



# 1962 15th Annual



**Syllabus of Dance Directions**

***Folk Dance Camp***

University of the Pacific  
Stockton 4, California

**July 22 - August 4, 1962**

# Folk Dance Camp

University of the Pacific  
Stockton 4, California  
FACULTY-1962  
Alphabetical List



**PEG ALLMOND**-San Francisco-dealer-shoes for women, hand made Indian bead jewelry-caller, square dance teacher, San Francisco Bay Area. Peg returns for her fifth year as a teacher of beginning square dance sections.

**GLENN FANNERMAN**-Richmond, Virginia-Seminary prof., specialist in social recreation. Glenn returns to Camp for the third time-this time to further develop "Spinning Disk" and take a "Deep-dive" of "party gymnastics".



**VYTIS BELAITIS**-affectionately known as Mr. Folk Dance-founder and editor of *Little Folk* magazine (25 yrs.) - author of several books on folk dancing-teacher at many special dance institutes, classes and camps throughout the United States and Canada. Vytis will present two new Assyrian Dances never taught before in America and assist with the Workshops for Teachers.



**RUTH BROWNS**-now of San Francisco, formerly from Montreal, Quebec, lived and studied in Paris, -now teaches two Israeli specialty groups and other dancing. This will be Ruth's second year in Camp as a teacher of Israeli dancing.



**CARYL CUDDLERBACK**-Oakland City College (Calif.) will lead our special section for auxiliary teachers and a general session on basic dance form. Caryl and Grace Fyfe will both be available to work on lesson plans with secondary level teachers.



**GENEVIE DEXTER-D.** Ed., specialist with Calif. Dept. of Education, teaches the section on Creative Rhythms for Young Children and will be available to help elementary school teachers solve their problems during a discussion period "conversations". This will be Dr. Dexter's fourth year on our staff.



**JOHN FILCICH**-San Francisco-partner, Festival Folk Shop, specialty dealers in all Folk Dance supplies. John has placed 4000 in this area and will come to Camp fresh from three months in Yugoslavia. John specializes in helping beginners get started in Balkan Dances. Director of the Kolo Festival, S. F.



**HENRY "BUZZ" GLASS**-teacher in Oakland Public Schools, Founder and 1st President, Folk Dance Federation of California, Inc. Ford Foundation Fellowship to study and travel in Mexico for one year. Institutes and summer sessions, Mills College, Elmer State, U.S.C., S.F. State Extension, U.C. Ext. instructor, Folk Dance Camp Faculty, Organizer of Blue Pacific, Beautiful Ohio, Sisters' Walk, Com-Munio-Tanto, etc.



**SALLY HARRIS**-Stockton, teacher, folk dancing all eight grades of two Parochial schools, co-teacher Stockton Folk T Dots (17 yrs.), Sally specializes in Children's dances and will coordinate the Elem. School Section (Workshop).



**JERRY HELT**-Cincinnati, Ohio-has been the featured caller in Camp for the past eight years. Jerry has been calling since 1943 and has choreographed many intriguing squares. He calls for many jamborees, clinics, and workshops in all parts of the country. Jerry has done an immensely successful job with teenagers.



**HUGU HOFMAN**-Brussels, Belgium-Director, Folk Dance Central of Flanders, researcher, author, teacher Netherlands government-sponsored classes. Hug will bring us a number of Flemish, Dutch, and Northern French Dances. A complete series of new records recorded in Belgium, and pressed here will be released at Camp for these dances. He will appear nowhere else on the Pacific.



**ANATOL JUKOWSKY**-born in the Ukraine, moved to Belgium (State Theater School) in 1918, Director 1923, Golden State Folk Ballet in 1918. He was 41-43, Yugoslav, French Army-Ballet Bureau, 1947-53, Came to U.S.A. in '55-now a jobbed citizen, teacher, S.F. State, Blufford, S.F. Ballet and numerous dance groups. Anatol will teach intermediate and advanced dances from Yugoslavia, Poland, Czechoslovakia, and France on his eighth year in Camp.



**ED FREMERS**-teacher, caller in San Francisco area for 22 years-the second Federation president, partner with Hugu Filcich in Festival Folk Shop, editor "Folk Dance Bulletin". The Folk Shop will operate a very extensive shop on Camogie-records, costumes, books, public address systems and other supplies. Ed will electify dances from the Federation Volume A.



**SONNY NEWMAN**-New York City, will be teaching dances which he learned recently in Camogie. He has been teaching regularly in a number of workshops in the Eastern U.S.A.



**NEE MITCHELL**-Lodi, folk dance teacher with all age groups-school children, teen age groups and adults. Has been active in the Federation scholarship program and acts as "House Mother" to the teen agers in Camp.

**GRACE FERRYMAN NICHOLAS**-San Francisco, one of the original group in the revival of Folk Dancing in California, active in Federation-Has taught at Chang's Canteen, Terpsichordians and other groups. Grace will coordinate our section in Dances for New Dancers.



**RALPH PAGE**-Keene, New Hampshire-introduced New England Country to the West and to Square Dancers in general-on the Camp staff since 1950. Started calling in 1916-started as full time professional in 1938. In great demand as teacher and caller-Maine Camp since 1948-Boston T. W. group since 1942. Ralph will again bring Contraa and add a workshop on the Dancers, as well as a clinic for Contra Callers. His humor adds much to any camp. Ralph is editor and publisher of Northern Jucker.



**C. STEWART SMITH**-now of San Francisco but from Edinburgh, Scotland is a new arrival in the West-a certified teacher by "The Royal Scottish Country Dance Society" and the British Assoc. of Teachers of Dancing, Highland Branch. Stewart has served as judge in many competitions. He has founded a thriving school of Scottish Dancing in San Francisco. A life time dancer (started at 5), he will bring us a new group of Scottish Dances.



**EDITH THOMPSON**-San Bruno, California, a spontaneous rejuvenator of dancers, teacher, caller, accordionist and all around good sport. Edith master-minds much of the fun in Camp and coordinates the "after-parties".

**GORDON ERYALD TRACIE**-resident of Seattle, Washington. A foremost research specialist in Scandinavian music, folklore and dance. Author of many articles (see Vivia and Northern Jucker). Gordon has conducted several tours of the area and remained in residence over extensive periods of time. He is the researcher behind the new Viking label which will bring us fine Scandinavian music for dancing and appreciation, all recorded in Europe. Gordon will bring us new dances from Norway, Sweden and Finland.



**GEORGE AND ADA WELLS**-Castroville, Calif.-folk dancers who have made a hobby into an enriching vocation. They will again bring us lapidary crafts and jewelry making. They do this in terms of all levels of skill.

The Folk Dance Camp Committee  
Left to Right



**RUTH RULING**-San Francisco-member of Federation Research Committee for past eight years-teacher. Chango (13 yrs.), Polonaises (2 1/2 yrs.), Ruth has taught other clubs, institutions, and served the Federation in a number of other capacities. She is an elementary school teacher. At Camp she is the editor of the Camp Syllabus.

**REV WILDER**-Walrus Creek-past president, Federation; teacher; caller, since 1948. Supervisor Maintenance Planning, Construction Coordinator, U.S. Steel, Pittsburg, California.

**LAWTON HARRIS**-Stockton-Camp Director; advisor, Recreation Major, Univ. of the Pacific. Co-founder of Folk Dance Camp; folk dance teacher since 1935; former Editor, "Let's Dance"; author of various articles on dance and recreation. He has specialized in Danish Dances.

**JACK MCKAY**-San Francisco-caller; teacher; specialist, San Francisco Senior Citizen Center; owner-director, McKay's Square Dance Center. Jack has attended all 15 years of Folk Dance Camp and directed the Square Dance Section most of that time.

**YESA HOLLEUFFER**-Atherton-housewife; founder, Gutsenwingers, S.F.; teacher; caller; active in youth agencies. Yesa is especially helpful in coaching square dance callers.

**A. G. "ACE" SMITH**-Salinas-engineer, sales promotion executive with California's Pacific Gas and Electric Co.; caller; teacher since 1947 (Lariat Swingers, Jeans and Queens, Spindrifters, Country Club Dancers, etc.); active in 4H and Y.M.C.A. as a volunteer. Ace was an M. C. and caller at the National Square Dance Convention at Detroit, Detroit, 1961. Ace is our chief photographer.

**WALTER GROTHE**-San Francisco-native of Vienna; twice president, Federation; co-founder and on Faculty of Folk Dance Camp from the beginning; teacher. Chango, Mission Belles and Beaux. Introduced Zillertaler, Francais, and many other Austrian Dances. Walter traditionally conducts the Lawn Parties each night.

**LUCILE CZARNOWSKI**-Berkeley-dance coordinator, Emeritus, University of California, Berkeley; author; research specialist; former president, Federation; decorated with Lingbo Gold Medal at Stockholm, Honorary Life Fellowship CAPHE, and many other citations. Lucile will do a theory class using her latest publication, "Folk Dance Teaching Guide".



## Folk Dance Camp

University of the Pacific  
Stockton 4, California

PACIFIC FOLK DANCE CAMP AT STOCKTON IS DIFFERENT - 15th YEAR

### LARGEST

- because it is the most popular - more people want to come,
- because more people can get what they want,
- in variety - a staff of about 30 specialists each year,
- because each year is different - something new each year,
- in source of registrations - 25-30 states and countries each year,
- in variety of dance skills - all levels: a class each hour for actual beginners.
- three classes each hour for intermediate and advanced dancers,
- two classes each hour for square dance enthusiasts. Where else can you get squares, contras, rounds, running sets and callers' clinics along with folk dances?
- one or more classes each hour for elementary school teachers,
- one to three classes each hour for secondary school teachers.

### NO REGIMENTATION

- complete specialization in the area of your choice or the widest latitude of choice - tailor made to your needs. We sign up the best teachers we can find and then give them complete teaching freedom. They select their own dances and teach in their own unique way.

### FIRST AT STOCKTON

- more new, usable materials come out of Pacific Folk Dance Camp than from any other source - we seek to be the first with interesting new teachers.

### IN 1962

- we present HUGO HOFMAN, Dutch and Flemish specialist, only appearance on the Pacific Coast - see biographical sketch,
- we present GORDON TRACIE, Scandinavian folk dance, folk lore, and folk music specialist - see biography,
- Glenn Bannerman returns to present Running Sets,
- between 15 and 20 new records are being prepared to be released at Pacific Folk Dance Camp,
- SONNY NEWMAN, presenting new dances which he learned in GREECE last year.

### ACCURACY

- a complete research-corrected syllabus of dance directions - as correct and "fool proof" as the members of the Research Committee of the Folk Dance Federation of California can make them - and they are tops in this field!

Travel - All roads lead to Stockton - California Highways 4, 50, and 99. Air lines (United and Pacific), Railroads (Western and Southern Pacific, and Santa Fe), Bus lines.

### CLIMATE

- comfortably warm days - cool evenings. Swimming is a popular late afternoon relaxation. Some of the dance halls are completely air conditioned
- all have adequate fans and cross ventilation.

### DORMITORY STYLE

- two to a room in regular College Dorms. A few single rooms will be available at \$5 extra per week.

### CORRECTIONS to first announcement of Faculty

- some teachers have found it necessary to withdraw for this summer. Robert Sacks can not get clearance for the dates and Stig Sandholm is still in Scandinavia waiting for a visa to become an American citizen, and working further on dance research. He'll come another year. Also, Sean and Tina O'Farrell will be unable to teach this summer.

### ADDITIONS to our Staff - for 1962 - since first publicity

- Vyta Bellajus has found it possible to come back this year.
- Grace Frye, Stockton, Stagg High School P. E. teacher. Charter member Stockton Folk Y Dots; wrote M. A. Thesis on Folk Dance Federation; was Federation dancer exclusively.
- We are in correspondence with a teacher on Cyprus for Greek and Assyrian Dances. We hope to announce his coming soon.

