR fwd, QL sdwd and face partner, QR behind L.
- 4,5,6& SL fwd, SR fwd, habanera QL fwd, QR in place.
- 7,8,9& SL bkwd, toe in, SR bkwd and sdwd to face partner, QL over R, QR sdwd.
- 10,11 Pivot on R, step SL bkwd in semi-open pos, SR bkwd & sdwd to closed pos;
12& (M's back to center) Habanera QL fwd, QR in place.
- 13,14 SL corte, turn twd LOD in semi-open pos, take small step SR thru & fwd.
- 15,16 M leads W to tango close, QL fwd, QR sdwd, S draw L to R, LOD, closed pos.
Repeat Figures I, II, ending with tango close on ct 15 & 16, facing LOD.
IX. Rhungo Turn and Pose.
- 1&2,3&4 Same action Fig. I, cts. 1&2, 3&4.
- 5&6 M step in place QL, QR, point L & lead W with joined hands (MR-WL at W waist) to turn CW under other joined hands (ML-WR). W make full CW turn with QR, QL point R and end with L arm behind back, R arm vertical across M chest, in banjo pos, R hips adjacent, both hands still joined with M.
- 7&8 M, back to center, step SL, point R as turn W CCW under joined hands (MR-WR). W makes full CCW turn with QR, QL, QR bkwd, point L & end separated from M with arms extended, both hands joined.
- & On the final beat, partners hold previous position and lean away with a quick downward thrust of joined hands.

SOVEVUNI

Israel

Sovevuni (Dance Around Me) is a lively couple dance, the music for which was originally composed for the Hora. The music is by M. Zeira, the lyrics by R. Orland, and the dance by "Hapoel" group. The pattern as notated by Dvora Lapson has been included in the second series of Israeli Folk Dances.

Music: Israel 119B

Formation: Couples standing in a double circle, facing CCW, in Varsouvienne pos.

Steps: Running, jump, hop.

Meas. Introduction: 2 meas. (Dance begins with the singing)

- 1 I - Varsouvienne position, double circle facing CCW. Beginning on R ft take 2 running steps fwd (ct 1,2), jump onto both ft (ct 3), hop on L (ct. 4).
 - 2 Step bkwd with R toe making a 1/4 turn to R (ct 1) W looking at partner, hold (ct 2), jump onto both ft (ct 3) and hop on L (ct 4).
 - 3-8 Repeat action of meas. 1-2, Part I, 3 times, always moving fwd in CCW direction. At the end of the last repeat the hands are brought fwd over W's head and down so that they are crossed in front, waist height.
 - 9 II - Beginning with R ft step to R with R ft (ct 1), cross L ft behind R (ct 2), step R ft to R (ct 3), hold (ct. 4).
 - 10 Beginning with L ft W takes 4 steps (turning inward to her L) to make a 1/2 circle in front of M to finish on the inside of circle, facing CCW. M steps in place, L R (cts 1-2, 3-4).
 - 11 III- Beginning with R take 2 running steps fwd (ct 1,2), jump onto both ft (3), step bkwd on R and close with L (ct 4).
 - 12 Repeat action of meas. 11, Part III.
 - IV- Drop hands and dance the following steps away from and back to partner:
 - 13 Man: Jump onto both ft (ct 1), turning L to face partner. Step bkwd L, R (ct 2,3), close L to R (ct 4).
Woman: Jump onto both ft, turning R to face partner (ct 1), step bkwd R, L (ct 2,3), close R to L (ct 4).
Man: Jump onto both ft, turning R 1/2 turn with back to partner (ct 1), step bkwd R, L (ct 2,3), close R to L (ct 4). M finishes in original position on inside of circle, facing CCW.
Woman: Jump onto both ft turning L with back to partner (ct 1), step bkwd toward partner L, R (ct 2,3), close L ft to R (ct 4). W finishes in original position to R of partner, facing CCW, and ready to assume varsouvienne position.
- NOTE: The bkwd steps are very small and syncopated with a bend of the knee between each step.

-- presented by Miriam Lidster

Dance for me to the tune of our unique song
No other like it
No other will ever replace it

Chorus:

This wonderful song will linger in our hearts
Forever and ever
In our hearts kindled by the fresh earth and the moon light.

KEN YOVDU

Israel

Ken Yovdu (Thus Will They Perish) is a line dance which has been influenced by debka step of the Arabs. In its lyrics and melody is reflected the militant determination to defend the nation against invaders. The music was written by Uri Ben Yakov and the choreography is by Gert Kaufman. The folk dance pattern as notated by Dvora Lapson has been included in the second series of Israeli Folk Dances.

Music: Israel 118A

Formation: Single line formation with leader at the right end of the line.

Steps: Step-close, debka, running.

- Meas. Introduction: 8 meas (4 with drum, 4 with instrumental accompaniment)
- A I - Standing shoulder to shoulder, hands joined and down, in a single line formation, facing center of room.
- 1 1) Beginning with R ft step directly to R side (ct 1), close L ft to R (ct 2), step again to R with R ft (ct 3), hold (ct 4).
- 2 2) Tap L ft across in front of R, turning body slightly to R (ct 1), hop on R ft (ct 2), step with L ft close to R (ct 3), hold (ct 4).
- 3 3) Repeat action of (1), meas. 1, Part I.
- 4 4) Do one debka jump to the L (jumping on both feet and turning body slightly to L) (ct 1), hop on R ft and turn to face fwd (ct 2), bring L ft to R (ct 3), hold (ct 4).
- 5-8 Repeat action of 1, 2, 3, 4, meas. 1-4, Part I.
- 9 II 1) Beginning with R ft move fwd twd center of room with 3 running steps (R L R) (ct 1,2,3), then hop on R ft (ct 4), lifting joined hands high and finishing facing CCW so dancers are one behind the other.
- 10 2) Beginning with L ft move fwd in a CCW direction with 3 running steps (L R L), and hop on L ft turning 1/4 turn to L so line is facing fwd.
- 11 3) Bringing joined hands down, begin with R ft and move bkwd with 3 running steps (R L R) and hop on R.
- 12-14 Repeat action of 1, 2, 3, meas. 9-11, Part II.
- 9-14 Repeat action of meas. 9-14, Part II.
- (repeated)

Thus will they perish
The enemies of Israel
Thus will they perish
But her loyal sons will rise up
With the brilliance of the sun.

-- presented by Miriam Lidster

MALU ASAMENU BAR

Israel

Malu Asamenu Bar (Song of Plenty) is a joyous, gay couple mixer dance expressing the feeling of thankfulness of an abundant harvest. The music is by David Zahavi and the choreography is by Zev Havazeleth. The folk dance pattern as notated by Dvora Lapson is included in the second series of Israeli Folk Dances.

Music: Israel 117A

Formation: Couples form a double circle, M on the inside of the circle and W on the outside. Partners face each other and join both hands.

Steps: Walking, running, cross-step, debka.

Meas. Introduction: 2 measures

- 1 I - Partners face each other in a large double circle (M's back to center). Both hands joined. Beginning with R ft move twd partner with 2 steps (R, L), move away from partner 1 step (R), stamp L ft beside R (cts 1,2,3,4)
- 2 Clap own hands together (ct 1), hold (ct 2); do one debka jump to the R (jumping on both ft 1/4 turn to R) (ct 3), hold (ct 4).
- 3 II - Beginning with L ft cross L ft over R (ct 1); step back and in place on R (ct 2); step L ft beside R (ct 3), and with a 1/4 turn to L hop on L ft (ct 4).
- 4 Repeat action of meas. 3, Part II, beginning R ft over L.
- 5-6 III- Beginning with L ft move with 8 running steps to the R (W moving CCW in the circle, M moving CW). Pass the next person and take the second person in the circle as a new partner.
- 7-8 IV - Join both hands with new partner and keeping R hips adjacent, move in one CW circle with 8 running steps. The hands are held at shoulder height with L elbow bent and R arm straight. Finish circle with M on inside and W on outside of circle.
- 9-10 Drop partners hands and both M and W make a large circle to their L with 8 walking steps (L shoulder is leading and L hand is held high over head).
- 11-14 Repeat action of meas. 7-10, Part IV. Reverse the pattern so that the hands are joined with L hips adjacent and circling is done CCW. The individual circles are made to the R with the R shoulder leading and R arm held high.

NOTE: 7 walking steps on last circle and hold ct 8 so that dance can begin again on R ft.

Repeat dance 5 times with new partners.

Our barns are filled with grain
Our vats with wine
Our homes with the clatter
Of happy children
Our cattle are prolific
What else could we provide, O homeland
That is still lacking
What else could we provide, O homeland
That is still lacking.

-- presented by Miriam Lidster

BO DODI

Israel

(Come, My Beloved) This is a coy couple courtship dance and the words accompanying it are reminiscent of the wooing customs of Biblical times. The music was written by I. Vogel and the dance choreographed by Gert Kaufman. The folk dance pattern as notated by Dvora Lapson is included in the second series of Israeli Folk Dances.

Music: Israel 119A

Formation: Couples form in a double circle, facing CW, W on inside of circle.

Steps: Step-tap, running.

Basic step: Beginning with L ft step in place on L ft; tap R ft fwd (ct 1,2) step in place on R ft and tap L ft fwd (ct 3,4). Beginning on L ft run fwd 4 steps (ct 1,2,3,4).

Note: Partner stands in place and syncopates by clapping hands and bending knees on even counts (2 & 4).

Meas. Introduction: 2 measures

A 1-4 I - Beginning with L ft W move fwd CW with 1 basic step.

Beginning with L ft M move fwd CW with 1 basic step.

5-8 Repeat action of meas. 1-4, Part I.

B 9-10 II - With 1 basic step W moves in a half circle in front of M, ending on outside of circle and facing CCW.

11-12 With 1 basic step M passes in a half circle behind W again ending on outside of circle and facing CCW.

13-14 W moves directly toward center of circle with 1 basic step.

15-16 M follows W toward center of circle and they end facing each other.

M and W join arms by grasping each other by the elbows (circular fashion) at an easy shoulder-height position.

A 1-4 III - Couples circle CW with the elbow-grasp position with 2 basic steps.

5-8 Couples reverse circle, circling CCW with 2 basic steps. Finish step facing CW with W in front of M and diagonally R; hands are joined high over shoulder.

1-8 IV - Beginning with L ft do 4 basic steps CW around the circle.

Dance is repeated twice.

Girl: Come my beloved to the barnyard
There'll be laughter, there'll be joy

Boy: Yes, my fair one, let's dance together
Like a pair of sweethearts

Both: Cast your shade, O hills of Ephraim
Sing to the reapers your glad song
And you, O stars in the shining heavens
Sing to the lovers all night long.

-- presented by Miriam Lidster

IM HOOPALNU

Israel

Im Hoopalnu is a dance of defiance. The following steps are recorded as they were taught to Miriam Lidster by Beth Fawkes of Chicago. The dance was choreographed in Israel by Rivka Sturman and was brought to this country by Dvora Lapson.

Music: Israel IMF 116A

Formation: Hands joined and down in an open circle or curved line formation, with the leader at the right end of line. The entire dance should be done with a great amount of vigor and an upward feeling.

Steps: Running, leap, step-pivot, cross-over.

Measures

- 5 meas Introduction
- A I. Step-Pivot and Walk
- Hands joined and down, all standing shoulder-to-shoulder.
- 1 Beginning with R ft step strongly on R fwd and across L (ct 1). Hold (ct &).
NOTE: As R ft steps across L, the body bends to L. L ft is free of wt.
The toe of R ft turns inward on a diagonal across L ft.
Taking wt on L ft pivot R heel in a CCW direction with R toe turned upward and knee straight bringing arms sharply upward to shoulder height (ct 2).
As R toe lifts off floor the body straightens, leaning slightly bkwd.
Hold (ct &).
- 2 Beginning on R ft take 3 light running steps R L R (ct 1 & 2), and a small leap onto L (ct &).
- 3-8 Repeat action of Fig. I, meas. 1-2 three times. On last leap face center of circle. NOTE: The last ct of meas. 8, Fig. I, becomes the first ct of meas. 1, Fig. II.
- B II. Change-Step, Cross-Over
- 1-2 Place R heel diagonally fwd on floor, toe pointing upward and knee straight, with straightened body leaning bkwd (ct 1); hold (ct &).
Beginning with R ft walk directly fwd toward center with 3 steps (ct 2 & 1).
Turn 1/4 turn to R, step L on ball of L ft, heels lifted (ct &).
Step R in place (ct 2). Moving sdwd away from center step L across R (ct &). Step sdwd on R (ct 1), thus beginning the diagonal and CCW movement out of the circle. Again step L ft across R (ct &), and step sdwd R on R (ct 2). Once more step L ft across R (ct &).
- 4 All face center again and take 3 steps bkwd R L R (ct 1 & 2). Take one small leap fwd onto L (ct &) and place R heel fwd, toe up (ct 1). Ct 1 becomes the first action of the Repeat.
- 5-8 Repeat action of Fig. II, meas. 1-4.
NOTE: If the dance is done in a circle formation, Fig. II should have the feeling of a flower closing as everyone walks directly to center (meas. 1-2), and then opening out as everyone moves outward facing CCW (meas. 3-4).

The following is a translation of 'Im Hoopalnu':

Though defeated, not terrified were we,
Above the Patrias and Strumas we'll surely rise,
Though broken, confident in our strength we'll be,
Yea with strength prevail will we
And for this our land we will be strong
For she is ours, there's none beside her
Here we'll live and not be destroyed, my brothers,
Here we'll be avenged and not shut our eyes,
For the people of Israel still lives, yea, still lives.

--- presented by Miriam Lidster

LECH LAMIDBAR

Israel

(Let's Go to the Desert) A currently popular dance is the fast-tempo circle dance, Lech Lamidbar. This dance originated in Israeli army and is characteristic of the pioneering life of modern Israel, but retains in its lyrics the ancient echoes of the Psalms. The music is by A. Abramowitz and the choreography by "Nachal" group. The folk dance pattern as notated by Dvora Lapson is included in the second series of Israeli Folk Dances.

Music: Israel 118B

Formation: Single circle formation with hands joined and down. All face center of circle.

Steps: Leaping, sliding, step-hop, cherkassiya: Step R across L, step L beside R, step R behind L, step L beside R. This step may be done in either direction.

- Meas.
- A 1 I - Introduction: 4 measures
Beginning with R ft leap to R (ct 1), cross L ft in front of R (ct 2), step R ft beside L (ct 3), hold (ct 4).
2 Beginning with L ft move to the L with 2 slides (ct 1-2-3-4).
3-8 Repeat action of meas. 1-2, Part I, three times.
- B 9 II - Step on R ft (ct 1), hop and kick L ft fwd (ct 2). Repeat step-hop on L ft kicking R ft fwd (ct 3-4).
10 Beginning with R ft do 1 cherkassiya step moving to the L.
11-16 Repeat action of meas. 9-10, Part II, three times.
- C 17-18 III - Step to the R on the R ft for 1 balance step (ct 1-2). Balance to L on L ft (ct 3-4). Balance fwd on R ft (ct 1), and at the same time raise hands fwd and up. Step back on L (ct 2), closing R ft to L (ct 3). Do not take weight on R ft. Hold (ct 4).
19-20 Repeat action of meas. 1-2, Part III.
- 21-22 IV - Beginning with the R ft do 2 cherkassiyas to the L. On cts 3-4 of 2nd cherkassiya jump on both feet, then hop on R ft.
23-24 Beginning on the L ft do 2 cherkassiyas to the R. On the last 2 cts jump on both ft then hop on L ft.
25-28 Repeat action of meas. 21-24, Part IV.
The dance is repeated three times.

Brother, let's go to the desert
The road will bring us there
Before nightfall
Brother, let's go to the desert
The rocks will echo with a loud welcome
As we return
And we will yet enjoy
The friendly beams of a magnificent sun
Oh, arid land
You are our own
To you we return
Oh, desolate land buffeted by wind and wrath
Your warriors storm back to you again
Oh, arid land
You are our own
To you we return.

-- presented by Miriam Lidster

CONTRAS

Presented by Ralph Page

MAPLE LEAF JIG

Suggested record: "Jersey Jig" or
"Rochester Reel" - Decca 1-246
Couples 1-3-5 etc active and cross over
before dance starts.

Active couples do si do
Allemande left with one below
Down the center four in line
Turn around and the same way back to place
Each line of four circle four hands once
around
The other way back
Same two ladies chain.

DUD'S REEL

Suggested record: "Reilley's Own"
MH 1072 B
Couples 1-3-5 etc active and cross over
before dance starts.

Active couples balance & swing the one
below
Opposite ladies chain
All forward and back
All forward and back again
Circle four hands once around
Back with a left hand star.

BELLE OF THE BALL

Suggested record: "Rory O'More" MH 1027
Couples 1-4-7 etc active and cross over
before dance starts.

Active couples down the outside and back
Active couples down the center, same way
back and cast off
Same active couples do si do with partners
Sashay across the set and back with one
below
Right and left with couple below.

MINUTEMAN REEL

Suggested record: "Climbin' Up the
Golden Stairs" MH 1028
Couples 1-4-7 etc active. Do NOT cross
over.

First and third balance in line (with
partners)
Same two couples allemande right with
partners
Six hands around with couple below (1 & 2,
4 & 5, etc.)
The other way back to place
Top two couples down the center, same way
back and cast off
Same two couples right and left.

BONNY LASS OF ABERDEEN

Suggested record: "Hamilton House"
HMV C-3842
Couples 1-4-7 etc active. Do NOT cross
over.

Down the outside below two couples
Cross over and cast up one couple
Forward six and back
Right hand to partner, turn 3/4 round the
forward six again
Turn opposite left hand corner with left
hand once around
Turn partner with right hand
Turn other corner with left hand
Balance and swing partner.

FLOWERS OF EDINBURGH

Suggested record: "Floors O' Edinburgh"
Beltona BL 2453
Couples 2-4-6 etc active and cross over
before dance starts.

Head and foot couples forward and back
Head couple down center, foot couple up
outside (at same time)
Forward and back again at head and foot
Head couple up outside, foot couple down
center (at same time)
Ladies chain at head, right hand star in
middle, right and left at foot
The other way back. Circle left at head &
foot, right and left in center
The other way back. Right hand star at head
& foot, ladies chain in center
The other way back. All cross over to oppo-
site side of set and stand
Head couple chassez down center to foot
and stay there.

BRICKLAYER'S HORNSPIPE

Suggested record: "Piper's Lass" MH 5002A
Couples 1-3-5 etc active. Do NOT cross
over.

Active couples cross over inside, below
second couple
Up on the outside to partner's place, turn
partner with right hand 1 1/2 around
Down the center and same way back and cast
off
Active lady swings second gent
Active gent swings second lady
Right and left four.

KNIGHT'S OF PYTHIAS REEL

Six couples only in a set. Head couple cross over.

Head and foot couples balance to partners
Head couple down the center, foot couple up outside (at same time)
Same two couples balance to partners again and return to places (head couple up outside and foot couple down center)
Ladies chain at head of set, right and left at foot
Four hands around and back at head and foot of set
Right hand star at head and foot of set
Left hand star back to places
Top two couples half promenade across the set
Head couple chassez down center to foot of set and stay there.

REEFER'S HORNPIPE

Six couples only in a set. 1 & 4 active and cross over before dance starts.

Forward and back six
Six hands half around
First two ladies chain
Half promenade, half right and left
Forward and back six
Six hands half around to place, second couple up the outside.

THE GEUD MAN OF BALLINGIGH

HMV 10621 "Geud Man of Ballingigh"
Any number of couples in 2 lines though it is better not to have more than 8 to 10 couples in each set.

Active cpls join hands and go down the center 1 place and walk around cpl #2 return to place - lady round lady, gent round gent
The two M join hands and walk fwd and between the 2 ladies, drop hands return to place.

Couple 2 join hands and walk up set, separate, around cpl 1. return to place. The 2 ladies join hands and walk fwd and between the 2 men, walk around them and return to place.

Active men "set" to their R and L in front of second lady then turn once around by themselves to their own R, return to place.
Active ladies do the same to second gents.
Four hands round halfway, break circle when across set. Then all "set" to own R and L.
All pass through to original side of set and turn in place to face the center of the set.

IOCA REEL

1-3-5 etc couples active. Cross over before dance starts.

Four hands around with couple below
Swing your left hand lady (both couples)
Put her on your right and circle four
Active couples swing partners
Down the center, same way back, cast off
Ladies chain.

GOODMAN'S FANCY

Couples 1-3-5 etc active. DO NOT cross over.

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

HARD TIMES

Couples 1-4 etc active. DON'T cross over.

Forward and back six; six hands half around
Forward and back again, six hands around to place
Right hand star with 3rd couple, left hand star back to place
Right and left with second couple
Down the outside and back
Down the center and back, cast off.

PORTLAND FANCY

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

Eight hands around
Head couple (gent & opposite lady) down the center and back
Foot couple up the outside at same time and back
Head couple down the outside and back
Foot couple up the center at same time & back
Ladies chain at head, R & L at the foot
R & L at head, ladies chain at the foot
All forward and back
Forward again and pass through 2 lines.

MORNING FAIR HORNPIPE

Couples 1-3-5 etc active. DON'T cross over. Record: "Reel of Stumpy", Folk Dancer MH 1029 (Album 6)

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

GOOD GIRL

Couples 1-3-5 etc active. Cross over before dance starts.

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

ISLE OF SKYE

Couples 1-4 etc active. DON'T cross over.

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

THE TIPSY PARSON

Couples 1-4 etc active. Cross over before dance starts.

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

RICKETT'S HORNPIPE

Couples 1-4 etc active. DON'T Cross over.

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

LADY WALPOLE'S REEL

Odd couples cross over and are active.

Balance and swing the one below

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

Down the center two by two

--- --- --- ---
Bring your partner back with you

--- --- --- ---
Cast off and the ladies chain

--- --- --- ---
Chain the ladies back again

--- --- --- ---
And half promenade across

--- --- --- ---
And half right and left to place

--- --- --- ---
Balance and swing below.

MORNING STAR

Odd couples active and do NOT cross over.

Right hand to your partner, balance and swing

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

Left hand to your partner, balance and swing

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

Down the center with your own

- - - -
Same way back and don't you roam

- - - -
Cast off and a right and left four

- - - -
Right and left back as you did before

- - - -
Right hand to your partner, balance and swing.

NORTHERN VERMONT VARIANT OF MORNING STAR

Right hand balance and swing
Left hand balance and swing (reverse swing)
Down the center and back
Cast off (walk around cast off)
Right hand star with opposite couple
Left hand star back to place.