### SCHOOL WORKSHOPS

- two special series of hourly classes and discussions - one each for Elementary and Secondary school teachers. A complete training program in dances, techniques and theory is provided largely by people doing this type and level of dance instruction all year round with the assistance of the specialist from the California State Dept. of Education, Dr. Genevieve Dexter (elementary level), and Caryl Cuddisback (secondary level).

Most dances are taught twice each week so as to keep the classes small - a closer relationship with these international specialists.





\* Why do they come to Pacific Folk Dance Camp? - answers on a questionnaire, summer, 1962:  
- "dance, dance, dance" - "reunion with the old gang" - "my idea of a real vacation".  
- 47% of those who checked the questionnaire came - "just to dance" - 19% were school teachers - 30% taught dance classes - 30 people were rank beginners (and spent most of their time in their own group - yet as Vivian reports: "the best dancers go to Rockton").

- \* We are different - If you want a small, old world, (idyllic camp, don't come to Pacific. We'll offer you too much - too many nationalities, too much variety, too many dances and dancers - fun with fewer parties and more classes. But you would learn more folk lore, more folk dances, meet more interesting people. We are different. What do you want?
- \* Everything is conveniently located - all dance halls are near the dining and cafeteria - a small University campus and its modern facilities.
- \* One unit of University credit in Folk Dance available each week. No texts to read, no papers to write - attend classes and have a new learning experience. No extra charge for credit.
- \* Campus Dealers - carry records, books, P.A. sets, dance accessories, costumes. We expect the correct record for each dance taught to be available. We can usually offer literally thousands of folk items in the shop.
- \* Craft Shop - again this year we specialize by popular demand in lapidary (rock jewelry) crafts with George and Ade Wolfe.

#### OUR AID

To present the best in quality and variety in a rapidly moving, high standard program involving the best and most usable materials from the U.S. and abroad all in one program, under the best leadership available anywhere. Some leaders are now signed up as far as 1964.

#### -A SAMPLE DAY-

- Three meals served in good quantity, quality, and taste - a big Saturday Evening Banquet at an extra cost.
- 9, 9, 10, and 11 a.m. classes - a choice of six to eight each hour.
- 1:15 p.m. - SITE SESSIONS (non-dancing period) - theory, discussions, research.
- 2-4:15 p.m. - interesting Folk Lore Assemblies and talent shows.
- 4:15 p.m. - Dance Workshops - returning.
- 7 p.m. daily - Lawn Party - relaxed, outdoor dancing in the "cool" of early evening.
- 8 and 9 p.m. - dance classes - as above.
- 10-11:15 - "Once Over Lightly" - a chance to look at the dances you didn't select - and some dancing for fun. Most will be taught again during the week.
- 11:15-7 - more dancing (no instruction) for those who wish.

#### FIRST DAY (each week)

- Sunday  
6 p.m. - Registration, assignments to rooms (no meals included on your ticket).
- 7 p.m. - Meeting of all 1st timers (Grace Rodgers) with Louise - Main C.
- 8 p.m. - Big Get-acquainted Party - Gym.

#### SATURDAY EVE - NO CLOSING FESTIVAL THIS YEAR

In the interest of providing more Camp time for Campers, the regular schedule of classes will be maintained both Friday and Saturday - both weeks. However, a big banquet and party is planned for both Saturday evenings. Only a very limited number of non-Campers can be accommodated. Advance reservations will be necessary; a minimal charge will be made. Write for information.

- Part-Time Registration - In fairness to all concerned, we do not suggest part-time registrations. However, pressure for such has been so great that we have agreed to accept a few. All such registrations must be made in advance.  
1-3 days - \$25.00 plus room and board  
4 or more days - full fees  
Costs - The total costs of camp including room and board will be \$80.00 per week. \$30 fees and \$41 for room and board.

#### COLLEGE CREDIT

- One unit of upper division College Credit may be earned each week. Special course numbers are provided to indicate special emphases.  
PER 171 Folk Dance Caricatures-2 units (both weeks)  
PER 122 Folk Dance Camp-1st year - 2-3 units  
PER 124 Folk Dance Camp-2nd - more years  
1-2 units  
PER 134 A Folk Dance - Scandinavian  
Advance Registration Required!!!

#### PRE-REGISTRATION

-a deposit of \$5.00 will hold a place for you. Payment in full in advance unless so registration shows, etc.

# INDEX BY TEACHER

## VYTS BELIAJUS

Alabama Gal	137
Aupres-de ma Blonde	135
Bear Came Over the Mt.	138
Cake Walk Singing Circle	138
Espunyolet	120
Gretel's Carousel	121
Kalvelis	119
Kashubian Waltz	130
Kokotek	127
La Boulangere	134
Moskrosor	133
Ningun Mixer	129
Patch Tanz	133
R'Kod Hat'Laim	131
Sasiali Gorale	123
Umarl Maciek	126
Zhuravel	117

## RUTH BROWNS

Debkat Hablr	115
Ez Vakeves	165
Hanokdim	113
Haroa Kaktana	112
Likrat Shabat	107
Orehah Bamidbar	109

## JOHN FILCICH

Drmes For Three	91
Idam Ne Idam	100
Karsi Bar	102
Laz Bahr	104
Moravac	96
Neda Grivne	95
Pleskavac Kolo	92
Pompouri	103
Prekid Kolo	98
Razmarin	97
Sareni Chorapi	99
Seljančica	93
Trava Trava	94
Zaplet	101

## BUZZ GLASS

Adobe Schottis	161
Cha de Panchita	151
Chili and Chaps (Cha Vidrio)	159
El Mar Caribe	155
Hey	163
Hi Lili, Hi-Lo	162
Jota Tapatia	142
Las Chiapenecas	145
Rascapetate	147
Round The Town	165
Rhumba Round	157
Samba Simpatica	153
Schottis Del Norte	150
Zacaticas March	139

## LAWTON HARRIS

Firetur	31
Rheinlander Polka	36
To Ting	34
Trekantet Slojfe	29
Tretur	30
Trommelvalsen	35
Vestarbopolsk	33

## HUIG HOFMAN

Almelose Kermisse	45
Bekedorfer Quadrille	41
Bremstampers	51
Daar Liep Eem Oude Vrouw	52
De Horlepiep	39
De Kolom	53
Grote Kringwals	43
Hakke-Tone	48
Hal-En Bergenkermis	37
Hanske Van Leuven	54
Klepperwals	44
Mie Smet	52
Oxstedter Muehle	49
Sjerpendans	47
Tant' Hessie (Se Witpend)	51
Tsjoef-Tsjoef	46
Zwart Laat 'M Scheren	50

# ANATOL JOUKOWSKY

Branle a' Six	89
Daichovo	85
Jokul	83
Krakowiaczek	79
Stara Dunda	88

# JACK McKAY

Golden Gate Waltz	169
Remember Today	167

# SONNY NEWMAN

Epiriotiko Kalamatiano	74
Karagouna	75
Kassiotiko Sousta	73
Syrto, Turning	71
Zagoritiko	78
Zeybekiko	77

# GRACE PERRYMAN NICHOLAS

El Caballero	68
--------------	----

# C. STEWART SMITH

Highland Fling (The)	65
Jenny's Bawbee	63
Just As I Was in the Morning	61
Robertsons Rant	55
Ship O' Grace	58

# GORDON TRACIE

Ålandsflickan	17
Bitte Mand I Knibe	18
Familie Sekstor	23
Familjevalsen	21
Feiar Med Vals	15
Fingerpolkett	28
Fjäskern	27
Fyramannadans	7
Gammal Polska	3
Övraby Kadrilj	9
Parisarpolka	13
Per Spelman	11
Seksmannsril	19
Snurrbocken	5
Totur II	25

# NATIONALITY

## AMERICAN

Alabama Gal	137
Bear Came Over the Mt.	138
Cake Walk Singing Circle	138

## ARMENIA

Pompouri	103
Karsi Bar	102
Laz Bahr	104

## BULGARIA

Dalchovo	85
----------	----

## CATALONIA

Espunyollet	120
-------------	-----

## CROATIA

Drmes For Three	
-----------------	--

## DENMARK

Bitte Mand i Knibe	18
Familie Sekstor	23
Firetur	31
Rheinlander Polka	36
To Ting	34
Totur II	25
Trakantet Slojfe	29
Tretur	30
Trommelvalsen	35
Vesterbopolsk	33

## EARLY CALIFORNIA

El Caballero	98
--------------	----

## FLEMISH

Daar Lief Eem Oude Vrouw	52
De Kolom	53
Hal-En Bergenkermis	37
Hanske Van Leuven	54
Klepperwals	44
Mie Smet	52

## FRANCE

La Boulangere	134
Branle a' Six	89
Bremstamperers	51
Sjerpendans	47
Tsjoef-Tsjoef	46

## FRENCH-CANADIAN

Aupres-de ma Blonde	135
---------------------	-----

## GERMANY

Bekedorfer Quadrille	41
Gretel's Carousel	121
Grote Kringwals	43
Oxstedter Muehle	49
Zwart Laat 'M Scheren	50

## GREECE

Epiriotiko Kalamatiano	74
Karagouna	75
Kassiotiko Sousta	73
Syrto, Turning	71
Trava Trava	94
Zagoritiko	78
Zeybekiko	77

## ISRAEL

Debkat Habir	115
Ex Vakeves	165
Hanokdim	113
Haroa Haktana	112
Likrat Shabat	107
Orchah Bamidbar	109
R'Kod Hat'Laim	131

## JEWISH

Ningun Mixer	129
Patch Tanz	133

## LITHUANIA

Kalvelis	119
----------	-----

MACEDONIA		SERBIA	
Idam Ne Idam	100	Moravac	96
Sareni Chorapi	99	Neda Grivne	95
MEXICO		Pleskavac Kolo	92
Adobe Schottis	161	Prekid Kolo	98
Jota Tapatia	142	Ruzmarin	97
Las Chiapenecas	145	Stara Dunda	88
Rascapetate	147	SLAVONIA	
Schottis Del Norte	150	Zaplet	101
Zacatecas March	139	SOUTH AFRICA	
MOLDAVIA		Tant' Hessie (Se Witperd)	51
Jokul	83	SWEDEN	
NETHERLANDS		Ålandsflickan	17
Almelose Kermisse	45	Familjevalsen	21
De Horlepiep	39	Fingerpolkett	28
Hakke-Tone	48	Fjåskern	27
NORWAY		Fyramannadans	7
Felar Med Vals	15	Gammal Polska	3
Parisarpolka	13	Övrahy Kadrilj	9
Per Spelman	11	Snurrbocken	5
Seksmannsril	19	UKRAINE	
POLAND		Zhuravel	117
Kashubian Waltz	130	YUGOSLAVIA	
Kokotek	127	Seljančica	93
Krakowiaczek	79	COMPOSED AND ROUND	
Sasiali Gorale	123	Cha de Panchita	151
Umarl Maciek	126	Chili and Chaps (Cha Vidrio)	159
SCANDINAVIA		El Mar Caribe	155
Moskrosor	133	Golden Gate Waltz	169
SCOTLAND		Hey	163
Highland Fling (The)	65	Hi Lili, Hi-Lo	162
Jenny's Bawbee	63	Remember Today	167
Just As I Was in the Morning	61	Round The Town	165
Robertsons Rant	55	Rumba Round	157
Ship O' Grace	58	Samba Simpatica	153

## PREFACE

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

So our hearty thanks to:

The Research Committee of the Folk Dance Federation of California (North) Dorothy Tamburini, General Chairman,  
and the  
Standardization Committee of the Folk Dance Federation of California (South), Marion Wilson, Chairman.

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

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

### OUR THANKS TO ALL!!

Many of the dance descriptions in the Syllabus have been, or are being copyrighted. They cannot be reproduced in any form without permission. You should seek the specific permission of the instructors involved. Camp is normally satisfied if two conditions are met First, a suitable byline "learned at Folk Dance Camp, University of the Pacific", or etc., and Second, the dance presented as taught in Camp unless corrected by the instructor involved.

### Abbreviations used in the Syllabus

bkwd or bwd	backward	LOD	line of direction
CCW	counter-clockwise	M	man
COH	Center of Hall	meas	measure
cpl	couple	opp	opposite
ct or cts	count	pos	position
ctr	center	ptr	partner
CW	clockwise	R	right
diag	diagonal	RLOD	reverse line of direction
dn	down	sdwd or	
ft	foot	swd	sideward
fwd	forward	twd	toward
H	hand	W	woman
L	left	wt	weight

# DANCE INDEX

Adobe Schottis	161	Jokul	83
Alabama Gal	137	Jota Tapatia	142
Alandsflickan	17	Just As I Was In The	
Almelose Kermisse	45	Morning	61
Aupres de ma Blonde	135	Kalvelis	119
Background Notes on the		Karagouna	75
Swedish "Polska"	1	Karsi Bar	102
Bear Came Over the Mt.	138	Kashubian Waltz	130
Bekedorfer Quadrille	41	Kassiotiko Sousta	73
Bitte Mand I Knibe	18	Klepperwals	44
Branle a' Six	89	Kokotek	127
Bremstamper	51	Krakowiaczek	79
Cake Walk Singing Circle	138	La Boulangere	134
Cha de Panchita	151	Las Chiapanecas	145
Chili and Chaps	159	Laz Bahr	104
Daar Liep Eem Oude Vrouw	52	Likrat Shabat	107
Daichovo	85	Mie Smet	52
Debkat Habir	115	Moravac	96
De Horlepiep	39	Moskrosor	133
De Kolom	53	Neda Grivne	95
Drmes For Three	91	Nigun Mixer	129
El Caballero	68	Normandische Ronde	42
El Mar Caribe	155	Orchah Bamidbar	109
Epiriotiko Kalamatiano	74	Ovraby Kadrilj	9
Epiriotiko Tsamiko	73	Oxstedter Muehle	49
Espunyolet	120	Parisarpolka	13
Ez Vakeves	105	Patch Tanz	132
Familie Sekstur	23	Per Spelmann	11
Familjevalsen	21	Pleskavac Kolo	92
Feiar Med Vals	15	Pompouri	103
Fingerpolkett	28	Prekid Kolo	98
Firetur	31	Rascapetate	147
Fjaskern	27	Rheinlaender Polka	36
Fyramannadans	7	R'Kod Hat'Laim	131
Gammal Polska	3	Robertsons Rant	55
Gretel's Carousel	121	Round the Town	165
Grote Kringwals	43	Rumba Round	157
Hakks-Tone	48	Ruzmarin	97
Hal-En Bergenkermis	37	Samba Simpatica	153
Hanokdim	113	Sareni Chorapi	99
Hanske Van Leuven	54	Schottis del Norte	150
Haroa Haktana	112	Seksmannsril	19
Hey!	163	Seljančica	93
Highland Fling (The)	65	Shake Them 'Simmons Down	136
Hi-Lili, Hi-Lo	162	Ship O' Grace	58
Histoveivee	128	Sjerpendans	47
Idam Ne Idam	100	Snurrbocken	5
Jenny's Bawbee	63	Stara Dunda	88

Syrto, Turning	71	Umarl Maciek	126
Tant' HESSIE (Se Witperd)	51	Vesterbopolsk	33
To Ting	34	Zacatecas March	139
Totur II	25	Zagoritiko	78
Trava Trava	94	Zaplet	101
Trekantet Sløjfe	29	Zasiali Gorale	123
Tretur	30	Zeybekiko	77
Trommelvalsen	35	Zhuravel	117
Tsjoef-Tsjoef	46	Zwart Laat 'M Scheren	50

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### CONTRAS, LANCERS, ROUNDS, SQUARES

#### CONTRAS

Beede Hill Reel	182
Constitution Hornpipe	183
Duke's Reel	182
Graces (The)	181
Miss Parker's Fancy	181
None So Pretty	182
Orange Tree (The)	181
Rochester Reel	182
St. Lawrence Jig	182
Tourist (The)	182
Trojan Reel	182

#### LANCERS

Caledonians (The)	184
Girls of Gottenberg (The)	183
Hussars Lancers	188
Military Lancers	185
Students Lancers (The)	187

#### ROUNDS

Golden Gate Waltz	169
Remember Today	167

#### SQUARES

Air Line	176
April Snow	178
Arky Single Wheel	177
A Wheel and a Quarter	177
A Wobbly Wheel	179
Break	180
Break	180
Coffee Time	178
Dog Chain	180
Mill Wheel Break	178
Mother's Delight	180
New Hot Ham 'N Eggs	179
One Quarter More	176
Same, With Complications	177
Square Dancers Cancan	179
Stareyed	176
Star Happy	177
Star "U" Twirl	178
Stop Up the Road	178
Think Quick	179
Tripper #3	179
25 Cents	180
Two Fold	176
Square Dance For Beginners	171

# ERRATA FOR 1962 FOLK DANCE CAMP SYLLABUS

## INDEX BY TEACHER

Add to index for the following teachers:

Vyts Beliajus:	Histoveiee (Israel)	p. 128
	Shake Them 'Simmons Down (American)	p. 136
Huig Hofman:	Normandische Ronde (France)	p. 42
Sonny Newman:	Epiriotiko Tsamiko (Greece)	p. 73

Add these same dances to the INDEX BY NATIONALITY.

On both lists change the page number of Ez Vakeves (Ruth Browns, Israel) from p. 165 to p. 105.

## Page

## Correction

### OVIRABY KADRILJ

- 9 Formation: Stand with inside hands joined with ptr.  
Fig. I, meas. 1-8: M drops hands, steps R and turns R to face outward.  
When facing outward, hands are rejoined in circle. M has ptr. on his L and corner lady on his R.
- 10 Fig. II, meas. 1-8, line 2: Change to read: At same time, M form outer circle, facing LOD (CCW) and walk 16 steps LOD (CCW). M need not join hands but may allow them to swing freely.
- Chorus, Arches: How to find odd and even numbered cpls -- View set while standing with back to front (music) of hall. Cpl no 1 is the nearest cpl in R - hand Primary Side. Continue counting around set in CCW direction.

### TREKANTET SLØJFE

- 29 Position, line 4: Change wrist to back of hand.  
Position, line 7: Change to read: ... W joining their hands in a circle...  
(Delete R).
- Fig. III, line 1: Change to read: a. R hand star for all, 4 meas. L hand star, 4 meas.\* (See note: 1-hand mill).
- Records listed have music for only 4 patterns and conclusion (8 meas. of buzz swing with ptr). It is suggested that patterns I-IV be used.

HAL-EN BERGENKERMIS

- 37 Record: Folkraft 337-005B, Band 2. 4/4 meter.  
 Fig I: Both begin L.  
 Fig II, meas 7-8: M turns CCW, W CW.  
 Fig. III: When moving to R, begin schottische on R. When moving to L,  
 beg. L. First time both circles face ctr. Second time, W circle  
 is facing out of ctr.  
 Fig. V, meas. 5-8: Action done facing ptr. in single circle.  
 Fig. VI, meas. 3-4: Two CW turns can be done.

DE HORLEPIEP

- 39 Record: Folkraft 337-006B, Band I. 4/4 meter.  
 Fig. I: Horlepiep step takes 2 meas. so do step only 4 times.  
 Fig. I, line 6: Should read: an arc CCW. 7. Land on both ft. with R heel  
at L instep. 8. Rest.  
 Fig IV: M still has arms crossed. W has hands clasped behind back.  
 Fig V: Each turn is 1/2 around.  
 40 Fig X, meas 8: Change to read: On the spot, stamp 3 times. On first 2  
stamps, change to hands joined in a circle. On last stamp, raise  
joined hands above heads with a shout.

BEKEDORFER QUADRILLE

- 41 Record: Folkraft 337-007B. 2/4 meter; label **misspelled**.  
 Fig II, B2, meas 1-8: Couples 2 and 4 dance the greeting, not 3 & 4.  
 Fig II, Schottische: Only 1 schottische step is danced for each movement.  
 One schottische takes 2 meas.  
 Fig III: Change to read:  
Tour (delete Allemande)  
 Ptrs star R with 8 step-hops moving fwd. In star, join R hands, palm  
 to palm, with forearms touching. Without changing hand-hold, dance  
 8 step-hops moving bwd.

CHANGE OF DANCE NAME

- 42, 43 Descriptions arrived before the records and the teacher. Four dances had  
 46, 47 2 names, so the first one was used to make up the indices. When teacher  
 and records arrived, it was discovered that the first name was the Flemish  
 translation of the proper name of the dance. There is no good reason why  
 we should not use correct French or German names, which is what the record  
 labels do. Delete Flemish names from the 3 indices and insert correct  
name. This is important as second week schedule, dance programs, and  
teacher will use the proper name of the dance.

<u>Flemish Translation</u>	change to	<u>Proper Name</u>
Normandische Ronde.....		Branle Normand
Grote Kringwals.....		Schrittwalzer
Tsjoef - Tsjoef.....		Danse Alsacienne
Sjerpendans.....		Danse des Ceintures

NORMANDISCHE RONDE -- BRANLE NORMAND

- 42 Record: Folkraft 337-002B, Band 2. 4/4 meter.  
 Meas 3-4: Action described is for meas 3 only. Repeat for meas 4. Call dance by second name. This is the French name for the dance. First name is Flemish name for this French dance.

GROTE KRINGWALS -- SCHRITTWALZER

- 43 Record: Folkraft 337-001B. 3/4 meter.  
 Should be called Schrittwalzer as other name is Flemish and this is a German dance.

KLEPPERWALS

- 44 Record: Folkraft 337-005A. 2/4 meter.  
 Fig I: There are 16 walks CCW and 16 CW.  
 At end of dance, M may lift W.

ALMELOSE KERMISSE

- 45 Record: Folkraft 337-001A, Band 1. 4/4 meter.  
 Fig I, meas 1-2: On second schottische, omit the hop. On first Schottische, make almost a 1/4 turn to L. On second one, make almost a 1/2 turn to R. Beg L ft.  
 Fig II, meas 3-4: Move back to place with 2 Schottisches.  
 Fig II, meas 5-8: Run 16 steps.

TSJOEF - TSJOEF -- DANSE ALSACIENNE

- 46 Record: Folkraft 337-002A. 3/4 meter.  
 Fig I, A2, meas 1-8: Clarification -- Take 8 Tsjoef steps in CW direction.  
 End in single circle, ptrs facing.  
 Grand right and left: Count ptr as no. 1. New ptr would be number 10.  
 Use second title as name of dance.

SJERPENDANS -- DANSE DES CEINTURES

- 47 Record: Folkraft 337-002B, Band 1. 2/4 meter.  
 Fig I: Start R ft.  
 Use second title as name of dance.

HAKKE - TONE

- 48 Record: Folkraft 337-001A, Band 2. 4/4 meter.  
 Fig III: Clarification -- Do 4 heel-toe polkas beg. to M's L and W's R and alternating sides.  
 Fig IV: Do 8 polkas (2 to a meas).  
 Only at very end of dance does M lift W.

OXSTEDTER MUEHLE

- 49 Record: Folkraft 337-008B, Band 1. 2/4 meter.  
 Fig I: Star is made by grasping wrist of person ahead of you.  
 Fig II, meas 7-8: Turn R to face new cpl.

ZWART LAAT 'M SCHEREN -- SCHARTZBROT

- 50 Record: Folkraft 337-009, Band 1. 2/4 meter.  
 Fig I, meas 1-6: Start L ft and do 6 step-hops. Use wrist-grasp in star.  
 Use second title as name of dance.

BREMSTAMPERS -- PILER LAN

- 51 Record: Folkraft 337-003B, Band 1. 4/4 meter.  
Numbers in margin are cts not meas. The step takes 2 meas of music  
(4 cts to a meas).  
Use second title as name of dance.

TANT' HESSIE

- 51 Record: Folkraft 337-006B, Band 2. 2/4 meter.  
Only instance of double titles where first one should be used.

MIE SMET

- 52 Record: Folkraft 337-004B, Band 2. 2/4 meter.  
Fig I: Start L ft.  
Fig II, meas 1: Change step description to: Jump to stride pos with R ft  
fwd and L ft back, thrusting R arm fwd and pulling L elbow bwd.  
Fig II, meas 2: Change to read: Jump to stride pos with L ft fwd and R  
ft back, reversing arm action.  
At end of dance joined hands are raised high.