ROAD TO CALIFORNIA

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

To the opposite side below one couple
Balance - facing out
Turn with the right hand once about
Balance out once more
Turn with the left hand once around
Swing your honey round and round
- - - -
- - - -
Down the center with your own
- - - -
Bring her back the other way home
- - - -
Cast off, and a right and left four
- - - -
Right and left back in the same old track
- - - -
To the opposite side below one couple.

QUEEN'S FAVORITE

Couples 1-4 etc active. Cross over before dance starts.

Balance and swing next below
Down the center with partner
Up the outside to place
Top two couples grand right and left
Same two couples half promenade
Half right and left to place.

ARKANSAS TRAVELER

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

All forward and back
Forward again and cross over
All forward and back again
Forward and cross to place
Active couples right hand star with couple below
Left hand star back to place
Active couples swing partners
Active couples down the center and back
Cast off right and left.

CINCINNATI HORNSPIPE

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

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

MONEY MUSK

Couples 1-4-7 etc active. Do NOT cross over.

Go once and a half around
--- --- --- ---
Below one couple and forward six
--- --- Three-quarters round and
Forward six across the floor
--- ---
Three-quarters round to place
Right and left across the floor
--- --- --- ---
Right and left back as you did before
--- --- --- ---
(Repeat dance from beginning.)
(Not prompted: Active couples join R hands in center of set and make a complete turn CW, once and a half around, finishing so that W will be facing toward the M and the M toward the W. The W proceeds to walk behind and below one M as the M walks behind and below one W, so that the active W is now standing between two M and the active M is standing between two W. The second "forward six" is done facing the head and feet of the set.
IMPORTANT: When the active couple reaches the bottom of the set, they will find only one couple to work with instead of two, but they pretend the other couple is there)

RORY O'MORE

Couples 1-4 etc active. DON'T cross over.

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

CHRISTMAS HORNSPIPE

Couples 1-4 etc active. May be done with every other couple active. DON'T cross over.

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

DOWNFALL OF PARIS

Couples 1-4 etc active. DON'T cross over.

Down the outside and back
Down the center with partner and back
(same way) cast off
Forward and back six
Six hands half around
Forward and back again
Six hands half around to place
Right hand star with couple below
Left hand star back to place with same
Right and left with couple above.

BANKS OF THE DEE

Couples 1-4 etc active. Cross over before dance starts.

Down the outside, meet in the center below the 3rd couple
Up the center to place
Down the center, same way back, cast off
Swing the lady below and the gent above
(gents swing lady below them following cast off, ladies swing men they cast off.)
Swing the lady above and the gent below
(gent swings the lady he cast off, lady swings next man below)
Right and left four (cpls 1 & 2, 4 & 5, et)

NEW CENTURY HORNPIPE

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

Active couples forward and back
Right hand to partner, turn once and a half around
Ladies chain
Forward and back again
Right hand to partner, turn once and a half around to place
Right and left four.

WASHINGTON'S QUICKSTEP

(New Hampshire and Vermont)

Music: "Rustic Jig," Apex 26276
Every other couple cross over before dance starts.

Right hand star with couple below
Left hand star back to place
Down the center with your partner & back
Cast off and right and left four
Balance and swing your partner.

HAYMAKER'S JIG

Records: "Wright's Quickstep," MH 1073;
"Dashing White Sergeant," Beltona 1001.
Couples 1-3-5 etc active and cross over before dance starts.

Balance and swing the one below

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

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

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

Balance and swing partner

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

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

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

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

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

Come right back, you're doing fine

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

--- --- Ladies chain

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

Chain the ladies back again

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

Balance and swing the one below.

ALL THE WAY TO GALWAY

Record: "Road to Boston" MH 1034
Couples 1-3-5 etc active and cross over before dance starts.

Down the center with partner

Up the outside to place

Do si do your own

Do si do the one below

Balance and swing the same

Half promenade

Half right and left.

BEAUX OF OAK HILL

Couples 1-3-5 etc active. Cross over before dance starts.

Down the center with the one below, same way back

All swing below (the one with whom you went down the center)

Ladies chain

Half promenade, and half R and L to place.

MEGUNTICOOK'S REEL

Couples 1-4 etc active. DON'T cross over.

First couple cross over, down the outside
below third couple

Turn partner in center with right hand

Turn third couple with left hand

Turn partner with right hand

Turn second couple with left hand

Turn partner to place with right hand

Down the center, same way back, cast off

Right and left four.

FALLEN TIMBER REEL (TIMBER SALVAGE REEL)

Odd couples cross over and are active.

Do sa do the one below

Do sa do your partner-o

Balance and swing your partner

Down the center with your own

Come right back and don't you roam

Cast off and a right hand star

Left hand back from where you are

Do sa do the one below.

PATRONELLA

(New Hampshire and Vermont)

Music: "Patronella," Apex 26299-B

Odd couples active, 1-3-5 etc.

Balance partner, turn 1/4 round to R and

Balance partner again, around to R and

Balance again, around to the right and

Balance again, around to the R to place

Down the center with your partner

Same way back to place and cast off

Right and left four

(Men cast off with M, ladies with ladies).

FISHER'S HORNPIPE

Couples 1 & 4 active. Do NOT cross over.

Down the outside and back

Down the center with your partner and
back

Cast off and six hands around

The other way back

Right and left four.

FIGURE EIGHT

Couples 1-4 etc active. DON'T cross over.

Active couples make your figure eight below
Figure eight on opposite side

Down the center with partner, other way
back

Cast off, right and left four.

SACKETT'S HARBOR

Couples 1-4 etc active. DON'T cross over.

Forward and back six (first 3 couples, etc.)

Six hands three quarters round to the left

First couple chasse the center and back

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

Forward and back six

Six hands three quarters round to right
to place.

ST. PATRICK'S DAY IN THE MORNING

Couples 1-4 etc active. Cross over before
dance starts.

Down the outside and back

Down the center and back, cast off

Forward six and back

Six hands half around (to opposite sides)

Forward and back six again

Right hand star with couple above

Left hand star back to place

Ladies chain.

BEAUX OF ALBANY

Couples 1-4 etc active. DON'T cross over.

Head two couples forward and back

Forward again and both couples swing

Both couples down the center, other way
back

Cast off, right hand star with couple above

Left hand star back to place

Right and left with couple below.

OPERA REEL

Couples 1-4 etc. active.

Down the outside and back

Down the center and back

Cast off & reel partner 1 1/2 around

Reel below with left elbow

Reel partner with right elbow

Reel above with left elbow

Balance and swing partner.

OLD COUNTRYMAN'S REEL

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

First lady and second gent down the center, same way back, lady casts off
First gent and second lady down the center, same way back, gent casts off
First four forward and back
Half right and left
Forward and back again
Half right and left to place.

HULL'S VICTORY

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

Right hand to partner, left to opposite &
Balance four in a line
Turn opposite with left hand once around
Right to partner turn once around and
Balance four as you did before
Swing partner
Down center and back
Cast off and right and left.

GLOVER'S REEL

Couples 1-3-5 etc. active, cross over before dance starts.

Do si do the one below
Allemande right your partner
Allemande left the one below
Come back and swing your partner
Down the center, back, cast off
Right hand star with couple below
Left hand star back to place.

SPINNING SPURS

by Blanche Bemus

First and third, balance, swing
Up to the center and back to the ring
Up to the center and opposites swing
Face the sides and right and left thru
Now the insides arch and the outside under
To a Susie-Q in the middle of the town
Opposite lady with the right hand round
Partner left, and opposite right
Partner left to a two hand thar
And the gents back up in a right hand star
Go all the way round
Shoot that star when you get home
(Finish with any allemande hash or break)

FITZ'S SPECIAL

by John Fitz, U. of C.

First couple balance, first couple swing
Promenade half way round the ring
Between the opposites stand
Forward four and four fall back
Forward four go cross the track
Arch in the middle and the ends turn in
Separate and join the sides
Circle three and circle wide
Go once and a half
And shoot 'em home and
Everybody swing your own.

FOUR COUPLE TRAVELER

All four couples forward and back
Forward again, turn the opposite lady with
a right hand round
Partners all with a left hand round
Corners all with a right hand round
Partners left, go all the way around
Promenade the corner as she comes round.
(Repeat four times altogether to get original partner.)

Some other fine magazines in the Folk and Square Dance field
--all Editors have taught in our Camp--

Set's in Order - Bob Osgood

Foot 'n Fiddle - Herb Greggerson

Viltis - Vyts Beliajus

Northern Junket - Ralph Page

STAND FOUR IN LINE, LET'S HAVE SOME FUN
by Cal Golden

First and third go forward and back
Forward again and swing your opposite
and face the sides
Split that couple and around just one
Stand four in line, go forward and back,
let's have some fun
Two and four pass right through
Split that couple and around just one
Stand four in line, go forward and back,
let's have some fun.
First and third you pass right through
Split that couple and around just one
Stand four in line, go forward and back,
let's have some fun
Now all eight forward and pass right thru
To an allemande left, etc.

HALF A BEAR

by Jack Sankey, der. John Wald

First and third, bow and swing
Lead right out to the right of the ring
Circle half and don't you blunder
Insides arch and the outsides under
Chain in the center and the side couples
swing
Chain right back in the center of the ring
Pass right thru to the side of the town
Circle four just once around
Insides arch and the outsides under
Chain in the center and go like thunder
Chain right back and don't be slow
Pass right thru on your heel and toe
Buckle up four, go one time round
Insides high and the outsides low
Chain in the center and don't fall down
Don't chain back, just pass right thru
Split the couple you're coming to
Around just one and everybody swing
And promenade around the ring.
(Repeat for 2nd and 4th)

CHAIN THE RING
by Doc Alumbaugh

Two head couples balance and swing
Promenade halfway around the ring
It's forward and back, two by two
Now right and left thru as you always do
Two head ladies chain across
Chain right back and don't get lost
The same two ladies chain to the right
And chain on around the ring all night
Gents stay put like a rock on the floor
Chain those gals 'til you've chained all
four
Hug 'em tight, and don't you moan
Keep on chaining 'til the gals are home
When they're home just give 'em a swing
And join your hands in a great big ring
Circle left and stretch out wide
Then do pas o on all four sides
Partners left and corners right
Partners left and hang on tight
Swing 'em high and swing 'em low
And promenade on your heel and toe.
(Repeat for sides)

ENDS TURN IN FOR A FOUR LEAF CLOVER

by Jack Sankey

First and third turn back to back
Boomps-a-daisy, go round just one
to a line of four
Forward eight and back you blunder
Right hand over left hand under
Spin the ends to the heads and go like
thunder
Center four you box the gnat (1st and 3rd
actives)
Box the gnat again in the same old track
Pass right thru and around just one
Join hands again, go forward and back
(lines of 4)
Ends turn in for a four leaf clover
Once around and sides go home
(side gents and new girl)
Everybody swing your own.
(repeat all for 2 and 4, then all
have opposite)

Folk Dance Camp Syllabi are the "most for the money" buy
in dance notations. They average over 90 dances, 35
squares, 20 contras each year. Your dealer has
them for \$2.50 apiece complete.

COUPLE AROUND ONE

by Ed Gilmore

First couple balance and swing
Go down the center and split the ring
Four in line you stand
Forward four and back you go
Eight down the center and don't be slow
Break the line in the middle, go round
just one
And four in line you stand
(third couple separate, #3 gent takes
#1 lady with him, #3 lady takes #1
gent with her, splitting the ring as
couples, each couple walking around
one person and stand between side
couples)
Forward eight and back with you
Center four you pass right thru
Split the ring like you always do
Pass your honey to a corner swing
And promenade around the ring.
(repeat for couple #3, then #2 and #4)

ANCHOR MAN

by Dan and Madeline Allen

First and third go forward and back
Forward again, pass thru and cross trails
It's around three, just count 'em boys
for you and me
And between the sides you stand
(head couples end standing between the
sides and next to their original
corners)
Forward eight and eight fall back
Forward again and pass through but don't
turn back
Left gent arch and right lady pull them
through
Now the right hand couples do a right and
left through (right hand couples right
and left thru diagonally across floor)
Everybody go forward and back
Then right and left through across the
track
Face the center and pass through
The left gent arch the right lady pull
them through
And promenade in single file with the
lady in the lead Indian style
The girls roll into a right hand star
Meet your corner for a left allemande
Right to your partner and right and left
grand.

ONE MORE DUCK

by Dan and Madeline Allen

First and third balance and swing
Lead right out to the right of the ring
Circle four, and pull them straight to
lines of four
Forward eight and back you blunder
Side gents, hook by the left with the
right hand up
Now triple duck boys triple duck (side
gents hook with L elbow and raise R
hand to make an arch with their part-
ners. Head couples walk CW under 3
arches as they come to them)
Duck one more time and circle up 4 with
the couple you find (head couples duck
a fourth time and circle 4)
Now side gents break to lines of four
Forward eight and back you blunder
Head gents, hook by the left with the
right hand up
Now triple duck boys triple duck
Duck one more time and circle up 4 with
the couple you find
Head gents break and make it eight
Break and swing and promenade home.

SAN JOAQUIN JAYWALKER

First and third bow and swing
Lead right out to the right of the ring
Split that couple you're not through yet
Swing who you meet at the head of the set
Now side couples bow and swing
You lead right out to the R of the ring
Split that couple you're not through yet
Swing who you meet at the side of the set
Now allemande left, four ladies chain
Three quarters round and meet your own
It's a do-pas-o and don't you roam
That's partner left, corner right,
Partner left and promenade home.

ISSOQUOH BREAKDOWN

First and third go forward and back
Forward again and pass through
And behind the sides you stand
Forward eight and eight fall back
Center 4 pass thru, lady right & gent left
Swing at the head and feel their heft
New side couples pass through
Now heads you pass through too
Facing out you join your hands and circle
right a few
Break with the right pull the left girl
under
Swing the next and go like thunder
She's your own so promenade home.

SWINGIN' ALONG

Source: Original by Jack Sankey, San Francisco, California

Music: Victor 20-5704, "Downhill Drag"

Position: Open, facing LOD, inside hands joined.

Directions are for M, W does counterpart.

Meas. Music A

- 1-4 Step-Swing, Step-Close; Step-Swing, Step-Close; & Repeat.
Starting with outside ft, step fwd L swing R fwd, step on R and close L (ct 1 & 2 &). Repeat above starting with R ft. Repeat twice more starting L and then R ft.
- 5-8 Step, Point; Point Back, Pivot; & Repeat.
Step fwd L, point fwd with R; point back with R (wt still on L ft), pivot on L (R face) to end facing RLOD (change hands). Step RLOD with R, point L fwd, point back with L (wt still on R ft), pivot on R (L face) to end facing partner; (gent's back to center, take closed dance position).
- 9-12 Two-Step; Two-Step; Two-Step; Two-Step.
In closed dance position, 4 two-steps starting with M's L, turning CW, moving CCW. End in open position facing LOD.
- Music A (Repeat)
- 13-24 Repeat meas. 1-12, ending in banjo position, M facing LOD, W's back to LOD, R hips adjacent.

Music B

- 1-4 Two-Step Fwd; Two-Step, Pivot; Two-Step Fwd; Two-Step, Pivot 1/2 Turn.
In banjo position M takes 2 two-steps fwd in LOD, pivoting on third step of second two-step (R ft) to face RLOD (do NOT drop hands, L hips are now adjacent). Then 2 two-steps RLOD, pivoting on third step of second two-step to face partner and take closed dance position.
- 5-8 Two-Step; Two-Step; Two-Step; Two-Step.
Repeat meas. 21-24 of Music A ending in banjo position.
- Music B (Repeat)
- 9-16 Repeat Music B, meas. 1-8.

Tag

- 1-4 Point Clap, Clap Clap; Clap,---; Turn, Two; Three; Bow, Chug.
Drop hands, point L ft (ct 1) clap 4 times (ct & 2 & 1), make a three step turn away from partner in LOD, L R L ending facing partner and chug (ct 2) away. NOTE: Start tag after 4th two-step of Music B Repeat, claps are started immediately following point fwd, three step turn and bow are slow. Sequence--Dance through twice, then tag.

COUNTRY TWO STEP

Source: Original by Jack Sankey, San Francisco, California

Music: Victor 20-5300, "Country Gentleman" Tempo - 2/4

Position: Semi-closed, facing LOD. Directions for M, W does counterpart.

Meas. Introduction - 4 measures

- 1-2 Step-Kick, Step-Kick; Two-Step, Pivot. Step fwd L in LOD, kick R fwd, step fwd R in LOD, kick L fwd. Two-step in LOD, starting with L, then pivot on L toward partner, ending facing RLOD (do not drop hands).
- 3-4 Repeat meas. 1-2, RLOD, beginning with M's R. End facing partner, M's back to center, and take closed position.
- 5-6 Step Back, 2; Step Forward, 2. Starting M's L, take 2 steps bkwd twd center of circle, starting M's L, take 2 steps fwd out of center.
- 7-8 Two-Step; Two-Step. Take 2 two-steps in LOD, turning CW, ending in semi-closed position facing LOD.
- 9-16 Repeat meas. 1-8.
- 17-20 Two-Step; Two-Step; Two-Step; Two-Step. Drop hands with partner, M turns in place CCW, W turns CW, with 4 two-steps (as in Cotton-Eyed Joe).
- 21-24 Pivot, 2; 3, 4; Two-Step; Two-Step. Take closed dance position, do 2 full turns in 4 pivot steps, then 2 two-steps in LOD turning CW.
- 25-32 Repeat meas. 17-24, ending in semi-closed pos. to repeat dance 2 more times.
- Tag Twirl and Bow! Twirl W once under M's raised L arm and bow!

MEXICALI ROSE

Source: Original by Henry (Buzz) Glass, Oakland, California

Music: Windsor 7621 Tempo - 3/4

Position: Varsouvianna, facing LOD.

Directions: Footwork same for both, with described direction changes for woman.

Meas.

- 1-2 Balance Forward, Touch, Hold; Balance Back, Touch, Hold.
Both balance fwd in LOD on L ft, touch R toe beside heel of L ft, and hold.
Both balance back on R ft, touch L toe beside toe of R ft, and hold.
- 3-4 Step, Hold, Close; Balance Away, Touch, Hold.
M steps fwd in LOD on L ft, holds 1 ct, then closes R to L (take wt on R ft).
At same time, W steps fwd L (dropping hands with M) pivoting 1/2 L to face partner, holds 1 ct, then closes R to L (take wt on R ft). Join R hands at this point. Both balance back away from each other on L ft, touch R ft beside toe of L ft, and hold.
- 5-6 Balance Together, Touch, Hold; Balance Away, Touch, Hold.
Both balance toward partner on R ft, touch L toe beside R heel, and hold.
Balance away from partner on L ft, touch R toe beside toe of L ft, and hold.
- 7-8 Step, Hold, Close; Balance Back, Touch, Hold.
M steps fwd in LOD on R ft, holds 1 ct, then closes L to R (take wt on L ft).
At same time, W steps fwd R (dropping hands with M) pivoting 1/2 R to end beside partner, holds 1 ct, then closes L to R (take wt on L ft). Take varsouvianna position, both balance back on R ft, touch L toe beside toe of L ft, and hold.
- 9-16 Repeat meas. 1-8.
- 17-20 Step, Swing, Hold; Forward, 2, 3; Side, Behind, Step; Step-Draw.
Both step fwd in LOD on L ft, swing R ft fwd, and hold; then 3 quick steps fwd LOD, R-L-R, pivoting 1/4 R face on last step (face wall). Step to L side in LOD on L ft, step R ft behind L, step L in place; step on R in RLOD, draw L to R and at the same time pivoting 1/4 L face on R ft to end facing LOD.
- 21-24 Repeat meas. 17-20.
- 25-28 Forward, 2, 3; 4, 5, 6; Wheel Around, 2, 3; 4, 5, 6.
Both take six quick steps fwd LOD, L-R-L-R-L-R (emphasize first and fourth steps). Then couples make a CCW turn in place with six steps, M backing up, to end facing LOD.
- 29-32 Apart, 2, 3; Star, 2, 3; 4, 5, 6; Step, Touch, Hold.
Dropping R hands, W starts CCW turn with 1 waltz step, L-R-L. At same time, M takes 1 waltz step diagonally RLOD, starting L behind R, L-R-L. At this point, L hands are joined, at arms length, M facing diagonally toward wall, W facing RLOD and diagonally toward center. With 2 running waltz steps make a full turn CCW with L hands joined in star formation, to take varsouvianna position on last two steps and face LOD. The preceding step starts with R ft R-L-R; L-R-L. Step fwd LOD on R ft, touch L toe beside heel of R ft, and hold.

Repeat dance twice more.

TAG:

- 1-4 Repeat dance meas. 1-4 ending facing partner, join R hands and bow.

WRANGLER'S TWO STEP

Source: Original by Henry (Buzz) Glass, Oakland, California

Music: Windsor 7621, "Ragtime Cowboy Joe"

Position: Open, facing LOD, inside hands joined. Directions for M, W does counterpart.

Meas.

- 1-4 Walk, 2; 3, Touch; Cross, 2; 3, Touch.
Walk fwd LOD L-R-L, touch R toe beside heel of L ft. Change places with 3 steps, R-L-R, M crossing behind W, and touch L toe beside heel of L ft.
Join inside hands.
- 5-8 Balance Together; Balancy Away; Twirl, 2; 3, 4.
Two-step balance toward partner, L-R-L, and hold. Two-step balance away from partner, R-L-R, and hold. Change places with both twirling, a 4 step turn, L-R-L-R, ending in original position, inside hands joined.
- 9-16 Repeat meas. 1-8, ending in closed position, slightly separated, M with back to center.
- 17-20 Side, Close; Side, Touch; Side, Close; Cross, Hold.
Step L to side in LOD, close R to L. Step L to side in LOD, touch R beside L. Step R to side in RLOD, close L to R. Cross R in front of L, and hold.
- 21-24 Repeat meas. 17-20, ending with both hands joined, M's back to center.
- 25-28 Side, Back; Pivot, 2; Side, Close; Side, Close.
Step L to side in LOD, cross R in back of L. Full pivot in 2 steps turning away from partner and in LOD. Join hands again and step L to side in LOD, close R to L; step L to side in LOD, close R to L.
- 29-32 Repeat meas. 25-28, ending in open position facing LOD, inside hands joined, to repeat dance.
Repeat dance three more times.

TAG:

- 1-4 Walk, 2; 3, 4; Twirl, 2; Bow!
Walk 4 steps LOD, L-R; L-R. W twirls with 2 pivot steps under M's raised R arm, while M takes 2 steps in place, L-R. Then both bow!
NOTE: Bow is followed by slight kick of free foot on last note of record, produced by cymbal.