DAAR LIEP EEN OUDE VROUW

- 52 Record: Folkraft 337-004B, Band 1. 4/4 meter  
Fig I, meas 1-2: W beg L ft. Count ptr as no 1.  
Fig I, meas 3-4: Change to read: Facing new ptr, M and W step on L,  
swing R leg sideward (ct 1). Step on R and swing L leg sideward (ct 2).  
Repeat action 3 times. There are 8 steps in all.

DE KOLOM

- 53 Record: Folkraft 337-004A. 2/4 meter.  
Fig I: Star is made by W joining R hands across and M joining R hands  
above W hands. Free hands on hips. Beg walk on L ft.  
Fig II: Change to read: Ladies chain over and back. W walk 4 steps  
to opp M. As M turns W, both dance 4 skipping steps. At end of  
Fig, retain turn pos for Fig III.  
Fig III, line 1: Delete first sentence. Use courtesy turn pos as used in last  
2 meas of Ladies Chain.

HANSKE VAN LEUVEN

- 54 Record: Folkraft 337-003B, Band 2. 2/4 meter.  
Fig I: Start L ft.  
Fig I, meas 3-4: M takes 4 walking steps to get to W.  
Fig I, meas 5-8: There are 8 gallop steps.  
Fig I, A2, meas 3-6: There are 6 gallop steps.  
Fig II, meas 1-4: Delete buzz steps. Insert 4 bouncy two-steps.

ROBERTSONS RANT

- 56 Fig VII, meas 1-4: Change to read: W join hands in ctr at shoulder height  
and circle to their L (CW) once around with 4 Strathspey steps. On  
last Strathspey step, release hands and finish facing ptr with backs to  
ctr of circle.  
Fig VII, meas 5-6: Set to ptr with 2 Strathspey Setting steps, beg R, then L.

EL CABALLERO

- 68 Fig III, meas 3-4: Change to read: Two vals turning around to own R (CW)  
and .....
- 69 Fig IV, meas 1-8, line 2: Change to read: turning oneself CCW.....

SYRTO, TURNING

- 71 Additional record: Festival F3511.

SOUSTA

- 73 The following two figures should be done before the figure described in the syllabus, which will become Fig III.

Measures	Fig I
1	Leap R onto ball of R ft (ct 1, &); close L to R bouncing slightly (ct 2). Bounce on both ft, heels now touching floor (ct &).
2	Repeat action of Fig I, meas 1.
3	Repeat action of Fig I, meas 1, but reverse ftwork. Do above Fig 4 times, or until leader indicates change.
	Fig II
1	Step R diag R twd ctr of circle.
2	Step L diag L twd ctr of circle.
3	Step R diag R twd ctr of circle
4	Step L diag L away from ctr of circle.
5	Step R diag R away from ctr of circle.
6	Step L diag L away from ctr of circle.

Fig III is as described in the syllabus. Use Fig II as a rest step when desired by leader. Use the first 2 meas of Fig I as finale to dance.

EPIRIOTIKO TSAMIKO

- 73 Additional record: F3511.

KARAGOUNA

- 75 Additional record: Dance may also be done to Festival F3510B.

ZEYBEKIKO

- 77 Insert this in syllabus as Fig IV.  
Meas 1: Step R to R (ct 1); step L across R (ct 2); rock back to R in its previous pos (ct &); step L to L (ct 3); step R to R (ct 4). Reverse above to L (cts 5-8); step R to R (ct 9).  
Meas 2: Step L to L (ct 1); step R across L (ct 2); rock back to L in its previous pos (ct &); step R to R turning CW (ct 3); step L completing one CW turn (ct 4). Reverse above to R (cts 5-8) turning CCW.  
Step L to L (ct 9).

ZAGORITIKO

- 78 Record: T'aidonia A.H. Records: LP 1, Side 1, Band 3.

KRAKOWIACZEK

- 79 Fig I, meas 8: M make 1/2 turn R, not L.  
 81 Fig VII, meas 5: M may click heels while doing hop on L.  
 Fig VII, Women: Skirts may be held instead of hands on hips.

DAICHOVO

- 85 Fig II, meas 3: Reverse whole action. Start with wt on L and turn R heel out first.  
 Fig II, meas 4: Do heel clicks as corrected for meas 3.

BRANLE a' SIX

- 89 Formation, line 4: M has back of hands on hips, not fists. Make the same change on the last line of the paragraph.  
 Record: Special recording available from Camp record dealers.

SELJANCICA

- 93 Fig III, meas 13-16: Take only 6 small running steps to R. On next step (on R ft), turn to face ctr. Finish by closing L to R (no wt).  
 Fig III, meas 17-20: Repeat action described above, but start with L to L.

EZ VAKEVES

- 105 Change Formation to read: Double circle of cpls, M facing ctr, W facing ptr. (The dance pattern will move twd and away from ctr of circle).

LIK RAT SHABAT

- 107 Fig III, meas 1: Delete: "making 1/2 turn L" Insert: beginning a turn to the L (CCW).

ORCHAH BAMIDBAR

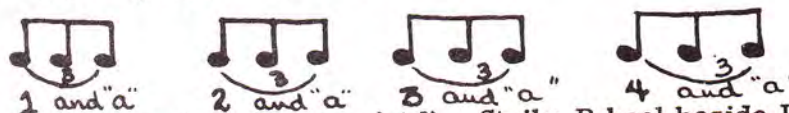
- 109 Fig II, meas 3: Step fwd on R should read "Step in place on R."  
 Fig III, meas 1, last line on page "step on R heel" should read: tap R heel beside L

HAROA HAKTANA

- 112 Fig I, meas 4: Delete: "step L in front of R (ct &), shift wt to R and hold (cts 2 &).  
 Insert: touch L in front of R, no wt (ct 2)  
 Delete: step R in front of L (ct &), shift wt to L and hold (cts 4 &).  
 Insert: touch R in front of L, no wt (ct 4).

ZACATECAS MARCH

- 139 Fig I, meas 5: Following set of cts may clarify the Zapateado. Takes 4 cts, each divided into 3 equal parts. Count one - and - a, two - and - a, three - and - a, four - and - a.



Action: Stamp on L ft in place (ct 1). Strike R heel beside L (ct &). Step on R toe beside L, momentarily taking wt (ct "a"). Step on L beside R (ct 2). Strike L heel beside R (ct &). Hold (ct "a"). Stamp on R ft in place (ct 3). ~~Strike~~ L heel beside R (ct &). Step on L toe beside R, momentarily taking wt (ct "a"). Step on R beside L (ct 4). Strike R heel beside L (ct and). Hold (ct "a").

RASCAPETATE

148

Fig II, Zapateado Variation: Action is correct, but change all cts. Stamp on R in place is ct 1 (not ct 6). Change all cts in numerical order so that hold at end is ct 6, not ct 1.

Fig IV, Rascapetate Step: Make same numerical change as in Fig II. Stamp on R in place is on ct 1.

RUMBA ROUND AS A MIXER

158

No change in dance as a couple dance. Substitute following sequence for use of Rumba Round as a Mixer.

1-4 Introduction as in Couple Dance.

1-8 I. Do action of Fig I, meas 1-8 as in Couple Dance.

9-12 II. Do action of Dance as a Mixer, Fig IV, meas 17-20.

13-16 III. Do action of Fig III, meas 13-16 as in couple dance.

17-20 IV. Do action of Dance as a Mixer, Fig IV, meas 17-20.

21-24 V. Do action of Fig III, meas 13-16 as in Couple Dance.

ZAGORITIKO

78

Fig I, meas 1: Underline ct 4.

Fig I, meas 4: Underline ct 4.

SECOND ERRATA  
1962 FOLK DANCE CAMP SYLLABUS

SEKSMANNSRIL

19 Fig I, Two hand hold: W may begin R ft.

BEKEDORFER QUADRILLE

41 Fig II, Schottische, meas 5-6: Move diag L enough so W are facing or have R shoulders adj. at the end of the passing face-to-face.

Fig II, Schottische, meas 7-8: M guides W diag bwd R to place.

BRANLE NORMAND

42 Meas 9: Delete hop in both lines. Insert step instead.

PILER LAN

51 This was a work dance done only by men, but in recent years the women have been joining in. W form a line facing M. Holding skirts, they do this pattern. Meas 1 -- making 1/4 turn R, step L, R, L and hop on L. Meas 2 -- Turning 1/4 L to face M, step R, L, R. Extend L heel diag fwd, toes touching M R toes.

DE KOLOM

53 Dance is done as written, but the following is sometimes used at party occasions. After having danced complete pattern 3 or 4 times, the master of ceremonies gives a signal just before Fig III. Cpls then may skip anywhere in the room instead of around opp cpl. When Fig III music is ended, all hurry to find a cpl with whom they may do Fig I and II.

EL CABALLERO

68 Fig II, meas 9-16: M may turn himself CW while traveling CCW.

Fig III, meas 15: Should read: Step bwd on R into original pos (ct 1). Hold (ct 2). Stamp L (ct 3). Castanets: Both - hold - crash.

69 Fig III, meas 16: Should read: Stamp R (ct L). Hold cts 2 & 3. Castanets: Both - hold - hold.

Fig VI, meas 2: Look over R shoulder at ptr.

BRANLE a' SIX

90 ✓ Fig II, meas 7-8: L W need not change direction after M leaves her but may continue turning CW.

MILITARY LANCERS

186 Second Figure: Insert at top of L hand column before "Allemande I. on the corners" the following: "All swing L hand lady (gentlemen should be careful to swing to home pos)."

Fourth Figure, Ladies Grand Windmill (18 lines from bottom of pg): Figure is correct as written, but this alternate pattern is recommended: Ladies grand windmill (Ladies join R hands in ctr and star 3/4 around; at same time, gentlemen promenade 1/4 to R. Turn ptrs with L hands once around. Repeat 3 times (4 in all) to home pos.

Gents grand windmill: as above, but M join L hands in ctr while ladies promenade single file 1/4 to L, etc.

**MAMER**  
(Assyrian)

Source: Learned by Rickey Holden in Persia.  
Record: Folkraft 33-1062B  
Formation: Broken circle, face ctr, leader at R end. Elbows bent, L forearm and hand resting on R arm and hand of neighbor, R palm up, fingers clasped.

<u>Measures</u>	<u>Pattern</u>
(2/4)	
2 meas	Introduction
1	Moving slightly to L, hop on R, swing L fwd and back (cts 1, 2).
2	Repeat action of meas 1.
3	Hop on R, swing L fwd (ct 1), step L next to R (ct 2).
4	Swing R fwd (ct 1), swing R diag across in front of L, knee bent (ct &), swing R diag fwd (ct 2).
5 - 6	Release hands, turn R (CW) with two step-hops (1 per meas) R, L, to face out.
7 - 12	Without resuming handhold, repeat action of meas 1 - 6, clapping own hands on ct 1 of meas 7, 8, 9. Turn L (CCW) to face ctr on the 2 step-hops of meas 11 and 12. Repeat dance from beg.

Presented by: Vyts Beliajus

**SHEIKHANI**  
(Assyrian)

Source: Learned by Rickey Holden in Persia.  
Record: Folkraft 33-1062A  
Formation: Broken circle, face ctr, leader at R end. Elbows bent, L forearm and hand resting on R arm and hand of neighbor, R palm up, fingers clasped.

<u>Measures</u>	<u>Pattern</u>
(2/4)	
4 meas	Introduction (Whistle and drum beats).
1	Step fwd L (ct 1), step fwd R (ct 2), close L to R (ct &).
2	Step fwd R (ct 1), swing L fwd (ct 2).
3	Step back on L (ct 1), turning slightly R, step back on R (ct 2).
4	Facing ctr again step back on L (ct 1), turning sharply to face LOD, raise R with bent knee, toeing in LOD, step R (ct 2), close L to R (ct &). When facing LOD L hand (still joined with neighbor's) is held at small of back.
5	Step fwd in LOD on R (ct 1), step fwd in LOD on L (ct 2), close R to L (ct &).
6	Step fwd in LOD on L (ct 1), face ctr, step R next to L with an accent (not a stamp) (ct 2). Repeat dance from beg.

Presented by: Vyts Beliajus

**MIEKE STOUT**  
(Flanders)

Record: Folkraft 337-005B Band 1

Formation: Cpl dance, double circle of cpls, partners facing, ballroom "closed" pos.

Measures      Pattern

A1                      I. Gallop Around

1 - 8                  Four gallop steps CCW, cpls half turn to the R, four gallop steps CCW, cpls half a turn to the R.  
Repeat.

A2

1 - 8                  Continuation of this movement.

B1                      II. Clap Pattern

1 - 2                  Clap hands on the thighs, in own hands, in partner's R hand.

3 - 4                  Repeat meas 1-2, but clap in partner's L hand.

5 - 6                  Clap hands on the thighs, in own hands, in each other's R hands, in each other's L hands.

7 - 8                  On the thighs, in own hands, in each other's both hands.

B2

1 - 8                  Repeat Clap Pattern.

1 - 64                Repeat Fig I and II two more times (three times through).

A1                      Final Figure, Polka Around

A2                      Shoulder-waist pos, polka steps, turning CW with ptr progressing CCW in the circle. At the end; M lift up his W.

Presented by: Huig Hofman

## BACKGROUND NOTES ON THE SWEDISH "POLSKA"

by Gordon E. Tracie

The Swedish "Polska", in 3/4 time but older than and differing from the Waltz, and not to be confused with the even more modern 2/4 time "Polka", constitutes the rhythmic framework for the greatest share of all the folk song, instrumental, and dance melodies of Sweden. American folk dancers are best acquainted with this rhythm through the Hambo; however, it is also found in such other Swedish dances as Snurrbocken, Fyramannadans, and Daldans, and is closely related to the Norwegian Springpols. Yet, these few dances are but a shadow of what the Polska must have encompassed during its heyday of over two centuries--from the end of the 1500's to the middle of the 1800's. In those days, everyone in Sweden who danced, danced the Polska in some form or another.

But times and fashions change, and in the past century and a quarter, the Waltz, the Schottische, the Polka, the Foxtrot, the Tango, Swing, and now "Rock-'n-Roll" and the Twist, have progressively replaced one another as "the dance of the hour." Still none of them can claim anything like the many generations of unchallenged supremacy enjoyed by the Polska, with its steady, subtly compelling triple-beat.

Today, however, except for a relatively few survivals (notably the Hambo), the venerable old Swedish Polska is virtually forgotten as a "dance of the people." Only the country fiddlers--the "spelman"--have managed to preserve a significant part of the rich treasure of Polska music, and pass it on to an increasingly grateful latter-day folk.

### OLD SWEDISH POLSKA (GAMMAL POLSKA)

This is a traditional couple dance from Sweden. Through the initiative of certain Swedish country fiddlers and folk dance instructors, a number of all-but-forgotten "Polka" dances have been brought to light in Sweden in just the last few years. Each area of the country, of course, has had its own special brand or brands of the dance, differing to some extent in footwork and pattern, but especially in character and styling, depending upon the music typical for that district. But whether these dances come from the south, central, or north parts of the land, certain similarities and underlying fundamental "constants" seem to be evident. For one thing, a Polska step in a couple dance nearly always made one full revolution in one measure (unlike the Waltz, Polka, or Two-step, which takes two measures per full turn). And, consequently, each step began on the same foot (again, contrasting with the Waltz, etc.). Furthermore, the W step is consistently a "follow-up" of the M, so that in effect they dance the same step, but each at a different point in the music. Not the least in significance is the fact that almost all Polska steps, regardless of which foot or point in the step-pattern they begin on, follow a consistent, nearly rigid, order of progression. Thus, by knowing that the M begins on his L foot, for instance, one can predict not only the rest of his step, but the W step as well. This "rule of foot" has proved very

## BACKGROUND NOTES ON THE SWEDISH "POLSKA" (CONT.)

helpful in reconstructing nearly-vanished Polska dances.

In the dance described here, which can have no specific name other than "Old Polska" (Gammal Polska), is to be found the most basic of the Polska steps as used in a partner turn. Actually, this turn is but an "extension" of the straight walk forward, all in syncopated Polska rhythm; one merely adapts the open step to provide for easy, natural balance in the closed turn, without ever losing the basic "one, ---, three, one, ---" weight-shift pattern. Actually, the whole thing is so simple, it is astounding.

Here, it might be said, is a prototype of the many Polska steps and dance forms which developed in northern Scandinavia over the centuries. Alert dancers will recognize it as essentially the same footwork as that used in the Snurrbocken turn, a step sometimes called "Delsbo-polska" (after a district in Hälsingland), or simply "L. foot Polska" (referring to the M step). The same step is found in a "Itaknes-polska" from western Dalarna in Sweden, and in the exhilarating "Røros pols" from Østerdalen in Norway.

As is the case of all couple Polskas, the M is the master of the dance, and he must lead it, firmly, thoroughly, and unerringly. The W in effect gets "a free ride." If the M knows his steps well, the W need only "let him drive," and the result will be a satisfying one. Gammal Polska is surely not a complex dance, but, like the Viennese Waltz, it is something that craves patience and practice, for it is a subtle thing. Once mastered, it can be one of the most relaxing yet satisfying of couple dances, and the conscientious dancer will be amply rewarded for his time.

Presented by: Gordon E. Tracie

# GAMMAL POLSKA (Sweden)

- Source:** The Gammal Polska (Gahm-mahl Pohl-skah), Old Polska, was personally observed and danced by Gordon E. Tracie through research and field work in Sweden 1950-51, 1955, 1960-61.
- Record:** Aqua Viking V830A
- Formation:** For any number of cpls, LOD, CCW. Open shoulder-waist pos, free hands loosely at sides (not on hips).
- Position:** Swedish folk dance hold: (Closed) Common to a great number of the older cpl dances throughout Sweden, is a closed pos, differing from both shoulder-waist and the conventional waltz pos. Combining the best features of both, it is thus: M R arm around W waist, W L hand on M R shoulder, M L arm sharply bent, with hand open upward, W R arm held straight out from shoulder, her elbow in M L hand, and her R hand holding M L arm just above his elbow. Exact location of M L and W R hand is, of course, contingent upon relative arm lengths, but, essentially M L arm is bent while W R arm is straight. This allows for M R ft to come between the W ft, and her R between his ft, while at the same time providing the solidity of the shoulder-waist hold.
- Steps:** Syncopated Walking Step, Swedish Polska Step (described below)
- Styling:** Relaxed, with flowing motion, yet firm and powerful.

The following two parts are not figures in the regular sense, but merely two dance pos utilizing essentially the same step, in one case open fwd and the other closed turning, alternated at will, with no fixed number of meas for either.

## Measures (3/4)

### Pattern

#### I. Rest Steps Fwd

In open shoulder-waist pos, free hands loosely at sides, beg on outside ft, any number of walking steps fwd in LOD, in time with the music as follows:

M: Ct 1 - step L	W: Ct 1 - step R
Ct 2 - hold pos	Ct 2 - hold pos
(L in front of R)	
Ct 3 - step R	Ct 3 - step L

The steps on "3" and "1" thus come in immediate succession, whereas, there is a pause between "1" and "2". These steps should be completely natural, as in an ordinary, normal walk (the heel making contact with the floor before the rest of the ft), not slides or ballroom "dance-walk." Though

## GAMMAL POLSKA (CONT.)

<u>Measures</u>	<u>Pattern</u>
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somewhat syncopated, the movement should be smooth and flowing, not in any way jerky, or "military" in character.

## II. Closed Polska Turn

Taking closed Swedish folk dance hold, cpl turns CW with any number of Polska steps, making one full revolution for each meas of music, and progressing fwd in LOD.

The turning step may be described for the M as follows:

M: Ct 1 - pivot on L "leading around" on it

Ct 2 - continue pivot on L, while keeping R close by and touching floor with it (i.e. both)

Ct 3 - step R with slight pivot

The W follows much in the same manner as she does in Snurrbocken: "both, R, L."

Throughout the steps should be smooth, with neither too much "bounce" nor "dip" (as in the Hambo), yet not lacking in a certain "lilt" which expresses the Polska's distinctive rhythm.

The turn is continued indefinitely, using the alternate "rest steps" only when desired.

Presented by: Gordon E. Tracie

SNURRBOCKEN  
(Sweden)

Snurrbocken (snør-bock-en Not: schner-bocken), a whirling-bowing dance is a traditional couple dance from Sweden. It is likely from Uppland or Hälsingland, now general throughout Sweden. One of the most lively Swedish Polska couple dances, and one with an added touch of humor, is Snurrbocken, or Snurrbottjen, even Snurrebocken, depending on dialect. The name is a play on words. "Snurr" refers to a whirling or gyrating motion, but "bock" has two different meanings: either "a he-goat" or "a bow or bend"; thus, the name can be translated: 1. "the whirling billy-goat," or 2. "the whirl (and) bow," the latter, of course, precisely describing the action of the two figures. Inasmuch as the dance is fundamentally a couple Polska, it properly begins with the partner turn (not with the bowing, as in some American versions). The second part is a bit of rustic satire, in which the farm folk burlesque the gentry and their pompous, affected mannerisms. Traditionally it was at just this point that the fiddler could have his fun with the dancers, by setting the tempo of the bow--sometimes with long delays, sometimes without any pause at all; it was up to the dancing couples to follow him! Hälsingland fiddler Eric Öst, in a play of musical buffoonery for which he is famous, imparts to his recording the original jesting temperament of this lighthearted dance.

Source: As first learned in Sweden in 1948 by Gordon E. Tracie, and taught at Skandia Folkdance Club, Seattle; described in "Svenska Folkdanser and Sällskapsdanser," Stockholm, 1952.

Record: Aqua Viking V200A

Formation: For any number of cpls, LOD, CCW. Closed shoulder-waist, open shoulder-waist. Lively, light, and with humor.

Steps: Swedish Polska Step, Running Step  
Swedish Polska Step (used in Snurrbocken): Though related to the Polska step as found in the Swedish Hambo, the Polska used in this dance is different, going under the name of "Delsbo-polska" (after district pronounced Dales-boo, in province of Hälsingland), or simply L ft Polska, inasmuch as M begins on his L ft instead of R as in the Hambo-polska step. The step pattern is as follows:

M Step:

ct 1 - pivot on L

ct 2 - continue pivot on L, while placing R along side without shift of wt (both)

ct 3 - step R

W Step:

ct 1 - step on both ft

ct 2 - pivot on R

ct 3 - pivot on L

## SNURRBOCKEN (CONT.)

Steps: As in the Hambo turning step, one full revolution is  
(cont) made for each meas of music. However, no Hambo "dip" is used, but instead an even "bounce" is maintained, with equal emphasis on each beat of the meas. The steps should be short and close to, but off, the floor. Since the turn is very fast, good ft control and careful balance must be exercised.

<u>Measures</u> (3/4)	<u>Pattern</u>
	I. <u>Polska Turn</u>
1 - 8	In closed shoulder-waist pos, cpl turns CW with 8 Polska steps, progressing fwd in LOD.
	II. <u>Run Fwd</u>
9 - 16	Taking open shoulder-waist pos, free hands on hips Swedish style (fingers fwd, thumb back), beg on outside ft, cpl runs fwd in LOD with small, light running steps (not kicks), one step to each beat of the music.
	III. <u>Exchange of Bows</u>
17	M and W turn slowly twd one another, M on inside of circle, W on outside, both hands on own hips, and ---
18	With feigned dignity, very slowly bow deeply to each other, then ---
19	M and W each turn half about CCW, so they are back to back, and ---
20	Bow away from one another, in same manner as above, then ---
21	M and W each complete turn around CCW so as to face ptrs once more, whereupon they take closed shoulder-waist pos, and ---
	Repeat entire dance from beg, as in Fig I (Polska Turn) and following same sequence to end of music.