-- presented by Jack Sankey

BILL BAILEY (Singing Call)

Source: By Doc Alumbaugh, Arcadia, California

Record: "Bill Bailey," Windsor 7120 (78 rpm, instrumental only), 7420 (78 rpm with call), 4420 (45 rpm with call)

Intro and Middle Break

Sashay around your corner, pass your partner, pass one more
Swing with - your opposite lady
Sashay around your corner, pass your partner, pass one more
Swing with - your own pretty little baby
Four ladies right hand star - go once around the hall
Left hand swing your partner - promenade 'em one and all
Why doncha promenade that ring with your pretty little thing
Bill Bailey won't you please come home.

Figure

Head ladies chain across you turn 'em twice around
- Head couples half promenade
Side ladies chain across you turn 'em twice around
- Side couples half promenade
Head two couples right and left turn - side two couples swing
Side couples right and left thru - head two couples swing
(men are all home now with original opposite lady as partner)
Four little ladies promenade, go all the way around
(Repeat figure, side ladies chaining first; Repeat intro as middle break;)
(Repeat figure, head ladies chaining first; repeat figure, side ladies chain 1st)
(Repeat intro as closer substituting following for last line of intro:)
Bill Bailey promenade her - and when you're home you swing her
Bill Bailey won't you please come home.

SHOW OFF YOUR LADY (Round dance mixer)

Source: Original by Doc Alumbaugh, Arcadia, California

Record: Windsor 7619 (78 rpm), Windsor 4619 (45 rpm)

Starting position: Open dance position, both facing LOD, inside hands joined.

Footwork: Opposite footwork through dance, steps described are for the man.

Meas. Part "A"

- 1-4 Walk, 2; 3, 4; Change Places, 2; 3, Point.
Start L ft, walk fwd 4 steps. Then W makes a $3/4$ L face turn under her L and M's R arm, crossing under with 3 steps as M walks fwd and around to make a $1/4$ turn R face in 3 steps to end facing each other and both point toe to floor (M's R, W's L) M is now on outside and W on inside.
- 5-8 Repeat action of meas. 1-4 in RLOD M starting R ft, end with partners facing, M pointing L toe, W pointing R toe, M's back to center.
- 9-12 Side, Behind; Side, In Front; Side, Close; Side, Touch.
Partners join both hands and move LOD with full grapevine step - M steps to L side on L, crosses R in back of L, steps to L side on L, steps on R crossed in front of L, then steps to L side on L, closes R to L, steps again to L side on L, touches R to L, keeping weight on L.
- 13-16 Repeat action of meas. 9-12 in RLOD, starting M's R ft.
- 17-20 Swing, 2; 3, 4; 5, 6; Open, Out.
Partners take usual square dance swing position with R hips adjacent and do a walk-around swing, making 2 complete turns with 8 steps, starting M's L ft, using last 2 steps to take an open dance position, both facing LOD.
- 21-24 Step, Brush; Together, "Chug"; Turn Away, 2; 3, 4.
Step fwd in LOD on L, swing R ft fwd brushing floor, close R ft to L taking weight on both feet. "Chug" by making short jump bkwd on both feet while leaning slightly fwd; then partners make a full turn away from each other with 4 steps, M to left, W to right. End by taking open dance position facing LOD.
- 25-32 Repeat action of meas. 1-8, ending by partners taking R hand star position.

Part "B"

- 1-16 In R hand star position, partners make one full CW turn in 6 steps, starting M's L, then M progresses to next W in LOD with 2 more steps while W progresses to next M in RLOD with 2 steps to take a L hand star position with next partner and make one full CCW turn in 6 steps and on to next partner for R hand star, etc. The next person with whom a L hand star is made becomes new partner and both face LOD in open position to start Part "A".

Sequence of dance routine: A - B- A- B- A - B - A

-- presented by Dale Garrett

Read LET'S DANCE for news about Folk

and Square dancers in California.

SYMPATHY

Source: Original by Dr. Roger Knapp

Record: Starday Record D-10C1

Position: Semi-closed. Facing LOD. Lady does counterpart throughout.

Meas. Part "A"

- 1-4 Step, Swing,-; Step, Swing,-; Step, Swing,-; Dip, Turn, Turn.
Step fwd outside ft and swing inside ft fwd; step fwd and swing outside ft
fwd; step fwd and swing inside ft fwd; dip in long step fwd LOD and turning
toward each other in two steps to face RLOD, still in semi-closed position.
- 5-8 Step, Swing,-(Reverse); Dip, 2, 3; Waltz, 2, 3; Twirl, 2, 3.
Step RLOD on M's L and W's R and swing his R and her L in LOD at same time
pivoting toward each other to face LOD and dip fwd LOD and take 2 fast steps
fwd, still in semi-closed position. Close and waltz 1 meas. Twirl under his
L, her R. End facing.

Part "B"

- 9-12 Away; Together; Walk Around 2, 3; 4, 5, 6.
Still holding his L and her R hands but facing each other balance away and
together to L, hips adjacent and his R and her L palms touching at shoulder
height. M still holding her R in his L walks around her CCW as she makes 2
full R face turns in place (whirl) ending with his back to center.
- 13-16 Repeat action of meas. 9-12 ending in semi-closed position.
- 17-24 Repeat Part "A" ending in closed position.

Part "C"

- 25-28 Balance Backward; Balance Forward; Step Swing; Turn and Close.
In closed position M balances back toward center on L and fwd on R at same
time pivoting to face (both) LOD in semi-closed position. Step fwd on out-
side ft in LOD and swing inside ft fwd. M turns L face and W turns R face in
3 steps to end with M's back to LOD and in closed position. This turn is
made in place for both but M moves slightly LOD in order to close with his
back to LOD.
- 29-32 Waltz, 2, 3; Waltz, 2, 3; Waltz, 2, 3; Twirl to Start.
In closed position waltz 3 meas turning CW and twirl W under M's L and her R
hands to end in semi-closed position to start over.
Sequence of dance: A-B-A-C and repeat twice.

-- presented by Dale Garrett

---Patronize our Camp exhibitors---

They have gone to great trouble and expense to help you!

HONEY

Source: Original by Dena Fresh

Record: Windsor 7618 (78 rpm), Windsor 4618 (45 rpm)

Starting position: Open dance position, both facing LOD, inside hands joined.
Steps described for M, W does opposite footwork throughout.

Meas.

- 1-4 Two-Step; Two-Step; Two-Step; Brush.
Start on L ft and take 3 two-steps fwd, swinging joined hands fwd and bkwd.
Step fwd R and brush L ft against floor.
- 5-8 Repeat action of meas. 1-4.
- 9-12 Pas De Basque Out; Pas De Basque In; Step, Point; Step, Point.
Pas de basque to L and then to R, hands still joined, moving away from partner and then toward partner. Step in place on L ft and point R toe to floor fwd. Step on R ft beside L, point L toe to floor fwd.
- 13-16 Turn, Two; Three, Four; Step, Touch; Step, Touch.
Partners turn away from each other, M turning L face and W R face, with 4 walking steps in a small circle, starting M's L ft, to end with partners facing and joining both hands, M's back to center. Step to L side in LOD on L ft, touch R toe slightly back of L, flexing knee slightly and making slight bow. Step R to side in RLOD, touch L toe slightly in back of R making slight bow as before.
- 17-20 Two-Step; Two-Step; Step, Brush; Step, Tap.
In closed dance position, take two turning two-steps making one complete CW turn progressing LOD; loosen closed position slightly, step to L side in LOD on L ft, brush R across in front of L. Step on R ft, tap L toe to floor where it is while looking over R shoulder.
- 21-24 Repeat action of meas. 17-20.
- 25-28 Side, Behind; Side, Swing; Twirl, Two; Three, Tap.
Release M's R arm from W's waist but retain M's L hand with W's R and "grapevine" in LOD with M stepping to L side on L, step on R ft across in back of L, step to L side on L, swing R ft across in front of L. M swings R ft back and steps to R side in RLOD on R, steps on L ft across in back of R, steps again to R side on R ft taps L toe beside R, as W makes a complete L face twirl in 3 steps under her R and M's L arm, then taps R toe beside L.
- 29-32 Two-Step; Two-Step; Twirl, Two; Three, Four.
In closed position, do 2 turning two-steps making one complete R face turn starting M's L and progressing in LOD. W makes one or two R face twirls under her own R and M's L arms in 4 steps as M takes 4 steps in place.
Repeat entire dance for a total of four times.
NOTE: To use this dance as a mixer, W twirls ahead to next M in LOD at end of sequence.

--- presented by Dale Garrett

WALTZTIME

Source: By Julie and Bert Passerello, Long Beach, California

Record: Sets in Order 3009, "Waltztime"

Position: Open, facing LOD. Directions for M, W opposite footwork throughout.

Meas. Introduction

- 1-4 Step, Point,-; Cross, 2, 3; Step, Point,-; Cross Back, 2, 3.
Step fwd L, point R fwd with slight bow. Change sides with 3 steps R, L, R,
W going under her L and M's R arm to end facing RLOD in open position.
Repeat step, point; and cross, to end facing LOD in position, hands held at
shoulder height, forearms almost touching.

Part A

- 1-4 Step, Swing,-; Forward, Touch,-; Back, Swing,-; Back, Touch.
Step fwd L, swing R fwd. Swinging joined hands fwd to slight back to back
position, step fwd R, touch L by R. Step back on L, swing R fwd. Step back
R, touch L by R and swing joined hands back into closed position, M pivoting
slightly R face ready to start waltz back on L ft.
- 5-8 Waltz; Waltz; Waltz; Waltz.
Four CW waltzes for 2 full turns moving in LOD. End in open pos facing LOD.

Part B

- 9-12 Step, Swing,-; Back, Face, Step; Banjo, Swing,-; Back, 2, 3.
Step fwd L, swing R fwd. Step back on R, pivoting in to face partner and
stepping L, R in place. Step fwd L into banjo fan pos (both arms extended to
side), swing R fwd. Step back R, step L by R, R in place.
- 13-16 Pivot Back-to-Back; Pivot Face-to-Face; Pivot Back-to-Back; Pivot Face-to-Face
Swinging joined hands fwd, step L in LOD pivoting on L to a back-to-back pos,
point R to side in LOD. Drop hands, step R in LOD pivoting 1/2 L to face
partner, rejoin inside hands and point L to side in LOD. Repeat.

Part C

- 17-20 Bow Apart,-; Step, Touch, Together; Waltz Balance Left; Waltz Balance Right.
With M's back to center, 1 short step back on L and bow (W steps back R twd
wall, both hands holding skirt). Step fwd R, touch L to R and take closed
position. Step to side on L, slightly in back on R, in place on L. Repeat
waltz balance to R, on last step pivoting slightly R, ready to start waltz
back on L.
- 21-24 Waltz; Waltz; Waltz; Waltz.
Four CW waltzes making one and 3/4 turns to end M facing LOD.

Part D

- 25-28 Waltz Fwd; 2; Twirl Half; Twirl Back, Touch,-.
Two fwd waltzes in closed position, M going fwd in LOD. Then M steps fwd L,
touches R by L (W steps back on R and pivots on R making 1/2 R face turn to
face LOD and stop, touching L by R). M steps back R, touches L by R (W steps
back L and pivots L making 1/2 turn to face M again and touches R by L).
M's L, W's R hands joined on twirl.
- 29-32 Waltz Forward; 2; Twirl Half; Twirl Back and Open.
Repeat meas. 25-28. Maneuver to open position on last count.

Dance through three times in all, change hands to M's R, W's L, bow and
curtsey.

WINDSOR WALTZ

Source: Original by Doc and Winnie Alumbaugh, Temple City, California

Record: Windsor 7620, "Windsor Waltz"

Position: Open, facing CCW. Opposite footwork throughout dance; steps described are for the men.

Meas.

- 1-2 Step, Swing, Reverse; Pivot, Step, Step.
Step fwd in LOD on L ft, swing R ft fwd, then swing R ft back to start a 1/2 R face turn; step on R ft to complete 1/2 R face pivot to face in RLOD (change hands to M's L with W's R). Step fwd in RLOD on L ft, step fwd again in RLOD on R ft.
- 3-4 Step, Swing, Reverse; Pivot, Side, Close.
As in meas. 1-2 and on same footing, step fwd in RLOD on L ft, swing R ft fwd then back. Step back on R ft making a 1/4 L face pivot to face partner, step to L side in LOD on L ft, close R ft to L taking wt on R. Partners are now facing, M's back to COH, and take closed dance position.
- 5-8 Side, Behind, Step; Side, Behind, Step; Waltz-2-3; Waltz-2-3.
As in a "back pas de basque" step, step to L side in LOD on L ft, step on R ft well across and in back of L taking wt briefly on R, step in place on L. Repeat to R side starting R ft. Make one complete R face (CCW) turn with 2 waltz steps starting L ft and ending in semi-closed position, both facing fwd in LOD.
- 9-12 Step, Pivot, Side; Behind, Step, Face; Step Touch; Step Touch.
Step fwd in LOD on L, step fwd again on R and pivot 1/4 turn R to face partner; step to L side in LOD on L ft; step on R ft across in back of L with a pronounced "dip" of R knee and pivot 1/4 turn L on R ft to face in LOD. Step fwd in LOD on L, step fwd in LOD on R ft and pivot 1/4 R face turn on R to face partner in closed position. Step to L side in LOD on L ft, touch R toe beside L ft and hold 1 count. Step to R side in RLOD on R ft, touch L toe beside R ft and hold 1 count.
- 13-16 Repeat action of meas. 9-12, ending by partners releasing closed position, separating slightly but still facing and M joining his R hand with W's L.
- 17-20 Forward, Touch,-; Pivot, Side, Close; Side, Close,-; Side, Pivot, Touch.
Step in LOD on L, touch R toe beside L and hold 1 ct; pivot 1/4 turn L on L ft to assume back-to-back position with partner, step to R side in LOD on R ft with slight dip of L knee, close L ft to R (joined hands should be pointed up and partners smiling at each other over leading shoulders). Step to R side on R ft with slight dip of L knee, pivot 1/2 turn on R to face partner, swinging joined hands down and back, touch L toe beside R ft while taking closed position with M's back to COH.
- 21-24 Balance Back,-,-; Waltz-2-3; Waltz-2-3; Twirl.
Balance back on L ft and hold 2 cts; make one complete R face (CW) turn with 2 waltz steps starting R ft. W does 1 R face twirl under her own L and M's R arm with 3 steps, L-R-L, as M takes 3 steps in place, R-L-R.

Repeat dance for total of five times, ending with partners bowing to each other.

LOVABLE LUCY LOU

Source: Original by Dena Fresh, Mission, Kansas

Record: Windsor 7620, "Lovable Lucy Lou"

Position: Open, inside hands joined; face LOD. Opposite footwork throughout for M and W; steps described are for the M.

Meas.

- 1-4 Run, 2, 3, Brush; Run, 2, 3, Brush; Step, Brush, Step, Brush; Step, Brush, Step, Brush.
Start L ft, take three short running steps fwd in LOD, L-R-L, brush R ft fwd. Repeat starting on R ft, still moving LOD. Partners make one complete turn away from each other, M turning L face and W R face, with four step-brush steps, starting M's L ft.
- 5-8 Repeat action of meas. 1-4 to end facing in LOD.
- 9-12 Side, Back, Side, Brush; Turn, 2, 3, Touch; Two-Step,-, Two-Step,-; Step, Brush, Step Brush.
Releasing hands, M moves to COH as W moves twd wall with a "grapevine" step and brush; step to side on L, step R in back, step to side on L, brush with R. Moving twd partner, M makes one complete R face (CW) turn in three steps, R-L-R, and touches L toe beside R ft as he faces W to take closed position. W dances counter-part. Partners make one complete R face (CW) turn in 2 two-steps while progressing in LOD. Loosen to semi-closed position facing LOD and do 2 step-brush steps fwd in LOD starting M's L ft. Break position.
- 13-16 Side, Back, Side, Brush; Turn, 2, 3, Touch; Step Away, Stamp/Stamp, Together, Stamp/Stamp; Turn Away, 2, 3, 4.
Repeat action of meas. 9-10, but end in open position with inside hands joined facing LOD, close together. Step away from partner twd COH on L ft, quickly stamp R and L in place, step to R side twd partner on R ft, quickly stamp L and R in place. Partners make one complete turn away from each other, M turning L face and W turning R face, with 4 steps starting M's L ft. End by taking open position facing LOD.
- 17-20 Two-Step,-, Two-Step,-; Step, Brush, Brush, Brush; Side/Back, Side/Back, Side, Brush; Side/Back, Side/Back, Side, Brush.
Start L ft and take 2 two-steps fwd in LOD; step slightly fwd in LOD on L ft, brush R ft fwd, brush R ft across in front of L, brush R ft fwd again. M passes in back of W moving twd wall as W passes in front of M moving twd COH by M stepping to R on R ft, step L quickly in back of R, step again to R on R ft, step quickly in back of R, step again to R on R ft, and brush L ft fwd. Repeat this last action with M moving to L twd COH and passing in back of W and starting with his L ft, ending with wt on M's L ft.
- 21-24 Two-Step,-, Two-Step,-; Step, Brush, Brush, Brush; Two-Step Turn, Two-Step Turn, Twirl, 2, 3, 4.
Start M's R ft and repeat action of meas. 17-18 above. Assuming closed dance position, make one complete R face (CW) turn while progressing LOD with 2 two-steps starting M's L ft; then W makes one R face twirl under her own R and M's L arm with 4 steps as M takes 4 steps in place, L-R-L-R.

Repeat entire dance for total of three times, ending with partners bowing.

POOR LITTLE ROBIN

Singing Call

by "Buzz" Brown, San Diego, California

Record: Imperial 1235, "Poor Little Robin"
(78 rpm, instrumental only)

Intro

Allemande left your corner, Bow to your
pretty little robin
Swing - that little gal around
Now then you - promenade her, She's your
pretty little robin
She's got a tear drop in her eye.

Figure

The first and third two ladies chain,
Turn 'em boys, you're gone again
Now chain 'em to the L side of that ring
Four ladies chain across the way,
You balance out, but there you stay
And swing that little robin high and low
Now then it's all around that corner
Bow to your pretty little robin
You swing that gal around
And then you - promenade her -
She's your pretty little robin
She's got a tear drop in her eye
(Repeat figure, head ladies chain 1st)

Break and Closer

Four gents star right across that square
Turn that robin and leave her there
Star back home with a L hand 'round your
own
(turn partner & back out to form a ring)
All join hands in one big ring - Circle
left like everything
Circle left - around & around you roam
And then you'll allemande left your
corner, bow to your pretty little robin
You swing that gal around
And then you - promenade her, she's your
pretty little robin
She's got a tear drop in her eye.
(Repeat fig, side ladies chaining first)
(Repeat fig, side ladies chaining first)
Repeat break for closer

Y'ALL COME

Singing Call

by Bob Hall, Glendale, California

Record: "Y'All Come,"

Windsor 7131 (78 rpm, instrumental only)

Windsor 7431 (78 rpm, with call)

Windsor 4431 (45 rpm, with call)

Opener, Middle Break and Closer

Y'All join hands and circle round,
Ya pick 'em up and lay 'em down
Star by the R - -, then back by the L
Gents turn back on the outside track,
Pass your gal and don't look back
And box the gnat the next time with your
pet (take your time)
Y'all bow, y'all swing, y'all promenade
around that ring
(*) We're headin down to Grandma's farm,
We'll open up the old red barn
(*) Y'all come and square dance when you
can

Part A

Heads to the right and circle four,
Once around to a line of four
You R and L 'em thru across the lane - -
Now down the line with a R and L thru,
Circle eight when you get thru
You circle eight, then all 4 ladies chain
You turn 'em twice with all your might,
The gal goes L, the man goes R
And swing your R hand lady, let's have fun
Walk all around your corner maid,
Take your own and promenade
(**) And bring the young 'uns with you
when you come
(Repeat Part A, head couples active)
(Repeat Opener for Middle Break)
(Repeat Part B, side couples active)
(Repeat Part B, side couples active)
(Repeat Opener for Closer)

Alternate Patter

(*) They're comin by the dozens, There's
neighbors and there's cousins and they
all want to square dance when they come
(**) And bring along your fiddle when you
come
(**) We'll stew the old red rooster when
you come
(**) We'll keep the cider hard until you
come
(*) Promenade right out the doors, it's
time to do them morning chores, we'll
have another square dance in the
spring.

OPEN UP YOUR HEARTS

Singing Call

by Ed Gilmore, Yucaipa, California

Note: This call has been recorded by Decca with Ed Gilmore doing the calling, but Decca has not yet released the record. There is a recording with calls on one side and without calls on the other (Longhorn 104). Instructions and call are included with the record. I do not personally care for this recording, however, and have hence fitted the call to the record listed below. -Bruce Johnson

Record: Imperial 1236, "Square Dance Jubilee" (no call, 78 rpm)

Introduction and middle break

Well Allemande L your corners and a R hand round your own

The gents step in and make that L hand star (go full around)

Turn your partner R hand when you meet her Allemande corners all - Go back and swing your partner,

Swing her round and round

And then you join your hands & circle eight - eight hands around

Well open up your hearts and swing your partners round and round

Then promenade this bashful Jane - a-walkin down that country lane

Open up your hearts & let's be friends.

Part A

Well the head two couples star now, lead your partner thru the sides

Go round the lady, make that star again

Gonna go back thru the same two,

Around the boy and then

You join the couple that you split there and circle up 4 on the side of the square

Pick up 4 more and circle 8 - 8 hands round

Well open up your hearts and swing that corner round and round

You promenade this brand new baby -

Promenade, I don't mean maybe

Open up your hearts & let's be friends.

(Repeat Part A, heads active)

(Repeat Intro for middle break)

(Repeat Part A, sides active)

(Repeat Part A, sides active)

Closer

Well allemande L your corners and a R hand round your own

The gents step in and make that L hand star (go full around)

Turn your partner R hand when you meet her Allemande corners all - a R to your honey go right and left grand

Grand R and L around the hall

Hand over hand until you meet then promenade your gal

CINDY

Singing Call

by Ed Gilmore, Yucaipa, California

Record: MacGregor 667-A, "Get Along Home Miss Cindy"; flip side - "I Want A Girl" (Old Fashioned Girl)

Intro

Now honor to your partners and to your corners all

You join your hands and circle to the L, Let's circle round the hall

Allemande L your corner and around that ring you go

It's a right and left grand until you meet, then promenade her, Joe

Get along home, Cindy, Get along home I say

Gonna git along home and swing Miss Cindy Take a little swing today.

Part A

Now all 4 ladies promenade the outside, half-way round

Turn the opposite gent with a L elbow, It's once and a half around

Then star by the right and home you go -

A left hand round your own

Go once and a half and swing your corner like he was your own

Allemande left your corner lady and a right hand round your baby

Sashay by the corner lady, and now she is your own

(Sashay by corner, men on outside, ladies on inside; stop and face center of square with that lady on your R side as your new partner.)

Part B

4 gents star R across the square - A L hand swing, you know (gents star half-way from where they are turning opposite with L hand round)

And star on back for a do-paso and don't you boys be slow

Your partner L your corner R your partner twice around

Ya keep that same little lady, promenade, go all around. (Chorus - "Get along, etc)

(Repeat Part A) (Repeat Part B)

(Repeat Part A, with man promenading the outside. Change line 4, Part A to read as follows: Now swing your corner lady just as tho she was your own)

(Repeat Part B, with ladies active)

(Repeat Intro as Closer)

When you get back home you balance and you swing that little pal

Swing her high and swing her low - Then bow to your partner, way down low

Wave to the gal across the hall and keeno boys, that's it, that's all.

UPTOWN - DOWNTOWN

Singing Call

Source: Arrangement from traditional figure by Robby Robertson, Seattle, Washington
Record: "Golden Slippers," Windsor 7125 (78 rpm, instrumental only),
Windsor 7425 (78 rpm, with call), Windsor 4425 (45 rpm, with call)

Opener

Honor your partner, corners all; Wave to the gal across the hall
Four ladies chain across the way - chain 'em back - don't let 'em stay
Well here she comes so swing a bit - round and around for the fun of it
Twirl her out and balance there - then do-sa-do your lady fair
Do an allemande left with the old left hand - partner right - right and left grand
There's Uncle Fudd with Auntie Luce - why there's old Grandpa 'bacca juice
Promenade go down the street in the golden slippers that look so neat
Swing and swing while the banjos ring - we'll ride in the chariot in the morn.

Figure

Well the first old couple go way uptown and ya bring that other couple down
Ya pick 'em up and ya set 'em back down - then separate - go round the town
Round the outside of that ring, when ya meet back home let's chicken wing
Everybody chicken wing, go round and around and around
Then do-sa-do your corner lady, see-saw round your baby
Swing that corner honey bunch, you swing her high and low
Then promenade with a brand new honey - with that smile so sunny
When you're home you swing that little gal in calico.

(Repeat figure for couple #3)

Middle Break

Well the gents to the center with a right hand star
Go all the way round from where you are
Corner by the left and ya hang on tight, then take your partner by the right
Ya balance in and ya balance out, swing with a right hand half-about
Balance again and don't just stand, a right hand pass to a left allemande
It's allemande left and a right and left grand, around the ring go hand over hand
There's brother Ben and Andy Root, why there's old Grandma Tanglefoot
Promenade ya go down the street in the golden slippers that look so neat
Swing and swing while the banjos ring, we'll ride in the chariot in the morn.

(Repeat figure for couple #2)

(Repeat figure for couple #4)

Closer

Honor your partner, corners all; Wave to the gal across the hall
Four ladies chain across the way, chain 'em back, don't let 'em stay
Well here she comes so swing a bit, round and around for the fun of it
Twirl her out and balance there, then do-sa-do your lady fair
Do an allemande left with the old left hand, partner right, right and left grand
There's cousin Bill with Applejack, why there's old Grandpa Razorback
Promenade ya go down the street in the golden slippers that look so neat
Swing and swing while the banjos ring, we'll ride in the chariot in the morn.

COMIN ROUND THE MOUNTAIN MEDLEY

Singing Call

Record: Windsor 7115, "Comin' Round the Mountain" (78 rpm, no call)

Intro

Well you honor to your partner, and to your corners all
You join your hands and circle to the left around the hall
Now the other way back go single file, when ya get back home you swing awhile
Swing that mountain gal and watch her smile.

Part A

The two head couple ladies chain, the side couples swing
Chain 'em round the mountain, chain 'em home
Then the two side couple ladies chain, the head couples swing like cain
Chain 'em round the mountain, chain 'em home
Then allemande left your corner and you walk right by your partner
And you swing that right hand lady round and round
Promenade her by your side, be she thin or be she wide
You promenade the mountain, promenade.
(Repeat Part A)

Break

Allemande left with the old left hand, partner right go right and left grand
Hand over hand around that ring you go
And when you meet, ya promenade - home you go - don't be afraid
To swing that mountain sweetheart high and low.

Part B

Now all four ladies chain across the inside (then just the ladies)
Promenade the outside half-way round (a left to your partner)
Once and a half around you go to the corners all for a do-sa-do
Go back and swing your honey, baby, mine
Then promenade, go single file and mind you
The gents will swing that gal that's there behind you
Now promenade to the crawdad hole - you get a line and I'll get a pole
Honey, baby, mine.
(Repeat Part B)
(Repeat break)

Part C

The head two couples promenade the outside (all the way around)
The two side ladies chain across the inside
Then the head two couples right and left thru
Turn 'em boys like you always do - the two head ladies chain across the ring
The side couples right and left thru the head two couples swing
The two head ladies chain across the side couples swing
The side two gents you step across and swing that gal you almost lost
The head two couples right and left back home.

Closer

Allemande left with the old left hand, partner right go right and left grand
Well I took a stick to my old mule - he kicked me flat, he ain't no fool
Promenade right off that floor, that's all there is, there ain't no more
Promenade 'em, you know where cause that's the end of this old square.

JUBILEE CHANGES

Source: A medley of "There'll be some changes made" and "Alabama Jubilee"
Record: MacGregor 662-B, "There'll Be Some Changes Made"

Intro

Well now you all join hands and circle left - you make that great big ring
- Keep on a goin 'til you get back home again
Then bow to your partner, boys, swing that lady neat
Allemande left your corners all, ummmm, ain't she sweet
And it's a grand old right and left around and boys, don't be rough
Swing with your honey 'til she hollers enough
Then give her a twirl and promenade - go round the ring
When you get back home you balance and you give that gal a swing
There'll be some changes made.

Part A

Well now those four little ladies star across and turn that opposite man
Star back and turn your own - a left hand if you can
With a once and a half put the gentlemen center, they'll make a forward star
Left to your opposite, hang on tight, and back up boys, like an allemande thar
Keep turnin' that star, now shoot it man, a full turn round
Swing on the corner, swing her round and around
Then give her a twirl and promenade - dance while you may
Some day you gonna be too old and grey - there'll be some changes made.
(Repeat Part A)

Break

Now turn that left hand lady with a left hand round
Partner right as you come down - go all the way round that pretty little thing
To the right hand lady with a left hand swing
Go back and swing your honey - swing her high and low
Allemande left that corner lady - round the ring you go
Well it's a grand old right and left around and man, strut your stuff
Swing with your honey 'til she hollers enough
Give her a twirl and promenade that - cute little she
Promenade that lady who's as pretty as can be to the Alabama Jubilee.

Part B

Well now it's four little ladies promenade the inside of that ring
Go home and swing your man - you swing and you swing
Walk all around your corners all and don't ya be slow
- Bow to your partners and you swing 'em high and low
And then it's all four men you promenade the inside of that hall
Do-sa-do your partner then you swing that corner doll
Give her a twirl and promenade - come on, let's have a spree
Promenade that lady who's as pretty as can be to the Alabama Jubilee.
(Repeat Part B)

Closing Tag

And now you bow to your partner, way down low
Wave to the opposite gal, you know
Bow to your corner lady too
And keeno boys, that's it, you're thru.

BACK TO DONEGAL

Singing Call

Source: By Don Armstrong, Tampa, Florida

Record: "Back to Donegal"; Windsor 7130 (78 rpm without call), Windsor 7430 (78 rpm with call by Don Armstrong); Windsor 4430 (45 rpm with call by Don Armstrong)

Opener, Middle Break and Closer

The head two couples jig forward and back, the sides ya do the same
The heads go forward, pass right thru, go round the outside ring
The side two couples jig forward and back, the heads you do the same
The sides go forward, pass right thru, go round the outside ring
The head two couples right and left thru, the sides the same, the same thing too
The head two couples right and left home, the sides the same, go home, go home
Then promenade around the ring, yes promenade them all
Promenade your lassies, boys, go back to Donegal.

Figure

Number one swing with all of your might - three to the sides - go right and left
(#1 swings while 3rd lady makes line of three with couples #4, and 3rd gent makes line of three with couple #2)
One sashay down the hall, right elbow reel, and reel 'em all
(#1 face partner, join hands and sashay--slide--down center to opposite position, then start reel by taking R elbow hook, or R forearm or hand hold)
Your partner first with a right around - the first in line with the left
(member of opposite sex)
Your partner then with a right around, the middle one with the left
(member of same sex)
Your partner then with a right around, the last in line with the left
(member of opposite sex)
Your partner with a right around, and sashay down
(couple #1 turns right elbow with each other in center once around stopping when 1st gent's back is toward couple #4 position. Couple #1 join both hands with partner and sashay down center of set and sashay back again to home position)
Oh, you sashay down and sashay back, then forward six and four fall back
(2 lines of three go forward, couples #2 and #4 step back to place leaving couple #3 near home position)
And swing your lassies one and all, go back to Donegal.

(Repeat figure with 2nd couple active)
(Repeat opener for middle break)
(Repeat figure with 3rd couple active)
(Repeat figure with 4th couple active)
(Repeat opener for closer)

MULTIPLE MIXER

Source: Idea from Arnie Kronenberger

Music: Any good hoedown

This is a kind of a gimmick dance which gives the caller the opportunity to use "pick-up" figures in his program without boring his dancers. Any pick-up figures may be used, but there must be a "corner swing" or comparable movement before each couple is picked up.

Couple number one with a bow and swing

Lead to the couple on the right of the ring and circle four

Sashay partners two by two - re-sashay and a right and left thru

Turn right around like you always do and swing that gal in front of you

Circle up four in a pretty little fix - pick up two more and circle six

Sashay partners half-way round - re-sashay go all the way around

All the way around the pretty little thing

In the ring of six - it's corners swing

Swing that gal and put her on your right - circle to the left in the broad daylight

Lead off man pick up two more and circle eight in the middle of the floor

Star all eight with the right hands in - it's an eight hand star and gone agin

Back by the left and don't you blunder - gents reach back with the R hand under

Pull her on thru for a right and left grand - around the ring go hand over hand

Meet that new little bare-foot maid

Take her by the hand and promenade

(Gent #1 with lady #4, Gent #4 with lady #1, Gent #3 with lady #2, Gent #2 with lady #3)

Two's and fours you lead to the right - circle up four with all your might

* (Here any figure may be used which utilizes two couples in a ring of four) e.g.:

Dive for the oyster dive - now dig for the clam dig

Now dive for the lobster, dive for the pearl

Go all the way thru with the pretty little girl

Circle up four in a pretty little ring - in the ring of 4 it's corners swing

** (mother)

Circle up four and don't be late - side gents break and circle eight

Allemande left . . . etc.

(For more advanced dancers, substitute one of the following figures between * and ** as noted previously in this dance:)

Up by the right for the old mill wheel (All face CW and each puts his R hand on the R shoulder of the person ahead of him, continuing to move fwd)

Back by the left and grind the meal (All turning R face, reverse direction and place L hand on the L shoulder of person directly in front)

Take that hand on your own shoulder

Duck right out and still you hold her (Each person--both M and W--with his R hand takes the L hand that is on his shoulder and all raising joined hands duck under to form a circle all facing out)

Second and fourth, it's up to you - roll your shoulders, pull 'em thru

(Any couple designated--in this case the active couples--arch joined hands with partner--who is on wrong side, and turning away from each other under their own arch, they pull the other couple thru under the same arch. All are now facing in again with corner girl as new partner)

or
(in rings of four)

Allemande left and a right to your girl - a wagon wheel and ya make it whirl

Spread out wide and feel her heft - the gals duck under and face the set

We'll all take a ride on the harlem rosette (Line spreads out to hand holds, with the M arching joined L hands. The ladies, retaining holds, walk fwd under the arch, turn L to face center and join R hands with each other over the M's joined L hands. All buzz around.)

Now drop hands and circle four

The way you are in the middle of the floor.

CHASE THE RABBIT

Music: Any good hoedown

There are many ways of doing this old favorite. Here's one way that seems to be a favorite with our dancers.

First and third you bow and swing
Lead to the couple on the right of the ring

And chase the rabbit, chase the squirrel
Chase that pretty girl round the world

(1st and 3rd couples lead to R; active ladies followed by their partners go between the other couple and around the lady. When they come to center of set, the two ladies do a do-se-do making a CW look while the men immediately start their "run" in between the same couple and around the M. The active lady finishes her loop and follows in behind her partner.)

Chase that possum, chase that coon

Chase that man - go round the moon

(With the M in the lead, active couple goes between side couple and around M, coming back to the center and facing the couple they have been dividing.)

On the side you circle half

Dive to the middle and star by the right

Take a little walk in the broad daylight

Back by the left, I'll tell you when

You face the other side, and then

Chase the rabbit chase the squirrel

Chase that pretty girl round the world

Chase that possum, chase that coon

Chase that big boy round the moon

On the side you circle half

Dive to a star in the middle of the land

(a right hand star)

Find your corner for a left allemande

Right to your partner for a right and left grand.

CHEYENNE BIRD CAGE

Music: Any good hoedown

Ladies one and three, turn the corner man
with a right hand round

Your partner left as you come down

The opposite lady with a R hand spin

Once and a half to the opposite him

Turn with the L come back to the middle

with a right hand round to the tune of the fiddle

Partner left as you come down

To the M on the L with a right hand round

Partner left and all get fixed

Cage the birds and circle six

Circle six and don't be slow

Hope out birds - hop in crow

Crows hop out with a left allemande

Partner right, right and left grand

(Repeat for ladies 2 and 4)

Gents one and three, turn the R hand lady
with the R hand round

Partner by the left as you come down

Opposite gent with a right hand whirl

Go once and a half to the opposite girl

Turn by the left come back to the middle

Right hand swing to the tune of the fiddle

Partner left as you come down

Corner lady with a right hand round

Partner left and all get fixed

Crows in the middle and circle six

Crows hop out, birds hop in

Circle six hands round agin'

Grab your corners for a left allemande

Partners right - right and left grand

(Repeat for gents 2 and 4)

Gimmie for more advanced dancers

All four gents - turn the R hand lady with
a right hand round

Partner left as you come down

Four gents center with a R hand star

Turn the opposite gal and leave her thar

Star back home for a left hand whirl

Right hand round your corner girl

Back-to-back you pass your own

Face her - Balance there at home

(R hand balance)

Pull her by for a left allemande

Partner right, go right and left grand.

WHEEL AROUND

by Sam Gersh, Evanston, Illinois

Music: Any good hoedown

First and third do a half sashay
Up to the center and back that way
Out to the right and circle four
Ladies break to a line of four
Forward eight and back with you
Forward again and pass right thru
Break in the middle and wheel around
Form new lines when you come down
Forward eight and back you go
Right lady high - left lady low
Four gents -- pass right thru
Around just two and by those ladies stand
Forward eight and back with you
Forward again - pass right thru
Break in the middle and wheel around
Form new lines when you come down
Four ladies pass thru
Split the ring and around just one
Star by the R in the middle of the set
Back by the left - you're not thru yet
Right to your own - go all the way round
Allemande left as you come down
Right and left grand around the ring
While the roosters crow & the birdies sing
Meet your gal and promenade around
When you get back home, just settle down.

PICK UP YOUR CORNER

Ed Gilmore, Yucaipa, California

First couple bow and swing - go down the
center and split that ring and stop -
four in line
(couple #1 goes between couple #3, around
them, and stops in a line of 4 with the
#1 couple on the outside, #3 in middle)
Two's and four's go forward and back
Star by the right on the inside track
It's a right hand star as you come down
Back by the left go all the way around and
the fourth lady first
Pick up your corner off the end of the line
The line peal off and join that star
Star promenade like an Arky star
(corner lady to the active gent will be
the first to get her corner off the
line. The people following her in the
star pick up their respective corners in
order as the line "peals off." --when
1st couple is active, #4 lady will pick
up first; when 2nd couple is active, #1
lady will pick up first; etc.)
Now the inside out and the outside in
With a turn and a half and star agin
And go the other way (back out of the star
with a turn and a half as in Texas Star.
Head couples will now be in the star -
2 M and 2 W.

PICK UP YOUR CORNER (continued)

The ladies in the middle - rollaway
And four gents star in the same ole way
(assisted by the men, head ladies roll
across in front of their partner to
the other arm as in "Rollaway with a
1/2 sashay". Gents keep star turning.)
Ladies turn back on the outside track
And ya meet that same boy comin' back
Allemande left and a right and left grand
Around the ring - go hand over hand.

VARIATION: PICK UP YOUR CORNER

For more advanced dancers, use two
changes of "Pick up your corner" then
try this variation:

Third couple bow and swing - go down
the center and split that ring
And stop - four in line
Two's and four's go forward and back
Star by the right on the inside track
It's a right hand star as you come down
Back by the left go all the way around
and the fourth lady, first
Pick up the man off the end of the line
The line peal off and join that star
Star promenade like an Arky star
Now back right out and form one ring
Don't change places, stay right there
Circle left in a mixed up square
All four men go forward and back
Forward again and pass right thru
Split the ring and around just one
Into the center and pass right thru
Split the ring and around just one
Into the center and pass right thru
Split the ring and around just one
Into the center and pass right thru
Allemande left with the old left hand
Partner right, right and left grand
Hand over hand 'til you meet that maid
Give her a twirl and promenade
Promenade and don't slow down
One and three - wheel right around
Right and left thru with the couple you've
found
Now all around your left hand lady
See-saw round your tau
Allemande left your corner maid
Take your own and promenade.

TWIN TRAVELER

Music: "Jackson's Breakdown" (W/C) any
good hoedown for instrumental
First and third you bow and swing
Promenade the outside ring
All the way round the outside floor
Then one face two and three face four
(making diagonal lines of four)
Right and left thru with the couple you
meet
Right and left back
Same two ladies chain across
Chain 'em over and chain 'em back
And face the same pair
Turn the opposite lady with a right hand
round
Partner left as you come down
Corners all with a right hand round
Back to your partner with a left hand
round
And promenade the corner as you come down.
(Repeat, 1st and 3rd promenade...etc.)
(Break - any filler)

Two's and four's you bow and swing
Promenade the outside ring
All the way round and let's have fun
Then two face three and four face one
Right and left thru with the couple you
meet
Right and left back
Same two ladies chain across
Chain right back and don't get lost
And face the same pair
Turn the opposite lady with a right hand
round
Partner left as you come down
Corners all with a right hand round
Back to your partner with a left hand
round
And promenade the corner as you come down.
(Repeat, 2's and 4's promenade...etc.)
(Closer - any filler or ending)

Variation for more advanced dancers:

Turn the opposite lady with a left hand
round
Partner right as you come down
Corners all with a left allemande
Partner right, right and left grand
Turn the opposite lady with a right hand
round
Partner left - go full around
To the right hand lady with a right hand
round
Back to your partner with a left hand
round
And promenade the corner as you come down

TWIN TRAVELER VARIATIONS

Turn the opposite lady with a left hand
round
Partners right - a right hand round
Right hand lady with a left and right
grand
Around the ring - go hand over hand
Meet that gal and box the flea
Roll promenade as pretty as can be
(progression is to R hand lady).

or

Turn the opposite lady with a left hand
round
Partners right as you come down
Right hand lady with a left and right
grand
Around the ring - go hand over hand
Meet that gal with a left allemande
Go the wrong way back - right and left
grand
Meet your partner - box the gnat
And promenade eight in the usual track.

SKEDATTEL

by Clyde Doron

Los Angeles, California

Heads go forward - back on the run
Cross trail thru, go round just one
Into the middle and meet your dears
With a wagon wheel and strip the gears
Catch by the left for a do-paso
Opposite right and around you go
Partners left with the arm around
Star by the right in the middle of the
town
Same four in the middle of the set
Back by the left, you're not thru yet
Pick up your corner with an arm around
Star promenade go round the town
(head couples, in middle, are "Hub")
(side couples, on outside, are "Rim")
The rims turn back on the outside track
Go twice around and don't look back
Catch 'em again for a wrong way thar
Rims back up in a left hand star
(side couples now in the center)
Throw out the clutch and ya put her in low
Twice around that ring you go
When you meet again, just stop and swing
Around and around with the pretty little
thing
Allemande left -- just one
Promenade with the gal you swung.
(have original corner for a new partner)

or

(see next column)

ZIG ZAG ZING

Bruce Johnson, Santa Barbara
Doc Alumbaugh, Arcadia

Couple number one stand back to back
Aaaaaaand. . . Booms-a-daisy, go round
the track
All the way round and don't be slow
While the birdies sing & the roosters crow
Pass your own as pretty as can be
Join the sides and circle three
When you get near home - break to a line
Go forward and back and keep in time
Couple number three you swing with pride
Zig zag thru the three on a side
Go out and in and out once more
Sashay down the middle of the floor
And back right up to a line of four
Forward eight and back with you
The center four do a right & left thru
Four men to the left with a half sashay
Go forward eight and back that way
Forward again and pass right thru
Turn to the left go single file
Make a left hand star and turn it awhile
Gents reach under with the ole right hand
Pull her on thru for a right and left
grand
Hand over hand to the same old maid
Take her by the hand and promenade
(men now have original R hand lady
as partner)
(Repeat, #3 active...then #2, then #4)

TIC TAC TOE

by Joe Tilmant, Monrovia, California

First and third do a half sashay
Go up to the middle and back that way
Box the gnat with the opposite doll
(#1 gent with #3 lady; #3 gent with #1
lady)
Then a right and left thru across the hall
Turn right around and pass thru
(turn partner around to face center;
then #1 and #3 pass thru)
Split the ring walk around just one
(partners separate, lady R, gent L, each
walking around just one person)
Meet in the middle with a R and L thru
Turn right around as you always do
Pass thru and split the ring
Walk around just one - four in line you
stand
(each person is standing by original
corner)
Forward eight and back like that
Forward again and box the gnat
(each gent will box the gnat with the
lady directly opposite him in the
other line of four)
Then a right & left thru go the other way
back
(gents now have original corners as
partners)
Four ladies chain across the floor
Chain right back as you were before
Gals to the center and back to the bar
Gents to the center with a right hand star
Go all the way around to the same girl
with a left allemande
(original corner)
Right to your partner for a right and
left grand . . . etc.