Presented by: Gordon E. Tracie

## FYRAMANNADANS (DANCE FOR FOUR) (Sweden)

Fyramannadans (feer-a mahn-a dahns), four-person dance, is a folk dance for two couples from Sweden. It is general throughout Sweden. This is one of the oldest Swedish dances still found in living tradition, a survival of the once common Sleng-polska (Sw: slängpolska). Originating hundreds of years ago, the Sleng-polska could be danced in many ways; by couples as well as groups, and in both directions. Nowadays, however, this interesting step is virtually restricted to the Dance for Four (Fyramannadans), which is done by only two couples, moving CW only. Simple, yet phenomenally effective, this lively little number, when performed well, is without doubt the fastest dance in all of Scandinavia today. It bears graphic testimony to the vitality and "drive" of genuine Swedish folk dancing.

**Source:** As first learned in Sweden, 1948, by Gordon E. Tracie, and taught at Skandia Folkdance Club, Seattle, described in "Svenska Folkdanser and Sällskapsdanser", Stockholm, 1952.

**Record:** Aqua Viking V201B

**Formation:** Two cpls in a circle. Vigorous, yet light and "airy."  
L Sleng-polska throughout, same for M and W.

**Steps:** The Sleng-polska Step: In common with most Swedish Polska steps, the Sleng-polska is repetitive rather than alternating; that is, each step pattern begins on the same ft. Furthermore, the W step is the same as the M. In this dance, only a L (CW) Sleng-polska is used. In today's dance terms it can best be described as a side Polka step to the L (ct "a-one and two") followed by a L-ward leap onto the R ft (ct "three"). Cue: "hop-step-close-step, leap across." On the 3rd beat the R ft is brought past the L which is simultaneously lifted behind the R ankle. Throughout, the action is swd, both the ft and body being at R angles to direction of movement (no "Rhumba twist," please). Dancers must be up on toes at all times, and "spend as little time on the floor as possible." Due to the great speed of this step, exceptional lightness of ft is essential.

Ring Hold: With fingers held tightly together, the hands are cupped and interlocked with the opp person's hands in the manner of opposing hooks. Usually the taller person will have palm down, the shorter one palm up. (Note to the W: very long fingernails may leave a bad impression on the opp person).

For Several Sets in Performance: Swedish folk dance groups often use this procedure: Form two parallel lines of cpls.

## FYRAMANNADANS (DANCE FOR FOUR) (CONT.)

Steps: facing each other about 4 steps apart, and number the  
(cont.) sets in 2's. Music is played 3 times through. The first time only cpls 1 dance, the second time only cpls 2 dance, and the third time all cpls dance. The 8-handed star is not always formed as described below, but varies according to local tradition. The method given here is the simplest.

<u>Measures</u>	<u>Pattern</u>
(3/4)	
	<u>I. Ring and Star</u>
1 - 8	Two cpls in a ring (circle), alternate M and W, simple hand hold at shoulder level. Do 8 Sleng-polska steps to L ring turning CW.
1	Transition: With hand clap on 1st beat, each person turns to own L with 1 Sleng-polska step, to make a full individual L (CCW) turn around.
2 - 8	Facing ctr of set, form 8-handed star by grasping R wrist of person to own L, with own R hand, and R arm just above elbow of same person, with own L hand, and move star about CW with 7 more Sleng-polska steps.
	<u>II. Basket</u>
9	With hand clap on 1st beat, release star hold and take transition as before.
10 - 16	In rapid succession, W grasp each other's hands with ring hold. M grasp each other's hands in same manner, below the W hands, then W lift their hands over M heads and place them behind M backs, and M lift their hands over W heads and place them behind W backs--during which the set continues to move about CW with Sleng-polska steps. Basket thus formed is kept in CW motion.
9 - 16	And continued to end of Fig II (b) music.

Repeat dance from beg without transition, by dropping hands from basket hold, and re-forming ring as in Fig I.

Presented by: Gordon E. Tracie

"QVRABY KADRILJ (SWEDISH GENTRY QUADRILLE)  
(Sweden)

"Ovraby Kadrilj (Oe v-ra-bee Kah-dreel 'y'), "Ovraby Quadrille, is a formal set dance from the province of Halland (Ovraby parish) on the Swedish west side. It has its origin in the aristocracy, and clearly bears the mark of the "upper class" in its "compliments," curtsies, and polished figures. As in all Swedish squares, the "Primary" couples are those on the (according to US terminology) sides of the set, and the "Secondary" couples those at the head and foot.

Source: As danced in Sweden by Gordon E. Tracie, and performed by Nordiska Folkdancers, Seattle. Also in "Svenska folkdanser & sällskapsdanser," Stockholm, 1952.

Record: Aqua Viking VII0A

Formation: Preferably 8 cpls in square formation but any even number of cpls (4 or more) will do.

Styling: With grace and dignity.

<u>Measures</u>	<u>Pattern</u>
(2/4)	

	<u>I. Single Ring</u>
1 - 8	W face inward, M turn to face outward, hands joined in large ring, 16 walking steps CW.
1 - 8	16 walking steps CCW, back to starting pos, where square is reestablished.

Chorus

	<u>a. Compliment</u>
9 - 12	Primary cpls dance Compliment as follows: Cpls with inside hands joined at shoulder height, 3 steps fwd to opp cpls, M bow and W curtsy, turn without change of hand hold, 4 steps back to place, turning to ctr again on last step.
13 - 16	Secondary cpls repeat above Compliment.
	<u>b. Figuré</u>
	Primary cpls dance Figuré, W holding skirts, M with arms folded over chest, dancers in lines advancing twd each other, with following steps:
17 - 22	Touch R ft across a bit in front of L and tap floor with R toe (no wt), then step on R so as to advance fwd a short step. Repeat same action with L ft, and continue to alternate, 6 times in all.
23 - 24	Cpls have now met in ctr of set, where they touch each other's R hands, fingers upward, and turn half about CW, and take 4 steps bwd to each other's sides.
17 - 24	Repeat above action so that cpls get back to starting pos.

# "OVRABY KADRILJ (CONT.)

## Measures      Pattern

17 - 24      Secondary cpls repeat the action of above Figure.

17 - 24

c. Ladies Chain

25 - 28      Primary cpls W chain across the set as follows: W turns a bit twd own ptr on 1st beat, and both clap own hands once, then W proceeds across the set, joining R hands with opp W in ctr, then over to opp M, who takes her L hand with his L, puts his R arm around her waist, and turns her once around (CCW) in place.

29 - 32      Repeat above action so W get back to their own ptrs.

25 - 32      Secondary cpls repeat above Ladies Chain.

d. Arches

33 - 36      All cpls with uneven numbers form arches in place. At same time, all cpls with even numbers divide, M going under arch nearest to his L, and W going under arch nearest to her R, each looping around back to own place and ptr again, where ---

37 - 40      When they meet, they join both hands at shoulder level M a bit to L of W, and turn in place CW with 8 steps.

33 - 40      Repeat above action with opp cpls active, i.e. even cpls form arches, and uneven cpls go under.

## II. Two Rings and Promenade

1 - 8      W join hands to form an inner ring and walk 16 steps CW.

At same time, M form an outer ring, and walk 16 steps CCW.

1 - 8      At this point, cpls meet, and M reverse their direction, and escort their ptrs home, W linking their L arms with M R arms, all taking 16 steps CW back to their starting pos.

## Chorus

9 - 40      Repeat action of Chorus exactly.

## Ending: Gallop and Polka\*\*

33 - 40      Ptrs all take regular Waltz pos, and gallop around the set, fwd LOD.

33 - 40      Ptrs dance CW turning polka, progressing fwd in LOD, back to starting pos.

\*\*This latter concluding figure is danced variously. Official folk dance textbook prescribes a swd gallop on the Primary sides, and a CW gallop turn (Polka) on the Secondary sides. As recorded, however, the music suggests a complete change of temperament between the first and last 8 meas.

Presented by: Gordon E. Tracie

PER SPELMANN (PEHR THE FIDDLER)  
(Norway)

Per Spelmann (Pehr Spale-mahn), Per (Peter) Fiddler, is a song-dance from Norway. It is now general throughout Norway. Before the advent of couple dances and quadrilles, folk in the Northern countries danced in ring formation while singing heroic ballads--a popular Middle Ages practice throughout Europe. The art of the ballad-dance disappeared completely in Norway at one time, but was brought back in this century by Hulda Garborg, who devoted her life to the study of the Norse ballad-dance heritage as still found in living tradition on the Faeroes, those Norse-populated islands between Iceland and the Shetlands. Here is a typical contemporary Norwegian "songdans" (song-dance), created within the past 40 years, but based on the ancient ballad steps, and sung to a traditional Norwegian folksong. Instrumental accompaniment is never used with these dances, and the singing, generally in unison, is done with feeling and gusto.

Source: Described in "Norske Folkedansar," Oslo, 1956.

Record: None, dance is sung "live."

Formation: For any number of persons, single circle facing ctr.  
Hands joined with "light hold" thus, M holds arms straight out, elbows bent and hands open, into which W place their hands so they are topmost. Footwork is parallel throughout.

Steps: Norse Ballad Step No. 1, Step-swing.  
Norse Ballad Step No. 1: Basically the old "two to the L, one to the R" pattern, but with added rest in place. The footwork is as follows: Step L to the L, place R beside it; repeat, step R to the R, place L beside it then (in place) raise and lower body by going up and down on toes.

An understanding of the 3/4 time Pols (Swedish: Polska) type rhythm so common to the northern Scandinavian lands, will assist in interpretation. The ct is essentially:  
"(three) - One - . . . - three - One - . . . - three", etc.  
Projected on the first line of the verse, the step-music relationship is thus:

1	1	2	3	/	2	3	/	1	2	3	/	1	2
Per	Spel-	mann	han		Had-	de	ei		Ein-	as-	"	Ku	--
	L	-	ci	R	L	-	ci	R	R	-	ci	L	fupi (down)

These ballad steps should be danced with a relaxed "springy" quality, yet not without a certain dignity. The posture is erect, but not stiff, and should be the antithesis of a "military" stance.

Styling: Graceful but with verve and animation.

## PER SPELMANN (PEHR THE FIDDLER) (CONT.)

## PER SPELMANN

(Original Text)

Norwegian Folk Song

1. :/: Per spelmann han hadde ei einaste ku. :/:  
 :/: Han bytte bort kua, fekk fela igjen. :/:

Refrain: Du gode, gamle fiolin, du fiolin,  
 Du fela mi.

2. :/: Per spelmann han spela, og fela ho let, :/:  
 :/: Sa gutane danse og gjentene gret. :/:

Refrain:

3. :/: Og om eg blir gamal som stein under bru, :/:  
 :/: Sa alori eg byter bort fela for ku. :/:

Refrain:

## PEHR THE FIDDLER

(Translation)

From the Norwegian "Per Spelmann"

- :/: Pehr Fiddler, he had but one cow to his name. :/:  
 :/: He bartered his cow, got his fiddle again. :/:

Refrain: You good old, good old vi-o-lin, you vi-o-lin,  
 You fiddle mine.

- :/: Pehr Fiddler, he played so the fiddle, it sighed. :/:  
 :/: The lads fell to dancin', the lasses, they cried. :/:

Refrain:

- :/: And if I grow old as the stones on the shore, :/:  
 :/: I'll ne'er trade my fiddle for a cow anymore! :/:

Refrain:

(Adapted to the English by Gordon E. Tracie)

MeasuresPattern

(3/4)

I. Verse

- 1 - 4 All dance Norse Ballad Step No. 1 four times through,  
 1 - 4 (1 full step, 4 meas).  
 5 - 8  
 5 - 8

II. Refrain (Omkvaedet)

- 17 - 22 Beg with wt on L, all dance 6 step-swings in place.  
 Repeat entire dance 2 more times through.