HISTORICAL NOTES ON THE SWEDISH HAMBO

By Gordon Ekvall Tracie

Rare indeed is the folkdancer who hasn't heard of the Hambo. This top favorite number might well be called one of Sweden's most famous exports.

It is quite appropriate that the Hambo should be the dance which has come to more or less symbolize that northern land's contributions to Folk & Oldtime Dancing, for it bears the tradition of just about the oldest of all Swedish dances: the Polska. With a long and interesting history not unrelated to the entire field of Scandinavian folk culture, this unique dance warrants a bit of closer study.

The Polska as both a musical and rhythmic form has been known in Sweden for over three and a half centuries. (Typically in triple measure, it is not to be confused with the 2/4-time Polka, which is of much more recent origin and not native to the North.) The Polska is to Sweden what the Rhumba is to Cuba or the Jig and Reel are to the British Isles. Its characteristic three-count lift constitutes the rhythmic framework for not only the multitude of folkdances and song games based upon it, but for the overwhelming proportion of all Swedish folk melodies as well, both in Sweden proper and in many sections of Finland. In Norway, where it is known as Pols, it finds expression in numerous traditional dances. Truly, this distinctive 3/4-time Polska-Pols rhythm may befittingly be termed "the pulse-beat of the Northland".

The term Polska appears in Swedish literature as long ago as the late 1500's. While the name itself unmistakably comes from Poland, the Polska as either a dance or musical form is believed by some musicologists to have existed previously in Scandinavia under another name — indeed, that it may even actually have originated somewhere in the North. In any case, the Polska has played a cardinal role in Swedish music and dance since the beginning of the 17th Century, reigning supreme as the "national dance" of Sweden for nearly 250 years, well into the 1840's, the favorite of nobility and folk alike.

During such a long period it is natural that considerable changes occurred, and as a result the Polska has taken on many and varied forms. Oldest of these is the "långpolska" (long polska), a serpentine or line dance of the same type as that believed danced in conjunction with folk songs in the Middle Ages. Another form is the "slängpolska" (slinging or flinging polska), which is usually characterized by its being done in place rather than around the floor as in most dances. (Fyramannadans, the Swedish Slängpolska for Four, is a living example of this.)

However, the Polska is chiefly known as a couple dance, for early in its history it became closely associated with the development of pair-dancing, as distinguished from the more ancient practice of dancing only in groups. As far back as the Middle Ages, European ring dances often concluded with a "swinging" of partners coupleswise, a practice which gave rise to the

eventual separation of this figure from the rest of the dance. In Sweden this partner turn was known as Polska, and as it achieved its "independence", it acquired — in common with the then current Renaissance court dances — a set of contrasting movements. This usually consisted of a slow first part which passed into a fast, gyrating second part. The former ("fördans", fore-dance), originally in either 4/4 or 2/4 time, was often no more than simple pacing forward, while the latter ("efterdans", after-dance) consisted of vigorous whirling roundabout. (This basic arrangement of alternating forward-moving steps and turning steps is still seen in the Hambo of today, particularly the Old Hambo-Polska, described in the following pages.)

During the 1700's a further development in the Polska took place: the two figures separated, and the leisurely fore-dance (which had by then drifted into 3/4 time also) came to be called Polonaise, after the French, while the lively after-dance acquired the name Mazurka, from the Polish. But this was true for the most part only in the higher strata of society. Out in the country districts and among the "common folk" the first part gave way completely to the second, and the spirited latter figure — now a fully independent couple dance in 3/4-time — was referred to variously as Mazurka, Springdans, or, more often, simply the original designation, Polska. As far as can be determined it was solely a turning of partner with any one of various Polska steps.

As is the case with all things dynamic, the Polska never was (nor is today) the same at all times or in all places. It varied both with the passing of years and with respect to geographical location. For just as there are today various kinds of Waltzes, such as Viennese Waltz, "box" waltz, "flat-footed" waltz, etc., so were there in Sweden any number of variations of the Polska, differing with the particular music used and the area in which the dance was done. These forms and variants run into the scores. Here are a few of the couple dance variety only: Svängpolska (swinging or wheeling p.), Kårepolska (trotting p.), Bondpolska (farmers p.), Delsbopolska (from Delsbo, Hälsingland — the step used in Snurrbocken), Svängedans (swinging dance), and, in Norway, Springpols (running polska).

To this day, probably 75% of all the dance tunes played by Swedish folk musicians are in Polska rhythm. (In the province of Dalarna — Dalecarlia, the "cultural heart of Sweden" — the percentage is even greater.) But though many of the old melodies survive among the country fiddlers, the greatest share of the dances originally done to them are lost forever, having succumbed to more modern innovators along the way.

That version of the Polska which has outlived all the others in popularity right up into the present generation, is of course the Hambopolska, now generally known as simply the Hambo. Despite the catastrophic toll of folk traditions — including such cultural legacies as rural costumes, folk music, and native dances — taken as

a result of the Industrial Revolution and the advent of "modernism", the Hambo has remained a popular dance thruout all parts of Sweden. It is today, as much as ever, dear to the heart of every Swede who knows it, as "the best dance of all".

The specific history of the Hambopolska is somewhat obscure, as is the origin of the word "hambo" itself. Some folk etymologists contend that it comes from the place-name Hanöbo, in the province of Hälsingland, where folkdancing has long enjoyed a particularly lively existence. "Hanöbo-polska" is in fact not unknown in certain dance circles. Another theory is that it is a corruption of the German city name Hamburg. This is substantiated by the fact that in Swedish literature on dancing from the first part of the 19th Century there are references to dances called "Hamburg-polska", "Hamburger-polska", and "Hamburska". ("Hamborgarpols" is a term still in use by folkdancers in Norway.) It seems likely that the name "Hamburg-polska" may have been used in Sweden to designate a "newfangled" way of doing an old dance. The original dance must have been an existant version of partner-turning Polska; the new styling consisted of prefixing it with a measured number of open pattern steps (such as Tyrolean waltz, Dal steps, or the like). Though the addition of these beginning "ornamentation" steps bears a striking resemblance to the older two-part Polska mentioned earlier, it is most likely that they were at the same an innovation from the Continent. Since Germany was one of Sweden's closest southern neighbors, it is not inconceivable that a German city, Hamburg, was given credit for this imported finesse which brought an old dance "up to date".

(Copyright pending. Not to be reprinted without permission)

ON THE DANCING AND TEACHING OF THE SWEDISH HAMBO

The Hambo belongs to the family of Swedish dances known as Polska, a musical-rhythmic form dating back over 350 years. Its full name rightly being Hambopolska, it is the most popular survival of a dance type which was for two and a half centuries the "national dance" of Sweden. Other Polskas still done today include: Fyramannadans (sleng-polska), Snurrbocken (Delsbo-polska), various dances from the Swedish province of Dalarna (Dal-polskas), and related Norwegian folkdances such as Springar and Springpols.

As with nearly all polskas, the important part of the Hambo is the partner turn. The open pattern steps which precede the turn have changed, and continue to change, with time; they also vary according to location. It is the polska turn which makes the Hambo typically Swedish, and it alone has remained essentially the same. Therefore it behooves the Hambo instructor and novice alike to spend the greatest share of his time in working on the turning step. Once properly mastered, it can be used for any number of versions of the Hambo.

The following "tips" on the dancing of the Swedish Hambo are given with the hope that they may be of some enlightenment and assistance to both the teacher and the lay dancer, in gaining a full measure of what the Swedes aptly call "dansglädje" (joy of dancing), whenever the opportunity to do a Hambo arises. It may then deservedly become, more than ever, "the favorite dance of all".

MUSIC It should go without saying that proper music is of the utmost importance to the satisfactory execution of any dance. Because the Hambo is a type of Swedish Polska, it is essential that the music used for it be that intended such a

Whatever its origin, the Hambopolska soon "took over" as the most popular of the Polska couple dances in Sweden, completely displacing, in many areas, all of the older versions. With the need for differentiation thus eliminated, the word "polska" was gradually dropped, and the dance became known as simply the Hambo. In places where both the old and the new versions were still danced, however, "Hambo" referred to a polska with a definite number of introductory steps preceding the turn, and "Polska" to one without such pattern steps. In other instances, the name Hambo didn't become known except in connection with written music; traditional airs remained "Polskas". Folk fiddlers, of course, customarily play by ear, and to this day in Dalarna the tunes which the fiddlers play for Hambo dancing are known only as Polskas, not Hambos. (There, incidentally, it is the practice at oldtime dances for every other tip to be a "Polska"!)

From the above account of the Hambo's history, it should readily be seen that the really important, actually vital part of this dance is the basic hambopolska turning step—that which is done in closed position with partner. The open pattern steps which may precede and/or alternate with the turn are ephemeral in nature, and of far lesser consequence; indeed, they may even be dispensed with, without greatly detracting from the fundamental enjoyment of the dance.

Thus, though its "ornamentation", and even its name, may change from generation to generation and vary from place to place, the traditional, "time-tested", intrinsically Swedish element of the Hambo still remains: the incomparable Polska turn. May it never be lost to the folkdancing world!

dance. It is not "all right" to substitute waltz or other 3/4-time music, simply because it is triple-measure. The polska has a rhythmic character of its own, not unlike that of many of the classical works of Bach and Händel. Instead of a simple "ONE, two, three" with the stress always on the first beat of the measure, polska rhythm has a secondary emphasis on the third beat of each measure which serves to "lift" the music onto the following first, or primary, beat. Thus one "taps out" polska music as: (three), ONE, ---, three, ONE, ---, three, etc. This distinction is vital to the proper interpretation of polska rhythm, and absolutely essential in giving the polska its distinctive "lilt".

As to tempo, unfortunately in the US the Hambo is, more often than not, played too fast to allow for proper execution of the polska step. Hambo music should be moderate in tempo, deliberate but relaxed. For, unless it be the Stockholm Hambo (which has an altogether different rhythmic styling), the Hambo's metronome count is quite temperate.

There are literally hundreds of authentic Hambo tunes, many of them traditional folk melodies. It is something of a "cultural crime" for orchestras to play them as they definitely were not intended to be played. But even more unforgivable is to indiscriminately pass off waltz or other 3/4 music as "Hambo" music. It is true that the Mazurka comes closer to the Hambo, and polska rhythm in general, than does the Waltz. But why substitute when the "real thing" can be had without any great difficulty?

DANCE POSITIONS The waltz hold or "social dance position" is never used in the Hambo. It simply does not lend itself to the hambopolska turn, particularly with a "dip". Furthermore, it is historically not a traditional folkdance hold in Sweden, as it is in neighboring Norway and Denmark.

For the Swedish Hambo, either regular shoulder-waist position, or Swedish "folk-dance hold" is used. (The latter is described, with appropriate notes, for the Old Hambo-Polska.)

STEPS One great distinction between the polska turning step (as found in the Hambo, Snurrbocken, Springpols, and other polska-type dances) and the turning step of most other round dances (for example, the waltz, polka, step-hop, and two-step), is that whereas in the latter it takes two measures of such step to make one complete turn around with partner, the polska requires only one measure per single revolution. This is what gives a polska dance such seemingly great velocity and consequent exhilaration in the turn, while at the same time the music remains comparatively unhurried and "easy-going". Starting each turning step with the same foot makes possible this phenomenon.

Contrary to some apparent beliefs, there are, properly, NO hops, skips, or jumps in the hambo turn! The steps should be smooth and relaxed, never "jerky". They should flow with the music but at the same time be fully under control. In the case of the man particularly, the feet are held close to the floor, "well grounded" all of the time. Also the steps should be short and close together, the man stepping forward in LOD only on the first beat of each measure, i.e., as he steps on his right foot; (this is his "leading" step).

Lastly, it is essential that the hambopolska turn be conceived as a three-count step, with one step movement on each beat of the measure. Since each measure must begin with the same foot, while the music is "uneven" time (that is, 3/4), this obviously means that one of those three movements must involve no transfer of weight onto the opposite foot. Thus, the man's step is: Right, Left, Both (with primary weight remaining on the L). The concept of "Both", rather than simply "touch", tends to keep the feet and weight closer to the floor thruout all three beats, which is highly desirable. There is often a tendency for the man to "skim over" this non-weight-shifting step, leaving the R foot raised from the floor (on the 3rd beat) instead. This is to be discouraged, for it invariably leads to one of two things:

(1) the turn becomes somewhat unstable, losing its "grounding" during a third of each measure; or

(2) it becomes uneven, the first step (R) being held down for two counts instead of only one, rendering the turn no more than a syncopated pivot.

The woman's turning step is also a three-count movement: Left, touch Right (no shift of weight), Right.

STYLING The Swedish Hambo is properly a graceful dance -- not the strenuous acrobatic ordeal that some persons make of it (and even seem to think it must be!). It should be danced smoothly and easily. (Remember: over in Sweden, in Dalarna often every other dance is a Hambo!)

Relaxation is the cue. The dancer must not be tense, but "loosen up" so as to be able to more or less unconsciously respond to the subtly syncopated polska "lilt". He should "float with the music", so to speak.

Actually the Hambo is difficult only in the sense that it perhaps takes more than the accustomed amount of coordination and control. But it's worth the practice. Once mastered, it has no equal. So take it easy! You'll last longer, and gain much more enjoyment from this dance which, in one form or another, has itself lasted a dozen generations!

---Gordon E. Tracie

THE BASIC HAMBO STEP

Counts to
Measure

Man's step

- 1 Step R in LOD, slightly to own R, to begin CW pivot.
NOTE: This is the "leading" step, which moves the turn fwd in LOD. In most versions of the Hambo this first step is emphasized by a "dip" -- a settling down on the full flat of the R foot, with a slight bend of the R knee. (See further notes below.)
- 2 Continuing CW pivot, step L slightly adwd and fwd, but close in to R foot, while raising body on ball of L foot to come up from the dip.
- 3 Further continuing CW pivot, bring R close beside L and momentarily step on it simultaneously with the L, so as to have weight on both feet, and then quickly release weight on R foot, so that it is free again for a repeat of step on Count 1.

With the above three steps, occupying one measure of music, M completes one full turn CW.

Pattern of M's step is thus: R, L, Both.

Woman's step

- 1 Step L, following (not initiating) M's dip.
 - 2 Describing an arc with R foot around behind L, keeping R close to floor and not "flicked" in the air, touch R toe beside and behind L without shift of weight, so as to raise up from dip on L foot.
 - 3 Leap lightly fwd onto R, completing one full turn CW with partner.
- Pattern of W's step is thus: L, touch R, R.

Step pattern chart:

BASIC HAMBO-POLSKA STEP

Music:	Counts	1	2	3
Step:	Man	R	L	Bth
	Woman	L	touch R	R

THE HAMBO "DIP" is used only during the actual turn, and not in any of the four measures of preceding pattern steps. It should be used discretely, and come as a natural movement in response to the music. If overdone, it can give the awkward appearance of a "sitting down" on the first beat of each measure! The doopness of the dip depends both on the "bent" (pun intended) of the man who leads it, and upon the room available. A crowded dance floor will necessarily require a certain amount of restraint in dipping, especially with inexperienced dancers.

---Description prepared by G.E.T.

OLD HAMBO-POLSKA

(Hamhopolska; Gammal hambo)

Traditional couple dance from Sweden

Source: As learned and danced in Dalarna, Sweden (1947-48, 1950-51) by Gordon E. Tracie, and taught at Scandia Folkdance Club, Seattle.

Recording: Linden 800, "Spring Breezes"; 4-meas intro; smooth, relatively slow tempo (see note below).

Formation: For any number of couples; LOD CCW.

Dance Posns: Open: couple facing fwd, W on M's R, inside hands joined at shoulder height, elbows bent; Closed: "Swedish folkdance hold", described below.

Steps: Open waltz; Hambo-polska (as described in "The Basic Hambo Step").

Meas.	Counts	
		<u>A. Foregoing pattern steps (föresteg):</u>
		(i) <u>Open waltz fwd:</u>
		Beginning on outside foot, 3 open waltz steps gliding fwd in LOD (not in place!), thus:
1	1-2-3	Joined hands brought fwd so partners are slightly back-to-back;
2	1-2-3	Hands brought back so partners are slightly face-to-face, where they exchange a nodded "acknowledgment";
3	1-2-3	Hands fwd again, partners slightly back-to-back.
		(ii) <u>Transition step:</u>
4	1	M stamps R, turning twd partner so as to begin taking closed position; W steps slightly back on L, while also beginning closed position;
	2	M steps sdwd and slightly fwd with L, completing closed position; W touches R toe behind L foot but retaining weight on L, while completing closed position;
	3	M touches R toe on floor beside L heel without shift of weight; W steps R.
		<u>B. Hambo-polska closed partner turn (omdansning):</u>
5-7		In closed "Swedish folkdance hold" (described below), couple dances hambo-polska turn (as given in "The Basic Hambo Step") for as long as desired. When it is wished to resort to the open pattern steps again, the regular full turning steps are ended with the next-to-the-last (i.e., 7th) measure of an 8-measure phrase, and the following step is taken:
8	1	M steps R, making only part of a CW pivot, so as to end facing LOD; W steps L, following M's semi-pivot, to end facing LOD;
	2	M steps L and W steps R, dropping closed position to rejoin inside hands with partner;
	3	M steps R, W steps L, so that opposite foot is free to begin first open waltz step of Part A (Meas. 1).

"SWEDISH FOLKDANCE HOLD" is an effective combination of the best features of shoulder-waist and regular waltz position, to wit: M's R arm around W's waist, W's L hand on M's R shoulder, M's L arm sharply bent, with hand open upward, W's R arm held straight out from shoulder, her elbow in M's L hand, and her R hand holding M's L arm just above his elbow. This is an old, traditional closed position for partner dances in Sweden, usually referred to as "the folkdance hold". However, it is sometimes also known as "hambo hold", and is in fact the specific dance position recommended by the official Swedish national folkdance organization, for all versions of the Hambo.

BACKGROUND NOTES: As with dances everywhere, there are many versions of the Hambo to be found in the land of its origin, Sweden - all of them equally "authentic" if not equally "traditional". The variant described above is said by many folkdancers and fiddlers in Sweden to be a comparatively old one. To this day it is the accepted way of dancing the Hambo in the Lake Siljan and Dalälven River district of Dalarna, in central Sweden. To the south, in Hålsingborg, Skåne, a similar version, now called "gammalhambo" (old hambo), is known but no longer danced. Since, as was pointed out in the Historical Notes, an earlier designation for the Hambo was its full name Hamhopolska, it seems appropriate to so entitle this older version of the dance, in order to distinguish it from the common "Dal step" variety widely known today as simply the Hambo.

The tune "Spring Breezes" (Sw: Vårvindar friska) is one of the oldest and best-known of all Swedish folk melodies, characteristic in its chiefly minor construction, of the folkmusic idiom of Sweden. Inasmuch as the Old Hambo-Polska (described above) demands a more relaxed pace than the faster modern versions of the Hambo, the

above recommended recording—with a typical oldtime smooth, flowing "lilt"—lends itself particularly well. It is especially recommended for use in teaching the basic hambo step, with proper calmness and control.

It will be noted that in this version of the Hambo, the dancers move fwd in LOD in both Part A and Part B. Therefore it is not necessary for all couples to dance the same part simultaneously. Continuous dancing of the closed position turn, once a standard practice with the Polska, is still to be found in some sections of Sweden, notably Dalarna, from whence this version comes.

---Description prepared by G.E.T.

HAMBO

(Nighambo)

Traditional couple dance from Sweden

Source: As learned and danced in Stockholm and thruout Sweden (1947-48, 1950-51) by Gordon E. Tracie, and taught at Scandia Folkdance Club, Seattle.

Recording: Linden 302, "Me & My Gal" (Å janta å jag), Hambo; 4-meas intro.

Formation: For any number of couples; LOD CCW.

Dance Posns: Open: couple facing fwd, W on M's R, inside hands joined at shoulder height, elbows bent; Closed: shoulder-waist, or "Swedish folkdance hold" (as described for Old Hambo-Polska).

Steps: Dal step, or variant; Hambo-polska (as described in "The Basic Hambo Step").

Measures:

A. Foregoing pattern steps (föresteg):

(i) Dal step, or variant:

1-2 In open position, beginning on outside foot, either:

(a) 2 regular Dal steps, progressing slightly fwd in LOD;

(b) 2 Dal steps in place, slightly away from and then toward partner;

or (c) 2 "step-swing balances" in place (described for Stockholm Hambo).

(ii) Small steps fwd:

3 Beginning on outside foot, M and W each take 3 small steps (not runs or leap leaps!) fwd in LOD.

(iii) Transition step:

4 M and W each execute own transition step precisely as described for Old Hambo-Polska, having taken closed position (either shoulder-waist or "Swedish folkdance hold") by end of the measure.

B. Hambo-polska closed partner turn (omdansning):

5-8 Couple dances regular Hambo-polska turn (as described in "The Basic Hambo Step"), taking open position at the end of the last measure, so as to again face fwd in LOD.

Repeat entire sequence as many times as desired.

BACKGROUND NOTES: Although in the very last few years there has been a tendency among certain folk and oldtime dance instructors in Sweden to teach a "simplified" version of the Hambo pattern steps (namely, three Dal steps in place, followed immediately by the transition step), the above-described "2 Dals & 3 small steps" version currently (as of 1954) remains the most general pattern danced, not only in Sweden itself, but over here as well — both among American-Swedish ethnic groups and US folkdancers in general.

Nighambo (pronounced neeg-hahmbo) means, literally, "courtly-hambo", that is, one employing a slight bending or "dip" in the knees. The term is used in Sweden to differentiate this older, more traditional version from the modern, non-dipping stöthambo (the Stockholm Hambo, described elsewhere).

(For a discourse on the history and development of the Hambo, see introductory notes at the beginning of this section.)

---Description prepared by G.E.T.

HAMBO MIXER

Mixer version of traditional couple dance from Sweden

Source: As danced at Uttringe folkdance camp, Stockholm, and learned (1950) by Grodon E. Tracie. Taught at Scandia Folkdance Club, Seattle.

Recording: Musica A-8763, "Hej, hopp, min flicka" (import); 4-meas. intro. Alternate: Linden 802, "Spring Breezes"; 4-meas. intro.

Formation: Any number of couples in double circle around room; LOD CCW

Dance Posns: Open: couples facing fwd, W on M's R, inside hands joined at shoulder height, free hands on hips; Closed: shoulder-waist.

Steps: Same as those in regular Hambo (previously described).