Presented by: Gordon E. Tracie

# PARISARPOLKA (PARISIAN POLKA) (Norway)

The Parisarpolka (pah-reea-ahr polka), Parisian Polka, is a traditional couple dance from Norway. It is general throughout Norway. With the typical fwd-and-back action common to so many Norwegian dances (examples: Reinlendar, Feiar), this dance is the likely ancestor to the so-called Scandinavian Polka, well known in many parts of the United States. Technically it is not a true polka, since no polka step is employed. The Norwegian folk dance manual "Norske Folkedansar" recognizes five distinct figures to Parisarpolka, all of which are used, in consecutive order, for folk dance exhibitions. However, Parisarpolka has also found its way into the old time dance tradition where, throughout Norway, it is done more or less free style. Inasmuch as the music on the record, as recorded in Oslo, precisely fits the dancing of three figures, four times through, a trio of the most common variations of the dance, corresponding to the first three figures given in the textbook, is that described here.

Source: As observed and danced in various parts of Norway by Gordon E. Tracie, and taught at Skandia Folkdance Club, Seattle. Described (with 2 additional figures) in "Norske Folkedanser," Vol II, Oslo, 1952.

Record: Aqua Viking V301B

Formation: For any number of cpls. Open with single hand joined, closed shoulder-waist, or modified. Footwork is opp throughout.

Steps: Walking step, Open Two-step, Pivot

Styling: Relaxed, with freedom of movement, "springy" but quiet footwork.

Measures      Patterns

(2/4)

1.

a. Fwd and Back (With Hands Joined):

1 - 2 Cpls facing fwd LOD, inside hands joined, beg on outside ft, 3 springy walking steps fwd, followed by rest on outside ft while touching toe of inside ft across.

3 - 4 Without changing hand hold, a half turn to face RLOD, and beg on inside ft (the one just "touched"), 3 springy walking steps RLOD, followed by rest and touch as above, but on opp ft.

b. Two-step Fwd (With Hands Joined) and Pivot Turn:

5 - 6 Keeping same hand hold, a half turn to face ptr, and beg on outside ft, 2 open two-steps fwd LOD.

7 - 8 Joining ptr in closed pos, 2 CW turns with 4 pivot steps, progressing fwd in LOD.

1 - 8 Repeat the action of meas 1-8 (Fig 1)

## PARISAR POLKA (PARISIAN POLKA) (CONT.)

<u>Measures</u>	<u>Pattern</u>
	II.
1 - 2	a. Fwd and Back (With Individual Turns, No Hands Joined): Releasing closed pos to allow arms to swing free, beg on outside ft, 3 pivot steps turning away from ptr (M CCW, W CW) while progressing fwd LOD, followed by touch of toe as in (a) Fig I at the same time snapping fingers, clapping hands, or raising arms--naturally, spontaneously--on last ct.
3 - 4	A half turn to face RLOD, and beg on other ft, 3 pivot steps to turn away from ptr in opp direction (M CW, W CCW), while progressing RLOD, followed by toe touch and gestures as in meas 1-2 above.
5 - 6	b. Two-step Fwd (No Hands Joined) and Pivot Turn: Same action as (b) Fig I, except that no hands are joined: 2 two-steps fwd LOD.
7 - 8	Repeat action of (b) Fig I, closed pos, CW turn with 4 pivot steps.
1 - 8	Repeat the action of meas 1-8 (Fig II).
	III.
1 - 2	a. Fwd and Back (With Two-hand "Pancake"- Turn): With both hands joined with ptr, lift outer arms up somewhat, but not outstretched, and make fwd (M CCW, W CW) pancake-turn (occasionally referred to in square dancing as "dishrag turn"), taking 3 steps beg on outside ft, followed by touch on inside ft.
3 - 4	Lift inner arms in similar manner and make reverse pancake-turn (M CW, W CCW) in opp direction, followed by toe touch as above.
5 - 8	b. Two-step Fwd (With Hands Joined) and Pivot: Repeat action of (b) Fig I: 2 open two-steps fwd LOD, followed by closed pos CW turn with 4 pivot steps.
1 - 8	Repeat the action of meas 1-8 (Fig III).
	Repeat the dance in the above order as many times as the music allows.

Presented by: Gordon E. Tracie

FEIAR MED VALS (SWEEPER WITH WALTZ)  
(Norway)

The Feiar Med Vals (Fay-ahr meh Vahls), Sweeper With Waltz, is a folk couple dance from Norway from the region of Ringerike. This is a pleasant little dance with a variety of steps and contrasting rhythms, originating in the early 1800's when Norway was experiencing through seafaring commerce considerable cultural contact with foreign lands. In addition to the waltz, this dance employs two figures common to Norwegian dances of the period: first, the "feiar" or sweeper, in which the couple "sweeps" fwd and back as it were; then the so-called "hamborgarpols" including a pivot turn with partner lift. Though the latter figure can be vigorous, a definite element of dignity should be retained. Often in Norway the dancers will sing to this dance.

Source: As learned in Norway in 1951 by Gordon E. Tracie, and taught at Skandia Folkdance Club, Seattle. Described in "Norske Folkedansar," Vol II, Oslo, 1956.

Record: Aqua Viking V300B

Formation: For any number of cpls. Closed shoulder-waist, others as described. Hands, when free, on hips Norwegian style (thumb fwd, fingers back). Footwork is opp throughout.

Steps: Waltz, Two-step, Hamborgarpols Pivot  
Hamborgarpols Pivot: This is a distinctive turning step bordering between a ball-of-foot pivot and a step-hop. It is described in the Norwegian textbook thus:  
 ct. 1 - step on the whole ft, with knee bent  
 ct. & - lift heel from floor and straighten knee a bit to raise the body, while turning on ball of ft.  
 ct. 2 - repeat above motion with other ft.  
 ct. & - finish above motion with other ft.  
 There are thus two distinct motions on each meas. A smooth "bounce" is maintained, the knees flexing lightly, never completely straight.

Styling: Relaxed and somewhat "springy," yet with dignity.

Measures      Pattern  
 (3/4) (2/4)

1 - 8      1. Waltz Turn  
 1 - 8      Following musical pickup notes, during which cpl stands still, in closed shoulder-waist pos, cpl dances (M beg on L) 15 CW waltz steps, progressing fwd in LOD. On last (16th) meas, cpl stops, and changes pos to face one another, inside hands joined at shoulder level held out to M R, free hands on hips.

## FEIAR MED VALS (SWEEPER WITH WALTZ) (CONT.)

<u>Measures</u>	<u>Pattern</u>
	II. <u>("Sweeper") Two-step Fwd and Back</u>
1 - 3	Beg on outside ft, 3 open two-steps fwd LOD; face-to-face with arms projected back, back-to-back with arms projected fwd, and face-to-face with arms back again.
4	Release hand hold to join opp hands, while turning half about (M CW, W CCW) with two steps (M L R, W R L) stamping (appel) on both steps.
5 - 8	Repeat the action of meas 1-4 in opp direction beg with opp ft, ending with two stamps on last meas.
	III. <u>Over and Back, Turn and Lift</u>
9	Placing R arm around W waist, M dances a two-step (L, cl, L) more or less in place but turning to his L (CCW), with stamp on 1st beat, while bringing W over in front of him, W dancing a longer two-step (R, cl, R).
10	Ptrs take closed shoulder-waist pos, and repeat above step in opp direction (CW), beg on opp ft, and with stamp on 1st beat.
11 - 12	Cpl continues turn CW with 2 two-steps, no stamp, but with a trace of a hop on last beat of each meas.
13 - 15	Maintaining closed shoulder-waist pos, cpl pivots CW with 6 "hamborgarpole" pivot steps.
16	On final meas M lifts W from his L to his R side. Retain closed shoulder-waist pos, pause during pickup notes, and repeat entire dance from Fig 1.

Presented by: Gordon E. Tracie

# ALANDSFlickan (THE GIRL FROM ALAND) (Finland-Sweden)

Alandsflickan (Oh-lahnds flick-ahn), The Åland Girl, is a folk couple dance from Finland. It is from the region of Kimito, Åboland. Deceptively simple, requiring a certain agility, here is a short polka variant from the Åland Islands, in the northern Baltic Sea. Although territorially a part of Finland, this archipelago has been inhabited by Swedes - since time immemorial, and Swedish is still the official language there. In 1954 Åland was granted the right to its own flag, for use on the islands only. Like the flag of Sweden, it is light blue with a yellow cross, but with a thin red cross superimposed. Finnish nationals of Swedish descent, such as those on Åland, refer to themselves as "Finland-svenskar" (Finland-Swedes), and to the Finnish-speaking people of Suomi (Finland) as "par-finlar" (pure Finns).

Source: Described in "Suomalainen Kisapirtti" ("Finska Lekstugan"), Helsinki, 1905.

Record: Swedish RCA FAS 665

Formation: For any number of cpls, moving fwd in LOD. Open pos, free hands on hips, closed waltz pos. Footwork is opp throughout.

Steps: Two-Step, Polka

Styling: Lively and with determination.

Measures      Pattern  
(2/4)

- I. Open Steps Fwd
- 1 Cpls in circle, ptrs facing one another (M facing LOD, W RLOD), free hands on hips, beg on outside ft, a two-step fwd, with a little hop much like a polka step.
- 2 Beg on inside ft, a similar two-step fwd.
- 3 Beg on outside ft, 2 fast (double-time) two-steps fwd.
- 4 Beg on outside ft, a straight time two-step fwd, as in meas 1.
- 5 - 8 Beg on opp ft throughout, repeat the action of meas 1-4 (Fig 1).

- II. Polka Turn
- 9 - 16 Taking ordinary closed waltz pos, and beg on M L ft, 8 polka steps turning CW, and moving fwd in LOD.

Repeat the action of meas 1-16 from beg as many times as desired.

Presented by: Gordon E. Tracie

BITTE MAND I KNIBE (LITTLE MAN IN A FIX)  
(Denmark)

Bitte Mand I Knibe (Bit-eh man ee k-nee-beh), Little Man in a Fix, is a folk dance for two cpls from Randersegnen. An ever-popular folk dance for young and old alike, both throughout the United States and its native land, this is one of Denmark's many contributions to good dance humor. The amusing name comes from the situation which arises when there are an uneven number of cpls on the floor. During the first figure one cpl will thereby be deprived of another pair with whom to dance, thus finding themselves in a "knibe" or predicament. For the chorus they waltz as the others do, but as soon as the first figure begins anew the M is careful to see that he finds the other half of his set, so as to avoid being the "little man in a fix".

Source: Described in "Folkedanse" Vol I, Copenhagen 1956.

Record: Aqua Viking V400B

Formation: Two cpls in each set. Open shoulder-waist; open single hand; closed Danish waltz. Footwork is opp throughout.

Steps: Running steps, Danish Tyrolervals

Styling: Light and humorous.

Measures     Pattern  
(6/8) (3/4)

- I. Two Couples Around  
1 - 8 Two M hook L arms, each M with own ptr in firm open shoulder-waist pos on own R, W L hand on ptrs L shoulder, and the two cpls run around CCW with small running steps in time to music. (The faster the W are swung around, the more they must lean bwd.)
- 1 - 8 Continuing with small running steps, and without ceasing the CCW movement of the set, M loosen elbow hold and join L hands, each swinging own W out in front of him, holding her L hand with his R, and raising joined L hands to form an arch, through which the W run, thereby exchanging places, upon which each W turns to own L (CCW) and joins R hands with other W; all 8 hands are thereby in the ctr as the "hub" of a star or wheel.
- II. Tyrolervals--Chorus With Partner  
9 - 12 Danish Tyrolervals (Tyrolean waltz) danced twice through, thus: Cpl takes open pos with inside hands joined at shoulder height, and beg on outside ft, dances 4 open waltz steps fwd in LOD (first slightly back-to-back with arms fwd, then slightly face-to-face with arms back, etc.)
- 13 - 16 Cpl takes closed Danish waltz pos (similar to regular or ballroom pos except that arms are kept shoulder height with M L and W R elbows nearly straight), and dances 4 meas CW turning waltz, progressing fwd in LOD.
- 9 - 16 Repeat the action of meas 9-16 (Fig II).  
Repeat entire dance from beg, each cpl finding another (preferably new) cpl with whom to beg.