-
- Measures .
- 1-2 . A. Dal step, or variant:
 - . In open position, beginning on outside foot, 2 Dal steps, or variants thereof, as described for regular Hambo.
 - 3 . B. Partner change and transition step:
 - . Partners drop joined hands. Beginning on outside foot, M takes 3 steps fwd in LOD, progressing up to next W ahead of him, while W takes 3 steps more-or-less in place, so as to receive new M from behind. A change of partners has now been effected.
 - 4 . With this new partner, M and W each execute own transition step as in regular Hambo (as described for Old Hambo-Polska), so that by the end of the measure closed shoulder-waist position is taken.
 - 5-8 . C. Hambo-polska closed partner turn:
 - . Couple dances regular Hambo-polska turn (as described in "The Basic Hambo Step"), taking open position at the end of the last measure, so as to again face fwd in LOD.
 - . Part A is then danced with present partner. A new partner change subsequently takes place in Part B, and the dance is done in like manner, partners changing at B each time.
 - . NOTE: It is customary that for the first sequence (that is, Meas. 1-8) of the music, one dances with his/her original partner, and then begins the sequence as described above, with partner change at B. Thus the M doesn't "lose" the W he has brought on the floor before he has even had a chance to dance a turn with her.
-

BACKGROUND NOTES: Insofar as I know, this mixer version of the Hambo is done in Sweden only by The Friends of Swedish Folkdance (Svenska Folkdansens Vänner, "SFV"), at their summer camp in Uttringe, near Stockholm. It is never danced for exhibition, but purely for recreation.

We find at Scandia Folkdance Club in Seattle that this dance is very helpful in giving Hambo "learners" an opportunity to practice the turn with several partners, thereby profiting from others' skills. It is most important thruout, that the circle of dancers be kept as small as possible; otherwise the M will have difficulty in traversing the distance between partners in the allotted one measure of time.

- Description prepared by G.E.T.

STOCKHOLM HAMBO
(Stöthambo; Stockholmshambo)
Couple dance from Sweden

Source: As learned and danced in Stockholm (1950-51) by Gordon E. Tracie, and taught at Scandia Folkdance Club, Seattle.

Recording: Musica A-8747, "Jan Ersas bröllopshambo" (import).

Alternate:

Formation: For any number of couples; LOD CCW.

Dance Posns: Open: couple facing fwd, W on M's R, inside hands joined at shoulder height, elbows bent; Closed: "Swedish folkdance hold" (as described for Old Hambo-Polska)

Steps: "Step-swing balance" (described below); "Bounce-hambo", as described in "The Basic Hambo Step", but with modifications noted below.

-
- . A. Foregoing pattern steps:
 - . (i) "step-swing balance":
 - 1-3 . In open position, beginning on outside foot, 3 "step-swing balances" (as described below) in place.
 - . (ii) Transition step:
 - 4 . M and W each execute own transition step (as described for Old Hambo-Polska), having taken closed position by the end of the measure.
 - . B. "Bounce-hambo" closed partner turn:
 - 5-8 . Couple dances "bounce-hambo" turn - a hambo-polska step modified as indicated in note below. Open position is taken at the end of the last measure so as to again face fwd in LOD.
 - . Repeat entire sequence as many times as desired.
-

The "Step-Swing Balance" is a latter-day adaptation of the traditional Swedish Dal step, undoubtedly arising from the influence of modern ballroom dancing on the so-called "oldtime dances" (gammaldans). Although done in a variety of ways, it is usually essentially as follows (given for 2 measures):

1. 1st beat: Joined hands brought slightly fwd so couple is somewhat back-to-back, while inside foot is swung fwd, toe pointed down, without lifting it from the floor; weight on outside foot;
- 2nd beat: Inside foot completes swing, toe touching out in front of outside foot;
- 3rd beat: Hold.
2. 1st beat: Joined hands brought back so couple is partially face-to-face, and weight is shifted to inside foot; outside foot begins swing similar to above;
- 2nd beat: outside foot completes swing, toe touching out in front of inside foot;
- 3rd beat: hold.

It is not uncommon among the younger generation in Stockholm and other big cities for this step to be done with considerably more hip and shoulder movement than would be considered acceptable folkdance style. An extreme "modern" version consists of merely bending the knees with a body twist as hands are brought fwd and back. These untraditional offshoots have been discouraged by the Swedish folkdance organizations, and so are common only among the non-organized dancers.

The "Bounce-Hambo" Step (Sw: stöthambo) is a modern modification of the traditional "dip-hambo" (nighambo) step. The Swedish word "Stot" means among other things, "shake" or "bounce", and the distinguishing factor about this step is its "bouncy" nature - thus the use of the term "bounce-hambo". It is important to observe that the usual "dip" on the first beat of each measure as danced in the ordinary hambo turn has been completely eliminated, and instead there is an even "bouncing" of each beat of the measure. This "bounce" is very smooth, however, and never allowed to get out of control. It must not be overdone. As in all true Swedish Hambos, the dance is relaxed and graceful.

Background Note: It is always somewhat of a shock for American visitors to Stockholm - that is, those who have danced the Hambo back in the "states" - to discover that their favorite dance is done "over there in the Old Country" without the distinctive "dip" which characterizes the Hambo in the U.S. The fact is that the Stockholm Hambo, with its bouncy stöthambo step, is in reality a ballroom dance (albeit in many cases an "oldtime" ballroom dance). It is the old Hambo brought "up to date" to fit the space limitations of today's crowded dance floors and conform to the more "sophisticated" style of modern "social dancing". In order to see the "nighambo" (dip-hambo) danced as a matter of course one must visit some of the more remote rural districts in Sweden, or watch the organized folkdancers, who are encouraged by the folkdance societies to retain the traditional dip.

We at Scandia Folkdance Club, Seattle, use the Stockholm Hambo not as a substitute to the ordinary Hambo, but as an occasional supplement to it. Since in one evening's dancing at any of our regular "Scandia Mixers" we have at least four Hambos, one of them is usually a Stockholm Hambo, another an Old Hambo-Polska, and the remaining two just plain Hambos. It is of course important that the difference in style be pointed out, and that - naturally - the proper type of music be used for each.

TROTting DANCE

(Kora; Trava)

Oldtime couple dance from Sweden

Source: As learned and danced in southern Sweden (1950-51) by Gordon E. Tracie, and taught at Scandia Folkdance Club, Seattle.

Recording: Linden 803, "Kiviks Polka"; 4-meas intro.

Formation: For any number of couples; LOD CCW.

Dance Posns: Open: Couple facing fwd, W on M's R, open shoulder-waist position; Closed: "Swedish folkdance hold" (as described for Old Hambo-Polska).

Steps: Walking step; "Bounce-hambo" step, as described for Stockholm Hambo, but with observations noted below.

The following are not figures in the regular sense, but merely two dance positions, each with own corresponding steps, which are alternated at will, with no fixed number of measures for either;

A. Walk forward:

Couple in open shoulder-waist position, and beginning on inside foot, any even number of walking steps, light and springy, fwd in LOD, in time with the music, one step to each beat (count).

B. Transition and "bounce-hambo" closed partner turn:

Whenever desired - preferably on an even 4-meas phrase - M and We Each execute own hambo-polska transition step (as described for Old Hambo-Polska), taking one step-movement for each beat of the music, irrespective of the music's 2/4 time. Closed "Swedish folkdance hold" is completed by end of the 3rd beat (that is, one full 3-count hambo transition step).

Couple then continues to turn CW, with a series of consecutive "bounce-hambo" steps (as described for Stockholm Hambo), one step-movement for each beat of the music, as in transition step above, without regard to either the measures or phrasing of the melody being played. The 3-count hambo step is thus danced "out of phase" with the 2-count polka rhythm. (This "rhythmic counterpoint" format will easily be seen in the step-pattern chart given below.)

Partner turn is continued as long as couple wishes. When a change is desired, open position is again assumed at the completion of any one full "bounce-hambo" step, so that walk forward is once more begun on inside foot. Then closed turn is again resumed at will, in the same manner as described above.

.....

Step-pattern chart:	Music	Beats	1	2	1	2	1	2
"BOUNCE-HAMBO" STEP		Mans	R	L	Bth	R	L	Bth
as danced in the	Step:	Woman	L Tch	R R	L Tch	R R		
TROTting DANCE		Count	1	2	3	1	2	3

Background Notes: This somewhat unusual dance is not common thruout Sweden, but confined largely to the southernmost part of the country, in the provinces below Stockholm. It is not unlike certain Danish dances which also employ the technique of dancing "against" rather than "with" the normal phrasing of the music. Two dances for the

HAMBO MIXER

Mixer version of traditional couple dance from Sweden

Source: As danced at Uttringe folkdance camp, Stockholm, and learned (1950) by Gordon E. Tracie. Taught at Scandia Folkdance Club, Seattle.

Recording: Musica A-8763, "Hej, hopp, min flicka" (import); 4-meas intro.
Alternate: Linden 802, "Spring Breezes"; 4-meas intro.

Formation: Any number of couples in double circle around room; LOD CCW.

Dance Posns: Open: couples facing fwd, W on M's R, inside hands joined at shoulder height, free hands on hips; Closed: shoulder-waist.

Steps: Same as those in regular Hambo (previously described).

Measures

A. Dal step, or variant:

- 1-2 In open position, beginning on outside foot, 2 Dal steps, or variants thereof, as described for regular Hambo.

B. Partner change and transition step:

- 3 Partners drop joined hands. Beginning on outside foot, M takes 3 steps fwd in LOD, progressing up to next W ahead of him, while W takes 3 steps more-or-less in place, so as to receive new M from behind. A change of partners has now been effected.
- 4 With this new partner, M and W each execute own transition step as in regular Hambo (as described for Old Hambo-Polska), so that by the end of the measure closed shoulder-waist position is taken.

C. Hambo-polska closed partner turn:

- 5-8 Couple dances regular Hambo-polska turn (as described in "The Basic Hambo Step"), taking open position at the end of the last measure, so as to again face fwd in LOD.

Part A is then danced with present partner. A new partner change subsequently takes place in Part B, and the dance is done in like manner, partners changing at B each time.

NOTE: It is customary that for the first sequence (that is, Meas. 1-8) of the music, one dances with his/her original partner, and then begins the sequence as described above, with partner change at B. Thus the M doesn't "lose" the W he has brought on the floor before he has even had a chance to dance a turn with her.

BACKGROUND NOTES: Insofar as I know, this mixer version of the Hambo is done in Sweden only by The Friends of Swedish Folkdance (Svenska Folkdansens Vänner, "SFV"), at their summer camp in Uttringe, near Stockholm. It is never danced for exhibition, but purely for recreation.

We find at Scandia Folkdance Club in Seattle that this dance is very helpful in giving Hambo "learners" an opportunity to practice the turn with several partners, thereby profiting from others' skills. It is most important, however, that the circle of dancers be kept as small as possible, otherwise the M will have difficulty in traversing the distance between partners in the allotted one measure of time.

---Description prepared by G.E.T.

FOR DESCRIPTIONS OF OTHER AUTHENTIC SCANDINAVIAN DANCES

SEE 1953 FOLK DANCE CAMP SYLLABUS

(More Scandinavian dances on following pages)

STOCKHOLM HAMBO

(Stöthambo; Stockholmshambo)

Couple dance from Sweden)

Source: As learned and danced in Stockholm (1950-51) by Gordon E. Tracie, and taught at Scandia Folkdance Club, Seattle.

Recording: Musica A-8747, "Jan Ersas brölloppshambo" (import).
Alternates:

Formation: For any number of couples; LOD CCW.

Dance Posns: Open: couple facing fwd, W on M's R, inside hands joined at shoulder height, elbows bent; Closed: "Swedish folkdance hold" (as described for Old Hambo-Polska).

Steps: "Step-swing balance" (described below); "Bounce-hambo", as described in "The Basic Hambo Step", but with modifications noted below.

A. Foregoing pattern steps:

(i) "Step-swing balance":

1-3 In open position, beginning on outside foot, 3 "step-swing balances" (as described below) in place.

(ii) Transition step:

4 M and W each execute own transition step (as described for Old Hambo-Polska), having taken closed position by the end of the measure.

B. "Bounce-hambo" closed partner turn:

5-8 Couple dances "bounce-hambo" turn — a hambo-polska step modified as indicated in note below. Open position is taken at the end of the last measure so as to again face fwd in LOD.

Repeat entire sequence as many times as desired.

THE "STEP-SWING BALANCE" is a latter-day adaptation of the traditional Swedish Dal step, undoubtedly arising from the influence of modern ballroom dancing on the so-called "oldtime dances" (gammaldans). Although done in a variety of ways, it is usually essentially as follows (given for 2 measures):

1. 1st beat: joined hands brought slightly fwd so couple is somewhat back-to-back, while inside foot is swung fwd, toe pointed down, without lifting it from the floor; weight on outside foot;

2nd beat: inside foot completes swing, toe touching out in front of outside foot;

3rd beat: hold.

2. 1st beat: joined hands brought back so couple is partially face-to-face, and weight is shifted to inside foot; outside foot begins swing similar to above;

2nd beat: outside foot completes swing, toe touching out in front of inside foot;

3rd beat: hold.

It is not uncommon among the younger generation in Stockholm and other big cities for this step to be done with considerably more hip and shoulder movement than would be considered acceptable folkdance style. An extreme "modern" version consists of merely bending the knees with a body twist as hands are brought fwd and back. These untraditional offshoots have been discouraged by the Swedish folkdance organizations, and so are common only among the non-organized dancers.

THE "BOUNCE-HAMBO" STEP (Sw: stöthambo) is a modern modification of the traditional "dip-hambo" (nighambo) step. The Swedish word "stöth" means among other things, "shake" or "bounce", and the distinguishing factor about this step is its "bouncy" nature — thus the use of the term "bounce-hambo". It is important to observe that the usual "dip" on the first beat of each measure as danced in the ordinary hambo turn has been completely eliminated, and instead there is an even "bouncing" of each beat of the measure. This "bounce" is very smooth, however, and never allowed to get out of control. It must not be overdone. As in all true Swedish Hambos, the dance is relaxed and graceful.

BACKGROUND NOTE: It is always somewhat of a shock for American visitors to Stockholm — that is, those who have danced the Hambo back in "the States" — to discover that their favorite dance is done "over there in the Old Country" without the distinctive "dip" which characterizes the Hambo in the US. The fact is that the Stockholm Hambo, with its bouncy stöthambo step, is in reality a ballroom dance (albeit in many cases an "oldtime" ballroom dance). It is the old Hambo brought "up to date" to fit the space limitations of today's crowded dance floors.

and conform to the more "sophisticated" style of modern "social dancing". In order to see the "nighambo" (dip-hambo) danced as a matter of course, one must visit some of the more remote rural districts in Sweden, or watch the organized folkdancers, who are encouraged by the folkdance societies to retain the traditional dip.

We at Scandia Folkdance Club, Seattle, use the Stockholm Hambo not as a substitute to the ordinary Hambo, but as an occasional supplement to it. Since in one evening's dancing at any of our regular "Scandia Mixers" we have at least four Hambos, one of them is usually a Stockholm Hambo, another an Old Hambo-Polska, and the remaining two just plain Hambos. It is of course important that the differences in style be pointed out, and that -- naturally -- the proper type of music be used for each.

---Description prepared by G.E.T.

TROTting DANCE

(Köra; Trava)

Oldtime couple dance from Sweden

Source: As learned and danced in southern Sweden (1950-51) by Gordon E. Tracie, and taught at Scandia Folkdance Club, Seattle.

Recording: Linden 803, "Kiviks Polka"; 4-meas intro.

Formation: For any number of couples; LOD CCW.

Dance Posns: Open: couple facing fwd, W on M's R, open shoulder-waist position;
Closed: "Swedish folkdance hold" (as described for Old Hambo-Polska).

Steps: Walking step; "Bounce-hambo" step, as described for Stockholm Hambo, but with observations noted below.

The following are not figures in the regular sense, but merely two dance positions, each with own corresponding steps, which are alternated at will, with no fixed number of measures for either:

A. Walk forward:

Couple in open shoulder-waist position, and beginning on inside foot, any even number of walking steps, light and springy, fwd in LOD, in time with the music, one step to each beat (count).

B. Transition and "bounce-hambo" closed partner turn:

Whenever desired -- preferably on an even 4-meas phrase -- M and W each execute own hambo-polska transition step (as described for Old Hambo-Polska), taking one step-movement for each beat of the music, irrespective of the music's 2/4 time. Closed "Swedish folkdance hold" is completed by end of the 3rd beat (that is, one full 3-count hambo transition step).

Couple then continues to turn CW, with a series of consecutive "bounce-hambo" steps (as described for Stockholm Hambo), one step-movement for each beat of the music, as in transition step above, without regard to either the measures or phrasing of the melody being played. The 3-count hambo step is thus danced "out of phase" with the 2-count polka rhythm. (This "rhythmic counterpoint" format will easily be seen in the step-pattern chart given below.)

Partner turn is continued as long as couple wishes. When a change is desired, open position is again assumed at the completion of any one full "bounce-hambo" step, so that walk forward is once more begun on inside foot. Then closed turn is again resumed at will, in the same manner as described above.

Step-pattern chart:

"BOUNCE-HAMBO" STEP

as danced in the

TROTting DANCE

Music:	Beats	1	2	1	2	1	2
Step:	Man	R	L	Bth	R	L	Bth
	Woman	L	tch R	R	L	tch R	R
	Count	1	2	3	1	2	3

BACKGROUND NOTES: This somewhat unusual dance is not common thruout Sweden, but confined largely to the southernmost part of the country, in the provinces below Stockholm. It is not unlike certain Danish dances which also employ the technique of dancing "against" rather than "with" the normal phrasing of the music. Two names for the

Trotting Dance are in common use in southern Sweden:

Trava (pronounced traw-va), which means "to trot"; and

K8ra (pronounced cheer-a, or similar to chur- in "church"), also implying a "trotting" action.

Since the Trotting Dance is done to polka music, it serves as an excellent alternate or substitute dance when the polka being played is too fast in tempo for dancing a regular polka (Polkett) or the Pivot Dance (Snos). The nature of the "bounce-hambo" step allows considerably more relaxation at a fast pace than either the polka or pivot step. It should indeed be quite effortless, and give the impression of "galling along" comfortably while the music may in fact be very spirited.

---Description prepared by G.E.T.

SAILOR'S MAZURKA

(Sj6mans masurka)

Couple dance from Scandinavia

Source: One of several versions of mazurka and pols dances employing a "heel-click" mazurka step, danced in various parts of Norway, Sweden, and Finland. Taught at Scandia Folkdance Club, Seattle.

Recording: Musica A-8545, "Topsy masurka" (import);
Musica A-8544, "Li pols" (import).

Formation: For any number of couples. LOD CCW.

Dance Posns: Open: couple facing fwd, W on M's R, inside hands joined at shoulder height; Closed: Scandinavian waltz position ← similar to Viennese waltz position, but arms (M's L, W's R) held straight out from shoulder.

Steps: "Heel-click" mazurka, as described below; Running step; Pols step, as described below.

Measures

A. Foregoing pattern steps:

(i) "Heel-click" mazurka steps:

1-2 In open position, inside hands joined, beginning on outside foot, 2 "heel-click" mazurka steps (as described below; M's L, W's R) fwd in LOD.

(ii) Running open turn:

3-4 With 6 small running steps, couple makes one turn CW in place. Open position (inside hands joined) is held until the last (6th) beat, at which time closed Scandinavian waltz position is taken.

B. Pols closed partner turn:

5-8 In closed position, 4 turns CW with 4 pols steps, (as described below), progressing fwd in LOD.

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

THE "HEEL-CLICK" MAZURKA STEP used in the above dance is done as follows (L "heel-click" mazurka step):

1st beat: step diagonally fwd L;

2nd beat: close R

} these 2 steps are taken more-or-less as running steps;

3rd beat: hop off floor with R and "click" heels of both feet together in air, to dancer's L, replacing R on floor immediately after.

A R "heel-click" mazurka step is just the opposite of the above.

This step is done with vigor and exuberance. Oftimes the M stamps with L foot on the 1st beat of the 1st measure, to give added zest to the dance.

THE POLS STEP as used in the Sailor's Mazurka is danced as follows:

M's step: 1st beat: step L, beginning pivot CW;

2nd beat: hop L, continuing pivot, keeping R foot close to floor;

3rd beat: leap onto R (kicking up L behind), completing one full turn CW.

W's step: 1st beat: step R, beginning pivot CW;

2nd beat: hop R, continuing pivot, keeping L foot close to floor;

3rd beat: leap lightly onto L, completing one full turn CW.

The first two beats of each measure are danced relatively smoothly, while the third beat is emphasized by a slight dip on the dancing foot, simultaneously "flicking" either foot in air, behind.

Step pattern chart:

POLS STEP

as danced in the

SAILOR'S MAZURKA

Music:	Beats	1	2	3	1	2	3
Step:	Man	L	L	R	L	L	R
	Woman	R	R	L	R	R	L

(continued on following page)

BACKGROUND NOTES: The Sailor's Mazurka may be described as somewhat of a "novelty dance". It appears thruout the Scandinavian countries with varying details in the basic steps and figures. The name also varies, from place to place: In Norway, Sjømansmazarurka (Sailor's Mazurka) or Sjømanspols (Sailor's Polska); in Sweden, Norsk sjømanshambo (Norwegian Sailor's Hambo), or even Rysk mazurka (Russian Mazurka). It seems most likely that the dance is an adaptation of certain "imported" steps brought in by seafarers, to basic Scandinavian polska-pols dance forms. The music is 3/4-time mazurka, polka, polska, or hambo rhythm.

A turning step very similar to the above-described Pols is found in many other Scandinavian dances, most notably certain versions of the Norwegian Springer and Springpols, and in the final figure of the lively Röröspols. In this step the M dances L-R-R, and the W dances R-L-L (which as can easily be seen is a change only in the middle step). Folkdance books in Norway refer to this step as Springer step No. 2, but it is also called Rundpols (Round-polska) or simply Pols. In the Swedish districts of Finland essentially the same step is used in the Finländsk hambo (Finlandish Hambo) and called Hambostep (Hambo step). A close relation can also be seen to the Delsbopolska step used in the Swedish dance Snurrbocken.

The Norwegian Pols as a distinct dance has upon occasion, in US folkdance circles, been referred to as the "Norwegian Hambo". While this is perhaps misleading, it is true that one version of the Springpols does in fact closely parallel the Hambo, both in pattern and turn. The particular turning step used in that variant is known in Norway as Springer step No. 1. Characteristic of this Norwegian dance (as with the Sailor's Mazurka) is that emphasis is given on the third beat of each measure of the turn, rather than on the first beat as is the case with the dip in the Swedish Hambo.

---Description prepared by G.E.T.

MAZURKA-POLKETTA

(Mazurka; Polketta)

Oldtime couple dance from Sweden

Source: As learned and danced in Stockholm (1947-48, 1950-51) by Gordon E. Tracie, and taught at Scandia Folkdance Club, Seattle.

Recording: Sonora 3720, "Steirblod mazurka" (import);

Alternate:

Formation: For any number of couples. LOD CCW.

Dance Posn: Closed Swedish polka-mazurka position, to wit: M's R arm around W's waist and W's L hand on his R shoulder as in regular waltz position, but with M holding W's R hand with his L hand securely (firmly, not loosely!) on his own L hip. (This dance position is found also in the Baltic states, e.g., Latvia.)

Step: Swedish polka-mazurka step (described below).

Polka-mazurka closed partner turn:

This little dance consists solely of doing the Swedish polka-mazurka step turn in above-described position. Like the Viennese Waltz, the turn is danced in both directions, that is, turning either CW or CCW.

Added character is given to the dance by the customary practice for the M to stamp on both feet ("appell") on the 1st beat of the 1st measure, just as a change in turning direction is effected.

THE SWEDISH POLKA-MAZURKA STEP may be most easily described as "a polka danced to mazurka rhythm" (devoid, of course, of the usual polka syncopation). A L polka-mazurka step is done as follows:

1st beat: skip fwd to land on both feet, L in front of R about half a foot's length;

2nd beat: close R, shifting weight to this foot;

3rd beat: step L.

A R polka-mazurka step is just the opposite of the above.

IMPORTANT: A constant, even "bounce" on each beat of the music must be maintained thruout. The steps are kept small, heels off the floor, with ample spring in the toes. This "bounce", along with extreme lightness of the feet, is essential to the step's character.

Step-pattern chart:

SWEDISH

POLKA-MAZURKA STEP

Music:	Beats	1	2	3	1	2	3
Step:	Man	Bth	cl R	L	Bth	cl L	R
	Woman	Bth	cl L	R	Bth	cl R	L

BACKGROUND NOTES: The Swedish polka-mazurka step is known by various names in Sweden, such as Västgöta step (West Gothlan step, from the "big" folkdance Västgöstepolska, which employs this step thruout), Hambo-polkett, Polka-mazurka, or simply Mazurka step -- the latter designation being that used by the Swedish national folkdance organization and folkdance groups in the Swedish districts of Finland (in which case it is spelled Mazurka). In

Norway is to be found a similar step in the dance Sörlands springar.

The Mazurka-Polketta as a dance is done mostly in the Stockholm area of Sweden, where it is called in some quarters simply Mazurka, in others Polkotta. The oldtime dance orchestras over there usually play two selections for each dance tip, and when the Mazurka comes up, the above-described dance is done on the first piece, and the "fancy" Sprattmazurka (the Swedish Mazurka, in following description) is danced on the second selection.

The Mazurka (either version) is the least common of the five most popular oldtime dances in Stockholm. The others, in order of frequency (as of 1947-51, at least) are: Vals (Viennese-type waltz), Hambo (usually Stot-hambo, Stockholm Hambo, previously described), Schottis (simple Swedish schottische in one figure), and Polka (Polkett, and Snor or Slunga). Selection and order of popularity of dances varies, of course, with time.

---Description prepared by G.E.T.

SWEDISH MAZURKA

(Sprättmazurka; Skånsk mazurka)

Oldtime couple dance from Sweden

Source: As learned and danced in Stockholm and parts of southern Sweden (1946-48, 1950-51) by Gordon E. Tracie, and taught at Scandia Folkdance Club, Seattle.

Recording: Scandinavia Sings 3806, "Upplands mazurka".

Formation: For any number of couples. LOD CCW.

Dance Posns: Open: couple facing fwd, W on M's R, inside hands joined at shoulder height, elbows bent; open shoulder-waist. Free hands always on hips Swedish style (fingers forward, thumb back).

Steps: Dal step variant (described below); Kick-mazurka (Fryksdals) step (described below); Swedish polka-mazurka step (as described for Mazurka-Polketta).

A. Dal step variants:

- 1-2 In open position, inside hands joined, beginning on outside foot, 2 Dal step variants ("step-swings"), first with hands fwd and slightly back-to-back with partner, then with hands back and slightly facing partner.

NOTE: These steps may be done with the usual Dal step "lift" on the 3rd beat, or with a slight "bounce" on each beat, in keeping with the "bouncy" nature of the Swedish polka-mazurka step.

B. Individual turns:

- 3-4 Releasing joined hands and placing them on own hips, M and W each turn around individually, away from one another, 2 complete turns (M CCW, W CW), with the following steps: M: L-R-R, L-R-R; W: R-L-L, R-L-L.

C. Kick-mazurka fwd:

- 5-6 Taking open shoulder-waist position, free hands on hips, couple moves fwd in LOD with 2 kick-mazurka (Fryksdals) steps on the outside foot, that is, a L kick-mazurka step for the M, and a R one for the W. (See step description below.)

D. Polka-mazurka open partner turn:

- 7-8 Retaining open position, couple makes one complete turn CW, in place, with 2 Swedish polka-mazurka steps (as described with Mazurka-Polketta). M begins with a L polka-mazurka step, stamping with both feet on the 1st beat of the 1st measure to accentuate the beginning of the turn; W begins with a R polka-mazurka step.

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

THE KICK-MAZURKA STEP, a variation of the continental mazurka step, is danced in all of the Scandinavian landtän. In the Swedish districts of Finland it is called Sparksteg (Kick step) or Sparkmazurka (Kick-mazurka), though sometimes also Polkamazurka (1). The step is found in the Swedish-Finnish Sparkdans (Kick Dance) as well as the native Finnish Potku Mazurkka (Kick Mazurka). In Norway the step has retained its original name, it being called Mazurka there. However in Sweden it is generally known as Fryksdals step, so named after a district in the province of Värmland from which is attributed to have come the "big" folkdance Fryksdalspolka, which employs this step thruout. The same step appears in all the versions of the Scandinavian Varsoviene.

The kick-mazurka step as danced in the Swedish Mazurka, described above, is done in either of two ways (each

a very slight variation of the other). Descriptions for a L kick-mazurka step follow, a R step being just the opposite.

I. 1st beat: step L;

2nd beat: step R, simultaneously lifting L and kicking it fwd;

3rd beat: hop or skip fwd on R, while L is brought back.

II. 1st beat: step L;

2nd beat: step R, and lift L;

3rd beat: kick L fwd and back very fast, while skipping fwd on R.

In any case it is important that the kick be kept short, the kicking foot not extending too far either fwd or back, nor coming higher than the calf of the other leg.

When two or more kick-mazurka steps are danced consecutively, each always begins on the same foot.

Step-pattern chart:

KICK-MAZURKA STEP II

(M's L, W's R)

Music:	Beats	1	2	3
Step:	Man	L	R	kck L, skp fwd R
	Woman	R	L	kck R, skp fwd L

M's R and W's L kick-mazurka step, opposite of above.

---Description prepared by G.E.T.

PIVOT DANCE

(Snoa)

Couple dance from Sweden

Source: As learned and danced in Stockholm (1947-48, 1950-51) by Gordon E. Tracie, and taught at Scandia Folkdance Club, Seattle.

Recordings: Scandinavia 3626, "Muckar Polka";
Victor 26-1069, "Bränd Eriks Polka".

Formation: For any number of couples. LOD CCW.

Dance Posns: Open: shoulder-waist, couple facing fwd, W on M's R, free hands on hips;
Closed: shoulder-waist, or "Swedish folkdance hold" (see reference below).

Steps: Walking; Pivot. NOTE: Altho done to polka music, this dance has no polka step in it!

The following are not figures in the regular sense, but merely two dance positions which are alternated at will, with no fixed number of measures for either.

A. Walk forward:

Couple in open shoulder-waist position, and beginning on outside foot, any even number of walking steps, light and springy, fwd in LOD, in time with the music, one step to each beat (count).

B. Transition: Pivot closed partner turn:

Whenever desired -- preferably on an even 4-measure phrase -- M takes a short jump with stamp on both feet on the first beat of the measure (this in lieu of a step, otherwise, on his L), following with a step on his R on the 2nd beat as usual, and taking closed position with partner. W steps R-L as usual, while assuming closed position. Couple thereafter continues with a "springy" pivot around CW, progressing fwd in LOD.

Pivot is continued as long as couple wishes (or as long as they are able to keep it up!). When they tire or desire a change, open position is again taken -- without losing count of the music; that is, the same alternation of feet is maintained -- and the simple walk forward is resumed, until such time as they again wish to go into the pivot turn.

BACKGROUND NOTES: The Snoa is popular mostly in Stockholm, where it is used as an "alternate" dance to the Polketta. It is the usual practice at oldtime dances there for the orchestra to play two selections for each dance tip. In the case of the Polka, the Polketta -- simply a dancing of very small polka steps in closed polka-mazurka position (as described for Mazurka-Polketta) -- is danced during the first piece, and the Snoa (described above) or Slunga is danced during the second selection. The distinction between these latter two dances is as follows:

Snoa (pronounced snō-sā) means simply to turn, or in dance language, to pivot. This turn is danced evenly, at a "constant r.p.m.", so to speak.

Slunga (pronounced slōng-sā) means literally to "swing" or "fling". Thus the dancers spin with a sort of whip action, rather than with an even turn as above. The steps are basically the same, however, the "slunging" effect being obtained by syncopation and a very slight dip on the first beat of each measure.

The official Swedish national folkdance society discourages other than "Swedish folkdance hold" (described for Old Hamb-Polska) for either Snoa or Slunga. American dancers, however, generally find regular shoulder-waist position considerably easier.

---Description prepared by G.E.T.

FDC-54-115

BUNIEVÁCHKO MOMÁCHKO KÓLO

This is a kolo from Subotitsa, a city in Bachka, which is a province of Serbia. It is very close to the border of Hungary and shows considerable Hungarian influence. "Bunieváchko" refers to the people of this region, "Momáchko" refers to "bachelors" and "kolo" means group dance, derived as is "hora" from the Greek "Koros."

Music: Kolo Festival KF 801

Formation: One M stands between two W, putting his arms around their waists, holding R hand of W on his R in his R hand, and holding the L hand of the other W with his L. Each W places her other hand on the M's near shoulder.

Meas.

- 1 Basic step: Sdwd R, step R (small step - ct 1), step L beside R (ct &), step R (small step - ct 2), lift L ft (turned out with flexed ankle) in front of R ankle, and with slight but quick lifting and lowering of R heel (ct &).
- 2 Basic step: Sdwd L, step L (small step - ct 1), step R beside L (ct &), step L (small step - 2), lift R ft (turned out with flexed ankle) in front of L ankle, and with slight, quick lifting and lowering of L heel (ct &).
- 3-8 Repeat meas. 1-2 three times.
- 9-12 Repeat meas. 1-4, moving fwd as well as side to side.
- 13-16 Repeat meas. 5-8, moving bkwd as well as side to side.
- 17-24 Repeat meas. 1-8, moving bkwd in one complete CW turn, as well as side to sd.
- 25-32 Repeat meas. 1-8, moving fwd in 1 complete CCW turn, as well as side to side.
- 33 W drop hands and change places, the R W passing close to M, the L W passing outside the other. Each W starts with her inside ft. R W step L (stamp) (sharp contraction of R torso to get impetus-ct 1), hop L (small hop - ct &), step R (ct 2), step L (ct &).
- 34 Step R (stamp - ct 1), hop R (small hop - ct &), step L (ct 2), step R (ct &). During the preceding 2 meas. the R W has completed one CCW turn close to M, to get to the other side of the M. L W at the same time takes a CW turn using reverse footwork. M takes the same step, starting R moving slightly bkwd on the first stamp of meas. 33 to get out of the way of the turning and passing women. He pushes slightly with his hands to start the women turning. He takes a big accent on ct 1 of meas. 33. R W's step continues in the same position as that formerly taken by L W, with hand on M's shoulder.
- 35 Step L (stamp - ct 1), hop L (small - ct &), step R (ct 2), step L (ct &).
- 36 Step R (ct 1 &), step L (ct 2 &). L W takes the same with reverse footwork. M continues the steps as in meas. 33-34 during meas. 35-36.
- 37-40 Repeat meas. 33-36. W who was on the R before the change now goes back to place in the same manner in which L W moved before. M does as before, taking a big accent on ct 1 of meas. 37.
- 41 In place, each W takes inside hand off M's shoulder and takes the other W's hand behind the M. He releases his hands. Step R in place (ct 1), lift flexed L ankle in front of R, bending R knee slightly (ct &), step L in place (ct 2), lift flexed R ankle in front of R, bending L (ct &).
- 42 Step R (ct 1), lift flexed L ankle in front of R bending R knee slightly (ct &), hold L ft there, bend R knee again (ct 2), hold L ft there, bend R knee again (ct &).
- 41 As the W takes the above the M dances his first solo, as follows: Jump with feet apart (ct 1), click heels together in air (ct &), jump with feet apart (ct 2), click heels together in air (ct &).
- 42 Land on R toe (ct 1), stamp L toe (ct &), stamp R toe (ct 2), stamp L toe (ct &).
- 43-56 M and W repeat meas. 41-42 seven times.
- 57-64 All move fwd and bkwd as in meas. 9-16.
- 65 Women again change places, this time changing twice as fast as before. M's step is the same as in meas. 33-40 except that he takes a big accent on 1st ct of every 2 meas instead of every 4. R W's step: Step L (stamp with sharp contraction of torso R - ct 1), hop L (small - ct &), step R (ct 2), step L (ct &). (She has now completed her CCW turn to other side of M, passing close to M.)

BUNIEVACHKO MOMACHKO KOLO (continued)

Meas.

- 66 On other side of M with R hand on his L shoulder: Step R (ct 1 &), step L (ct 2 &). The L W takes the same with reverse footwork, turning CW, passing in front of R W.
- 67-72 Repeat meas. 57-58 three times. During meas. 57-64 it is possible and not incorrect to simplify this for the women in the event that they cannot do the quick turns. Taking the same step pattern the women can change places by moving sdwd, eliminating the turns.
- 96 Repeat meas. 41-56 with the M taking the same solo as before. . through. . .
- 97-100 All move fwd as in meas. 9-12.
- 101-104 All move fwd eliminating the movement from side to side, in one complete CCW turn.
- 105-108 Repeat meas. 89-92 going fwd.
- 109-112 Repeat meas. 93-96, only turn is now CW.
- 113-120 Women change places four times as in meas. 65-72.
- 121-136 Repeat meas. 41-56 with M's solo (in place).
- 137-144 All move fwd and bkwd as in meas. 9-16.
- 145-152 Women change places four times as in meas. 65-72.
- 153-160 Repeat meas. 41-48 with M's solo taken only 4 times (in place).
- 161-168 Move toward exit three abreast with basic step taken straight ahead and no sideward movement.

After the first M's solo the M's solo may be taken with the following variation for part of the 16 meas or all 16. With wt on L, beat R ft with flexed ankle in front of L ankle (ct 1), lift and bring down L heel with accent (ct &), beat R ft to the side of L ankle (ct 2), lift and bring down L heel forcibly (ct &), beat R ft with flexed ankle behind L ankle (ct 1), lift and bring down L heel with accent (ct &), step R in place (ct 2), stamp L (half toe) with no wt (ct &).

Repeat on the other side, starting with the wt on the R, beating with the L,
--- presented by Anatol Youkowsky

JARANA YUCATECA

Mexican Folk Dance from Yucatan

Source: Abby Schmits presented this dance at Mills College Institute in 1950.

Record: Imperial 1015.

Formation: Groups of 5 or 6 couples in line as a longways formation.

Meas.

- The Corrido or entrance - Partners are side by side, facing fwd. Couples are standing in line behind the head couple. (Music is 6/8 tempo)
- 1-8 With small running waltz steps dancers move fwd down the room (16 steps).
- 9-16 The head W turns to her R and the head M to his L and progress toward the back of the room. The other dancers follow their leaders into lines about 8 feet apart (16 waltz steps). The Corrido ends with men side by side in a single line, facing partners in an opposing line.
- Step I (music changes to 3/4 tempo)
- 1 Step fwd L, hop L and swing R across L brushing R toe lightly on floor.
- 2-15 Repeat meas. 1 alternately starting R and L. Dancers move fwd passing R shoulders; go around partner always facing fwd and return to original place.
- 16 Stamp R, L, R in place facing partner.
- Step II (music changes to 6/8 tempo - Zapateado in place)
- 1 Stamp L (1), hop L with a bkwd pull (2), step R (ct 3), repeat 1,2,3(4,5,6).
- 2 Stamp L,R,L,R and hold 2 counts.
- 3-4 Repeat meas. 1-2.
- 5-7 Repeat meas. 1 three times.
- 8 Stamp L,R,L,R and hold 2 counts.

JARANA YUCATECA (continued)

Meas.

- Step III (music changes to 3/4 tempo - arms raised softly at side above shoulders throughout this step. Women twirling rebosos.)
- 1-4 Dancers move fwd with 4 running waltz steps to meet partner.
 - 5-8 Turn CW with partner R wrists crossed with 4 waltz steps.
 - 9-12 4 waltz steps moving fwd into partner's place.
 - 13-16 Turn CW in place with 4 waltz steps, finish facing partner.
 - 17-32 Repeat meas. 1-16 returning to original place.
- Step IV - Waltz Zapateado in place. Music 3/4 tempo.
- 1-2 Stamp L turning twd L (1), swing R across L slapping R toe on floor (2), step on R toe across L ft (3), step L ft in place raising R off floor (4), slap R toe in front of L ft, facing fwd (5), hop L (6).
 - 3-14 Repeat meas. 1-2 alternately starting R,L,R,L,R,L.
 - 15-16 Stamp L,R,L,R in place and hold 2 cts.
- Step V (music 6/8 tempo)
- 1-8 Repeat meas. 1-8 of step II turning around in place CCW.
 - 9-16 Repeat meas. 1-8 of step II turning around in place CW.
- Repeat step I as is; repeat step II - with 16 meas turning CCW and CW as in step V. Repeat step III - (instead of crossing wrists turn the "dish rag" with partner.) Repeat step IV as is. Repeat step V - with 8 meas only remaining in place, do not turn.

-- presented by Grace Perryman

MASQUERADE (Svensk Maskerade)

Folkdance from Denmark

Source: As learned and danced in Scandinavia (1947-48, 1950-51) by Gordon E. Tracie.

Music: Danish HMV AL-1215; English HMV B-2711.

Formation: For any number of couples. LOD CCW.

Position: Open; inside hands joined at shldr ht, free hands on hips. Closed: Danish waltz position.

Steps: Walking (march); Open waltz; Waltz turn; Open hopsa; Hopsa turn.

Meas. A. March:

- 1-4 Beginning on outside ft (with W on M's R) couples march with stately dignity, yet briskly & not without a certain amount of pomp, 16 steps fwd in LOD.
- 5-8 Turning abruptly around in place (M R, W L), partners rejoin other hands, and march 16 steps back in similar manner.

B. Tyrolean Waltz: Turning again to face original LOD, partners join original inside hands and dance with lively grace 2 complete Tyrolean Waltz patterns

- 9-12 Projecting joined hands fwd and back at shldr ht, and beginning on outside ft, 4 open waltz steps fwd in LOD, back-to-back, face-to-face, etc.
- 13-16 Taking Danish closed waltz posn, waltz turn CW, making 2 turns progressing fwd in LOD.
- 9-16 Repeat above.

C. Tyrolean Hopsa: Posn as in beginning of B above, partners dance with gusto and vigor 2 complete Tyrolean Hopsa patterns:

- 17-20 Projecting joined hands fwd and back at shldr ht, and beginning on outside ft, 4 open hopsa steps fwd in LOD, back-to-back, face-to-face, etc.
- 21-24 Taking Danish closed waltz posn, hopsa turn CW, making 2 turns progressing fwd in LOD.
- 17-24 Repeat above.

Entire dance is repeated from beginning.

NOTE: This dance serves as an excellent mixer, which, in Scandinavian fashion, is accomplished by the W moving up one place fwd in LOD after each complete sequence, that is, at the beginning of the March. M thus must take the first couple of marching steps in place, in order to allow time for the W behind him to make the change.

-- presented by Gordon E. Tracie

Reference Materials

FOLK DANCE -- FOLK MUSIC -- FOLKLORE

Austria

Lager, Herbert; Our Austrian Dances; The National Press, Millbrae, California
Peter, Ilka; Taenze Aus Oesterreich;
Wolfram, Richard; Die Volkstaenze in Oesterreich

Collections -- Many Nationalities

Beliajus, Vytautas; Dance And Be Merry, Vol 1; Clayton F. Summy Co., Chicago, Illinois, 1940.
_____; Dance And Be Merry, Vol 2; Clayton F. Summy Co., Chicago, Illinois, 1941.
_____; Merrily Dance; Co-op Recreation Service, Delaware, Ohio, 1947.
_____; Let's Be Merry; Co-op Recreation Service, Delaware, Ohio, 1951.
_____; Dance of Lietuva (Lithuanian Dances); Clayton F. Summy Co., Chicago, Illinois, 1951.
Magazine; Viltis (Hope); Six issues per year; 1402 Seventh Street, San Diego, California. \$2.00.
Lapson, Dvora; Dances of the Jewish People.
La Salle, Dorothy; Rhythms and Dances for the Elementary Schools; A. S. Barnes and Co., New York. Revised Edition, 1951.
California State Department of Education; Physical Education in the Elementary Schools; Teachers Manual, 1950.
Manual of Instruction; World of Fun Records.
Pioneer Folk Dance Tunes and Rhythms; Teachers Manual.

United States

Czarnowski, Lucile K.; Dances of Early California Days; Pacific Books, Palo Alto, California, 1950.

Contra Dance

Briggs, Dudley T.; Thirty Contras from New England; Dudley Briggs, Burlington, Massachusetts, 1953.
Schell, John M.; Prompting. How to do it; Carl Fischer, New York, 1890.
Howe, Elias; New American Dancing Master; Elias Howe, Co., Boston, Mass., 1880.
Carville, F. E.; A Collection of Ye Old-Fashioned Dances of 1850; F. E. Carville, Lewiston, Maine, 1926.
Page, Ralph & Tolman, Beth; The Country Dance Book; Countrymans Press, 1937.
Anonymous; Eben's Order Book for Dancing; Nashua, New Hampshire, 1877.
Brundage, Al & Merchant, Rube; Contras Are Fun; 1953.
Elmwell, L. H.; Prompter's Pocket Instruction Book; White-Smith Music Co., 1892.
French, J. A.; Prompter's Hand Book; Oliver Ditson, Co., Boston, 1893.
Magazine; Northern Junket; Editor Ralph Page, 180 Pearl Street, Keene, New Hampshire. \$2.00 per year.

Square Dance

_____; The Square Dance; Revised Edition edited by Lawrence Bol; The Best Ford Co., 6054 W. Peterson Ave., Chicago, Illinois, 1950.
Kraus, Richard; Square Dances of Today; A. S. Barnes & Co., 101 Fifth Ave., New York 3, New York, 1950.
Ford, Mr. & Mrs. Henry; Good Morning (compiled by Benjamin Lovett); Mr. & Mrs. Henry Ford, Dearborn, Michigan, 1943.
Hull, James A.; Square Dance; James A. Hull, 2438 Russell Street, Berkeley, California, 1950.
Owens, Lee; American Square Dances of the West & Southwest; Pacific Books, Palo Alto, California, 1949.
Briggs, Dudley T.; Thirty Contras from New England; Dudley T. Briggs, Burlington, Massachusetts, 1953.
Waudby, George; Square Your Sets; American Squares, 121 Delaware Street, Woodbury, New Jersey, 1950.

Reference Materials, continued

Square Dance, cont'd.

- Holden, Rickey; The Square Dance Caller; Rickey Holden, 835 Erie Ave., San Antonio, Texas, 1951.
- Shaw, Lloyd; Cowboy Dances; Caxton Printers, Caldwell, Idaho, 1946.
- Levin, Ida; Kentucky Square Dances; Ida Levin, Recreation Council, Louisville, Kentucky, 1928.
- Thomas, Charley; 12 Home Made Square Dances; William Penn College Press, Oskaloosa, Iowa, 1948.
- Elmwell, L. H.; Prompter's Pocket Instruction Book; White-Smith Music Publishing Co., Boston, Massachusetts, 1892.
- Sumrall, Bob; Do-Si-Do; Mathews Printing Co., Abilene, Texas, 1942 (revised).
- Burgin, Dot; American Square Dances; American Squares, 121 Delaware Street, Woodbury, New Jersey, 1949.
- Casey, Betty; Square Dance Instructions; Betty Casey, Abilene, Texas, 1949.
- McNair, Ralph; Western Square Dances; Oran V. Diler Co., Denver, Colorado, 1941.
- Foster, Charley; Learn to Dance and Call Squaredances the Foster Way, Part One; American Squares, Woodbury, New Jersey, 1942.
- _____; Learn to Dance and Call Squaredances the Foster Way, Part Two; Smith-Brooks Printing Co., P. O. Box 540, Denver, Colorado, 1942.
- Smith, Raymond; Square Dance Hand Book "Swing Your Partner"; Raymond Smith, Dallas, Texas, 1947.
- Greggerson, H. F., Jr.; Herb's Blue Bonnet Calls; H. F. Greggerson, Box 3061 Sta. A, El Paso, Texas, 1937-1949.
- Jennewein, J. Leonard; Dakota Squaredance Book & Instructor's Manual; City Recreation Council, Huron, South Dakota, 1950.
- Anderson, Virginia C.; Square and Circle; College Offset Press, 148 No. 6th St., Philadelphia, Pennsylvania, 1950.
- Clossin, Jimmy, and Hertzog, Harold; West Texas Cowboy Square Dances; Carl Hertzog, El Paso, Texas, 1948.
- Dunlavy, Tressie, and Boyd, Neva L.; Old Square Dances of America; M. T. Fitzsimmons Co., Chicago, Illinois, 1932.
- Melton, Johnny; Western Square Dances.
- Osgood, Bob, and Hoheisel, Jack; Square Dancing: For Beginners; The Newer and Advanced; For Intermediates; Sets in Order, 462 No. Robertson Blvd., Los Angeles, California. 1949; 1950; 1951; respectively.
- Hendrix, D. B.; Smoky Mountain Square Dances; Edwards Bros., Inc., Ann Arbor, Michigan, 1947.
- _____; Valley of the Sun, Square Dance Org. Inc. Arizona Style Square Dancing; Phoenix, Arizona, 1951.
- Day, Mel, and Long, Jere; Idaho Square Dances; Day: 1120 Longmont, Boise, Ida. Long: 1017 No. 23rd St., Boise, Idaho.

Spain, Pan America

- Cadilla de Martinez, María; Rememorando el Pasado Heroico, Madrid, Spain, 1939.
- Cougat, Xavier; Canciones Pan Americanas; Ed. B. Marsh Music Co., N. Y., 1948.
- Deren, Maya; The Divine Horseman, The Living Gods of Haiti; Thames & Hudson, London, 1953.
- Dunham, Katharine; Las Danzas de Haiti; Acta Anthropológica, Mexico, D. F.
- Johnston, Edith; Regional Dances and Mexico; Banks Upshaw and Co., Dallas, Texas, 1935.
- Leaf, Earl; Isles of Rhythm; A. S. Barnes Co., New York, 1948.
- Otley, C. R.; Tobago Legends and West Indian Lore; Port of Spain, Trinidad, B. W. I., 1947.
- Ramón y Rivera, Luis Felipe; El Joropo; Ministerio de Educación, Caracas, Venezuela, 1952.
- Valcarcel, Dr. Luis E.; Fiestas y Danzas en el Cuzco y en Los Andes; Editorial Sud Americana, Buenos Aires, South America.

Bulletins

- Boletín del Instituto de Investigaciones Folklóricas; Universidad Interamericana, Panama, Republica de Panama, July, 1944.

Reference Materials, continued

Bulletins, cont'd.

Boletín de la Unión Panamericana; "Danzas de Bolivia," pp. 77-82. Washington, D. C., February 1943.

Boletín del Instituto de Folklore; Ministerio de Educación, Caracas, Venezuela. "Sobre la Enseñanza de Nuestros Bailes Típicos." November, 1953.

Pan American Union; Washington, D. C. "Canciones Pan Americanas"; Silver Berdett Co., New York; 1942.

Theory

Czarnowski, Lucile K, and McKay, Jack B.; How to Teach Folk and Square Dance; Triangle Printing Co., Oakland, California, 1953.

Lawson, Joan; European Folk Dance, Its National and Musical Characteristics; Sir Isaac Pitman and Sons Ltd., London, 1953. Published under the auspices of the Imperial Society of Teachers of Dancing Incorporated.

--Order these books through your dealers--

For Folk and Square information, schedules, latest in records, etc.,

read "Ed Kremer's Bulletin"

What are your amplification needs?

Discuss it with your dealers.

The following sets have been loaned for use at Camp -

We commend them to you:

Califone 12 W

Califone 24 W

Rhythmmaster

WALTZ TOGETHER

Source: By Eva and Al Lampert, Long Beach, California

Music: "Together" - Columbia

Position: Open, facing LOD. Footwork is counterpart throughout.

Meas. Introduction

1-4 Wait 2 meas. Balance apart to face partner; together to face LOD.

Part I

1-4 Waltz Out, 2, 3; Wind, 2, 3; Balance Fwd; Balance Back.
Both waltz out diag fwd L, R, L; M takes 3 more steps fwd in LOD R, L, R, as W takes full left face (yo-yo) L, R, L retaining same handhold on windup and joining free hands after windup; (cuddle up) both balance (rock) fwd on outside ft; rock back on inside ft; (both facing LOD).

5-8 Unwind, 2, 3; Cross, Side, Cross; Balance Left; Balance Right.
Retain hold of W's L and M's R hands as M steps fwd L, R, L pivoting on L to face RLOD. REJOIN hands with arms extended out to side, as W unwinds one full R face turn out, R, L, R; M steps back on R with slight dip, face partner, step to side on L, cross R over L in front. W steps fwd L with slight dip, face partner, step to side in LOD, M L touch R to L; step R to side in RLOD, touch L to R; W counterpart.

9-12 Turn Away, 2, 3; Twinkle, 2, 3; Twinkle, 2, 3; Cross Touch,--.
Turn away from partner (M L face W R face) progressing in LOD, 1 full turn; join both hands, M crosses R over in front of L (W also crosses in front); M crosses R over L, touch L to R, (pivoting 1/8 R face turn); take closed dance position on cross touch.

13-16 Waltz, 2, 3; Waltz, 2, 3; Waltz, 2, 3; Twirl, 2, 3.
3 turning CW waltzes. W twirls R face under M's L arm to open position.

Part II

17-20 Waltz Out, 2, 3; Cross Under, 2, 3; Balance Forward; Balance Back.
Waltz out diag fwd; change sides by W turning L face under her M's R arm (Calif. Whirl) 1 full turn into banjo position (arms extended out to side); M is now facing RLOD on outside, W facing LOD on inside. M bal fwd on L (W back on R pivoting 1/4 face turn (R face turn) to face partner (W fwd on L).

21-24 Waltz Out, 2, 3; Cross Back, 2, 3; Balance Forward; Balance Back.
Open and repeat meas. 17-20 in RLOD. Finish facing partner, M's back to center in loose closed dance position.

25-28 Side, Back, Side; Cross, Side, Back; Walk Around, 2, 3; 4, 5, 6.
6 step grapevine - Side L, back R, side L; cross R, side L, back R; walk around in 6 steps in banjo position making 1 1/4 turn to end M facing RLOD. (Maneuver to closed position on cts 5,6).

29-32 Waltz, 2, 3; Waltz, 2, 3; Waltz, 2, 3; Twirl to Open.
3 turning CW waltzes starting first waltz back on L. Twirl to open.

Tag

1-4 Waltz Out, 2, 3; Wind, 2, 3; Balance Forward; Balance Back.

5-8 Unwind, 2, 3; Cross, Side, Cross; Twirl, 2, 3; Bow.

Repeat meas. 1-6 of Part I, twirl and bow on meas. 7-8.

-- presented by Bruce Johnson

HEART OF MY HEART

Singing Call

Source: Original by Bill Shymkus, Chicago, Illinois

Music: "Heart of My Heart" - Windsor 7434 (78 rpm, with call); Windsor 4434 (45 rpm, with calls); Windsor 7134 (78 rpm, instrumental).

Opener, Middle Break and Closer:

Do-Sa-Do your corners, your partners half-sashay

Join up hands and circle left, around the ring that way

Now allemande left your corner, and allemande right your own

Go back and swing that corner gal - why, she's the one you call your own

Allemande left your corner, around the ring you go

Grand right and left you know

(*)(**) Meet the one you idolize, just promenade and harmonize

(All sing) "We're the gang that sang heart of my heart."

(All do-sa-do corners, then exchange places with partners, gents crossing to R in back of partners; all circle L with gents' original partner on his L side, Allemande L present corners, allemande R present partners, swing present corners (original partners). Do usual allemande L, grand R and L; promenade partners home with all singing "We're The Gang That Sang Heart of My Heart.")

Figure:

Four little ladies star by the right, around that ring you go

Left hand turn your partner twice, and to your corners go

Your corner by the right hand, your partner by the left

Gents star right three-quarters round, a left hand swing, you're not through yet

Do-Sa-Do your corners, listen while I sing

Bow to your gal - and swing

Now you promenade her, and you serenade her

(All sing) "We're the gang that sang heart of my heart."

(All four ladies star R, travel full around inside of set back to partner, partners turn twice around with L hand or forearm hold, corners turn once around with R hand or forearm hold, partners turn once around with L hand. Then all four gents star R and travel $3/4$ around inside of square to original R hand lady and turn this lady with L hand or forearm hold once around. This original R hand lady is now considered new partner. Gents do-sa-do new corners (original partners), bow to and swing new partners, then all promenade to gents' home positions singing "We're the Gang That Sang Heart of My Heart," ending figure with gents having original R hand lady as new partner.

Sequence: Repeat figure ending with original opposite as new partner

Repeat opener for middle break

Repeat figure ending with original corner as new partner

Repeat figure ending with original partner

Repeat opener for closer.

(*) Alternate patter for Middle Break: Promenade and you can bet, that ol' quartet, she ain't through yet.

(**) Alternate patter for Closer to utilize musical tag:

Well now you promenade her, but wait to serenade her

When you're home you swing your honey, sing it while you swing your honey.

-- presented by Bruce Johnson

I'M GONNA LOCK MY HEART

Source: Arranged by Dr. Aaron Heimback

Music: Intro JL - 5-B; MacGregor 698-B; Imperial 1236.

Figure

Four little ladies to the right promenade inside the ring
When you see her coming boys swing and swing
Head couples to the center sashay opposite once around
Make a right hand star in the middle of the square and roll it once around
Allemande left your corner girl and allemande right your own
Go back and swing that corner lady round
Promenade with me this is where you ought to be
I'm Gonna Lock My Heart and throw away the key.

Intro, Middle Break, and Closer

Chain the ladies across the ring, yes chain them across the ring
Turn them left around and chain them back, chain them home again
Sashay round that corner girl see-saw round your own
It's allemande left with your left hand and around the ring roam
It's right and left until you see your girl
Take her in your arms and swing and whirl
Now promenade with me and if you ever set me free
I'm Gonna Lock My Heart and throw away the key.

Sequence: Intro.
Two times through figure (heads active)
Break
Two times through figure (sides active)
Closer.

— presented by Bruce Johnson

ERRATA

- p. 5 Norwegian Reinlendar - Substitute record until Norwegian record is available!
Scandinavia Sings 3806 - Fagre Gullbrandsdalen (Schottis)
Waif's Orchestra
Fig. III, meas. 2 - "1st" means one step
- p. 7 Spring Pols - Substitute record until Norwegian record is available:
Scandinavia Sings 3200 - Dellens Vågor (polska)
- p. 10 Lilac Waltz - M's steps described; W normal opposite.
- p. 11 Apple - Part I. (b), third line: Repeat (b) 6 times. Cross out and discard lines 4 and 5.
- Part IV. Rewrite to read as follows:
Meas. 1-12 M travels around girl R,L, R L R (small stamping). To R and back L two times.
1-12 Repeat step in own circle to R.
(1-24) During Solo W repeats same action as in M's Solo I.
- Part V., fourth line should read: "Repeat eight times making own circle as if on own axis, to R."
- Part V., sixth line should read: "Last four measures step in own place, sliding step around to R."
- Part V., ninth line at end should read: "W - L hand on M's L shldr"
- Part VI., second line is repeat of meas. 1-12.
- Part VII., should be meas. 1-12, not 1-24.
- Part VIII., should be meas. 1-12, not 1-24.

ERRATA, continued

- p. 13 Oberek Zvicainy - Part V., after (b) should read as follows:
 Meas. 1-8 Repeat V (a).
 1-4 Repeat V (b).
 1-4 Continue out of circle and change position of dancer and hand on dishrag turn. M faces circle W faces outside. M slides R arm behind W's back. W slides R arm behind M's back, they join hands.
 1-8 Couples turn in circle with mazur step.
 1-4 Back into circle (without dishrag turn).
 1-8 Repeat V (a).
 1-8 Repeat V (b), without a second dishrag turn.
 1-16 Repeat II.

Part VI., seventh line - W continues in turn CW and sits on M's left knee
 Gerakina - record is LP Folkways RO 814 (3rd band).

p. 14

p. 14

Kola - Shumadia

Position - Dancers place hands through belts of neighbors, R hand in front of L.

Part IV. After "Repeat III" should read as follows:

"16 walking steps to R, changing place"

p. 44

Joropo - In description of Zapateao step, should read Stamp L (instead of Stamp R) on ct. 1.

p. 49

King Sailor

III. Elbow turn - should read 16 Calypso walk steps R & L instead of 8.

At end of sequence:

1-16 Repeat II. (short phrase only) to end dance.

Strike out all a following words "repeated - a"

p. 42

Curacao Waltz

A 1-8 (first measures of dance)

Should read: "Partners side by side, R hands held, walk fwd in LOD starting outside foot, two steps pointing outside ft fwd on 3rd step

Step fwd outside foot (ct. 1)

Step fwd inside ft (ct. 2)

Step fwd outside ft (ct. 3) pivoting to face CW.

p. 54

Brandiswalzer - Music: Swiss Festival 1002 may also be used.

p. 55

Sponderhoning - change of accent in title.

p. 116

Bunievachko Momachko Kolo - dance was set to an older record. To fit the record given, change measures as follows:

Now reads	1	2	3-8	9-12	13-16	17-24	25-32	33
	34	35	36	37-40				
<u>Change to read</u>	1	2	3-8	9-12	13-16	17-20	21-24	
		25	26	27	28	29-32		
Now reads	41	42	43-56	57-64	65	66	67-168	
<u>Change to read</u>		33	34	35-48	49-58	eliminate from meas. 58 the measure numbers.		

Remainder of dance reads as follows:

On other side of M with R hand on his L shoulder: Step R (ct 1 &), step L (ct 2 &). The L W takes the same with reverse footwork, turning CW, passing in front of R W.

Repeat ladies' turns three times. It is possible and not incorrect to simplify this for the women in the event that they cannot do the quick turns. Taking the same step pattern the women can change places by moving sdwd, eliminating the turns.

Repeat, the M taking the same solo as before, through 4 times.

All move fwd 4 times. All move bkwd 4 times. Women change places 4 times.

Repeat M's solo (in place) 4 times. All move fwd and bkwd as in meas 9-16.

Repeat M's solo (in place) 4 times.

Additional changes in body of description: Meas. 17-20 as corrected change repeat meas. 1-8 to 1-4. Meas. 21-24 (cor) make same change. Meas. 26, line 5, change fig 33 to 25. Also change two lines down. Meas. 29-32 make it read, Repeat meas. 25-32, instead of 33-36. Meas. 35-48. Change word "seven" to "four." Meas. 49-57, line 3, change 33-40 to 25-32. Eliminate entire

ERRATA

pp. 40-41 Castell Ter Sol, Beginning after the Entrance and Exit Step: (Note: The number of measures required for each action is correct; the sequential numbering of measures has not been corrected.)

Meas.

Two meas. Introduction

- 1-8 A. 30 of the above described entrance steps, all start with R ft; look at partner. On meas. 15 (31st step) bring W into center of circle--M pivots,
- 9-16 B. W enters with her step. On meas. 16 M bows reverently, both hands joined behind him the W curtsies daintily.

FIGURE 2, MUSIC C

- 17-18 M's hands down and rounded as if holding tips of a jacket. Both start with L ft, passing each other facing, change places with 5 walking steps, turning to R on 5th and pointing sharply R ft close to floor on 6th count.
- 19-20 Repeat above step, starting R ft, walk back to place, turn to point L ft.
- 21-22 Same as meas. 17-18.
- 23-24 The bow and curtsey as at end of entrance.
Repeat Figure 2 once again, beginning R ft.

FIGURE 3, MUSIC D

- 25-26 Face partner. Hands still in same position. Hop on L ft 4 times (ct 1,2,3,1) and at same time point R: heel, toe, heel, toe (4 times in all). Bounce gently downward on both feet (2) and pause (3).
- 27-28 Sweep R ft from front to behind L with close to ground semi-circle, step on it.
- 29-30 Repeat above sweep with L ft.
- 31-32 Turn toward own R and turn in place with 5 running steps.
Repeat Figure 3 once again, beginning hop R.

FIGURE 4, MUSIC E

- 33-34 Join R hands with girl. M runs in place as he brings W over to his L side in 3 steps bouncing lightly on 4th step and all join hands into a circle on the pause, ct 2,3.
- 35-36 Run 3 steps to L and bounce.
- 37-40 Run 9 steps to R and bounce.
Repeat all of Figure 4 but in an exactly reverse position--bring W over to R side as the M runs in place, join hands, etc.
- 41 Bring W into the center of circle and bow, curtsey.

FIGURE 5, MUSIC F

- 42 M's hands only, raised shoulder high. Both hop on R ft and point L toe front (1), hop on R and point L heel front.
- 43 Bounce down on both feet (1). During above steps move slightly CW.
- 44-45 Repeat above with R ft pointing.
- 46-49 Do above steps and change places with partner passing each other face to face.
Repeat all of Figure 5, returning back to place still moving in CW direction.

FIGURE 6, MUSIC G

In following eight measures (M's hands only go up shoulder high), pivot on L ft, place R ft on floor and stand R shoulders adjacent to partners, lift L ft off floor. Step on L ft (1), hop slightly and at the same time pivot on L ft (2), L shoulders adjacent, step on R ft front (3), place L ft in front of R (4).

Reversing process, do three more of these steps.

FIGURE 8, MUSIC I

- 74-90 Grand R and L.
- 91-95 Cross R wrists (open hand) with partner and skip around each other rotating CW in place with 8 skipping steps.
- 96-100 Reverse above crossing L hands at wrist, crossed hands shoulder high.

FIGURE 9, MUSIC J

Repeat Figure 5.

Go back to Music A and B, and exit in CW circle with same entrance step.

p. 12 Oberek

Fig. I B - lines 5 and 6, change all L to R and R to L.

Fig. V A should read - M circle and W circle, go to own R.

Step R, L together, click R heel to L heel. Repeat 2 more times.

Stamp R L R.

Step L, R together, click L heel to R heel. Repeat 2 more times.

Stamp L R.

Fig. V B insert "R over L" after "join crossed hands with partner."

Insert "W" after "dishrag turn."

p. 14 Kola - Shumadja

Fig. 4 - Insert "16 walking steps to R changing place" after Fig. 4.

Then repeat Fig. 1, repeat Fig. 2, and repeat Fig. 3.

p. 38 Voveraite (The Squirrel)

Fig. 3, Line 1 - M polka to their L (W R).

Line 4 - Continue to polka in a circle CW, M behind W.

p. 37 Dzuku Polka

Trlo, Line 1 - Hop on R ft and at same time extend L heel fwd.

Line 3 - Hop on L ft and at same time extend R heel fwd.

Part Two, meas. 11 - Girl does one polka turn CCW etc.

meas. 13-16 - but this time boy turns CCW etc.

p. 55 Sønderhøning - Many of those who danced Sønderhøning liked the more modern hold which is also more popular in Denmark today with young people. Lady links L elbow in M's R for the promenade. On the Sønderho step partners face each other - M takes W's R hand in his L and places it on his L hip. His R hand is on her shoulder blade, her L hand on his shoulder blade.

In completing the 5 Sønderho steps the feet may either be brought together, or a little catch step taken to free the outside feet for the promenade.

p. 56 La Faira Da Strada

Step: Though it takes three counts to complete each step, it is necessary to begin each step on the third count of each measure of music.

Part II. End turn by bringing both feet together with a slight stamp.