Presented by: Gordon E. Tracie

SEKSMANNSRIL (SIXSOME REEL)  
(Norway)

The Seksmannsril (sex-mahns-reel) is a six person reel from Norway, from the Asker region. Any repertoire of Norwegian folk dances would be incomplete without this sprightly Reel for Six, or Sixsome Reel. The most common melody used is one well-known to Britishers and to American square dancers, for it is a variant of Soldiers Joy. There are other Norwegian melodies used for the dance, too, such as those recorded by the Norse Folkdance Ensemble. Norwegian dance instructors point out that "the reel is a gay dance and must be danced quickly and with abandon." Stamps and handclaps should be precise. It is typical to shout a short "hey!" upon making each turn in the dance.

Source: As learned and danced in Norway in 1951 by Gordon E. Tracie, and taught at Skandia Folkdance Club, Seattle.  
Described in "Norske Folkedansar," Oslo, 1956.

Record: Aqua Viking V300A

Formation: Three cpls in a ring. W on M R. Beg with hands joined, slightly above shoulder level, M hands stretched twd ctr of circle, W putting their hands into them from the outside, ft are in direction of movement, body facing ctr of circle.

Steps: Small, loping step-hops.

Styling: Sprightly and with abandon.

Measures (2/4)	Pattern
	I.
	a. <u>Ring</u> :
1 - 7	Hands in ring formation, beg on L ft, 14 step-hops to the L (CW).
8	Stop with 3 stamps (L R L) turning CCW on final stamp.
1 - 7	Beg with R ft, 14 step-hops to the R (CCW).
8	Stop with 3 stamps (R L R) turning on R ft on final stamp, at the same time clapping hands once, and joining both hands with ptr, arms outstretched with outside arms lifted so they are higher than inside arms, body leaning in twd ctr of circle.
	b. <u>Two-hand Hold</u> :
9 - 15	All beg on L ft, M dancing fwd, W bwd, in LOD, with 14 step-hops. M should direct his ptr so she does not dance against the person behind her.
16	Ptrs turn on R ft with handclap, to face corner, and join hands with this person in the same manner as above, again leaning inward.
17 - 23	Beg on L ft, all continue in original LOD (this time M bwd,

## SEKSMANNRIL (SIXSOME REEL) (CONT.)

<u>Measures</u>	<u>Pattern</u>
	W fwd) with 14 more step-hops, the W directing.
24	All clap hands again and turn on R ft to face ptr once more.
	c. <u>Chain:</u>
25 - 32	Beg on L ft, and R hand first to ptr, all dance a full grand right and left around the ring, continuing upon meeting ptr the 1st time, and stopping the 2nd time, to rejoin hands in a ring, as in (a) Fig I above.
	II.
	a. <u>Ring:</u>
1 - 8	As in Fig I (a) the same except that at the end of last meas, after turn to face ptr, cpl does not join hands.
1 - 8	b. <u>Hand-clapping:</u>
9 - 24	As in Fig I (b) except that instead of holding hands, ptrs clap hands with "brush" handclap, 1 clap to each step. M dance fwd first, all turn, then W dance fwd.
	c. <u>Chain:</u>
25 - 32	Repeat the action exactly as in Fig I (c).

Repeat the entire dance from the beg.

Presented by: Gordon E. Tracie

# FAMILJEVALSEN (THE SWEDISH FAMILY WALTZ) (Sweden)

The Familjevalsen (fah-mill-yeh vahls-en) is a folk dance circle mixer, done generally throughout Sweden. Although the variant described here is Swedish, this is as truly an "all-Scandinavian" group dance as can be found. A lively waltz mixer, it has long been a favorite throughout the Northern Countries. As the first dance introduced at Skandia Folkdance Club upon its founding in Seattle over a dozen years ago, Familjevalsen has been danced at nearly every meeting (up to 4 times a week) ever since, and still remains the club's favorite "warmer-upper." In addition to providing practice on a rather fast waltz step, this easy mixer affords the opportunity for nearly everyone to get acquainted dancewise, in no time at all. Incidentally, make sure the dancers exchange smiles while dancing the balance--it makes for a real "happy family" waltz.

Source: As first learned in Sweden in 1948 by Gordon E. Tracie and taught at Skandia Folkdance Club, Seattle. Described in "Samkväms and Gillesdanser," Stockholm, 1950.

Record: Aqua Viking--any of several "Swedish Waltz" selections.

Formation: Cpls, W on M R, in large ring facing ctr, all hands joined at shoulder height, elbows V-shaped so that dancers are fairly close together. Simple ring hold; Swedish waltz pos. Footwork is opp throughout, waltz only.

Styling: Lively, but with grace. When two or more circles of dancers are used, care should be taken to avoid forming a spiral.

## Measures      Pattern

(3/4)

### I. Balance to Corner and Partner

1 In ring formation, hands joined at shoulder height, beg on M L, balance to corner (M to W on his L, W to M on her R) with waltz balance, thus: for M, step L (ct 1), step R in front of L (ct 2), step L in place (ct 3), slightly raising and lowering body between cts 2 and 3.

2 Beg on M R, balance to present ptr (M to W on his R, W to M on her L) with waltz balance in same manner as above.

3 - 4 Repeat the action of meas 1-2 (Fig 1).

### II. Waltz Turn With Corner

5 - 8 Break ring formation, retaining hand hold with corner, and take closed Swedish waltz pos (arms extended straight out from shoulder, M L grasps W R fingers with her palm down instead of palm-to-palm as in regular waltz hold)

## FAMILJEVALSEN (THE SWEDISH FAMILY WALTZ) (CONT.)

Measures      Pattern

with this corner person, and waltz 4 meas turning CW, making sure to keep in circle, which moves CCW about the floor. On last meas person just danced with is placed on "partner" side (W to R of M).

All hands are again joined in a ring, and the entire dance is repeated with new corner. Dance is repeated to end of music, changing partners every 8 meas.

Presented by: Gordon E. Tracie

FAMILIE SEKSTUR (DANISH FAMILY CIRCLE)  
(Denmark)

The Familie Sekstur (Fa-mill-yah Seks-toor), Family Sixsome, is a folk dance circle mixer from the region of Praestø. From the time of its debut in the USA on the old Linden record label a decade ago, this little Danish mixer dance has been a real hit, not only with folk dancers, but among square dancers as well. For, indeed, the steps and figures are nearly identical to those used in American squares: "to the ctr and back," "grand right and left," "swing your ptr." Yet, there still prevails an unmistakable element of typical Danish dance humor over the whole thing. An easy dance with a light and catchy melody, this is an ideal number for beginners in both folk and square dancing.

Record: Aqua Viking V400A

Formation: Cpls, W on M R, beg in large ring facing ctr, all hands joined at shoulder height, elbows V-shaped so that dancers are fairly close together. Simple ring hold; Danish waltz pos. Footwork is parallel throughout.

Steps: Side Buzz, Walking, Buzz Turn

Styling: Light and sprightly.

During the Grand Chain, it's more fun to count in Danish, so here's how it goes:

1 (en)	- pron.	"enn"	5 (fem)	- pron.	"femm"
2 (to)	- "	"toe"	6 (seks)	- "	"seks"
3 (tre)	- "	"tray"	7 (syv)	- "	"syv"
4 (fire)	- "	"feer"			

Measures  
(6/8)

Pattern  
Introduction: Circle L

1 - 8 In ring formation all dance swd to L (CW) with 16 side buzz steps, thus: facing ctr, toes pointing inward, cross R in front of L, stepping on R with slight dip (ct 1), draw L directly in back of R (ct 2), transfer wt to L (ct 3); continue, taking 2 steps to each meas. Steps should be small, light. Keep elbows bent, and lean slightly back for better momentum. Note: This is an introduction only, and is not repeated.

I. In and Out

9 - 10 Hands still joined at shoulder level, all walk twd ctr with 4 steps, gradually raising arms so they are nearly full height by 4th step, at which time a slight "compliment" or nod with the head is given to "the house."

## FAMILIE SEKSTUR (DANISH FAMILY CIRCLE) (CONT.)

<u>Measures</u>	<u>Pattern</u>
11 - 12	Return to outer edge with 4 steps bwd, lowering hands to shoulder height again, giving a "compliment" to own ptr on last step.
13 - 16	Repeat the action of meas 9-12 (Fig I).

II. Grand Chain

17 - 24	Facing ptr, join R hands at shoulder level, and continue around circle with a grand right and left (M moving CCW, W CW), keeping hands at shoulder height throughout. The chain is greatly facilitated by counting aloud from 1 to 7 for each person met, beg with own original ptr as no. 1, and retaining no. 7 as new ptr.
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III. Swing Partner

1 - 8	In closed Danish waltz pos (M L and W R hands joined and extended at arms length straight out from shoulder), swing new ptr with 16 buzz steps; finish with this new ptr on M R, and all rejoin hands to form single ring as in Fig I.
-------	--

Repeat dance starting with Fig I, which is followed by Fig II, and thereafter Fig III, and so on in order to end of music. Thus the Introduction, which is not repeated, merely replaces the ptr swing with a "Family Circle" the first time through.

Presented by: Gordon E. Tracie

TOTUR II (TOTUR NO. 2)  
(Denmark)

Totur II (Tob-toor Tob), Twosome (No. 1 Two), is a folk dance from the region of Kjøng, Sydsjælland. The Danes have a seemingly never-ending treasure of easy "fun-dances," all utilizing essentially the same steps and figures, but arranged in such a way that each dance has a good-natured spirit of its own. This little dance is not too well known, but should prove popular as a refreshing break from the more complex folk dance which requires serious concentration or a keen memory. Here one need only "lean back and relax" on the smooth buzz turns, and delight in the charming simplicity of the short chorus figure which tends to prove that fun need not be complicated.

Source: Described in "Gamle Danse fra Præstø," Denmark.

Record: Swedish RCA FAS 664

Formation: Beg with cpls in a ring, W to R of M, all hands joined at shoulder level.

Position: Danish Waltz Pos: (As regular closed waltz pos, except M L and W R hands joined and extended at arms length straight out from shoulder.)

Steps: Walking step, Step-hop, Buzz step.

Styling: Relaxed and light.

Measures      Pattern  
(2/4)

I. Introduction, Large Ring  
1 - 8 All hands joined at shoulder level in single large ring, beg on L ft, 8 walking steps to the L (CW).  
1 - 8 8 walking steps to the R (CCW).

Chorus (Heads, Sides, Hop In and Out)  
The ring divides into four sides, head lines facing one another, and side lines facing one another.  
9 - 12 Head lines dance twd one another with 4 small step-hops, and...  
13 - 16 Back to place with 4 small step-hops.  
9 - 16 Side lines dance fwd and back in same manner.

II. Partner Swing  
1 - 8 All swing own ptrs (CW turn) with buzz steps.  
1 - 8

Chorus  
Repeat the action of the Chorus.

## TOTUR II (TOTUR NO. 2) (CONT.)

Measures      PatternIII. W Baskets

- 1 - 8      Each line's W join together in one or several baskets  
 1 - 8      (waist hold, R arm over L arm under) 2 to 3 W to a basket,  
             and move CW with side buzz steps on R ft.

Chorus

Repeat the action of the Chorus.

IV. M Baskets

- 1 - 8      Each line's M form baskets as above, turning in same manner.  
 1 - 8

Chorus

Repeat the action of the Chorus.

V. (Conclusion) Partner Swing

- 1 - 8      All swing own ptrs with buzz step as in Fig II.  
 1 - 8

Presented by: Gordon E. Tracie

# FJÄSKERN (HURRY-SCURRY) (Sweden)

Fjäskern (Fyess-kehrn), Hurry-Scurry, is a folk dance circle mixer mainly from southern Sweden. Here is a little mixer dance, simple enough for the first number at an initial session of beginners, yet exciting enough to provide hilarious fun for even the most calloused oldtimers. Secret: the music accelerates from almost ridiculously slow to nearly (but not quite) impossibly fast.

Source: As learned in Sweden in 1950 by Gordon E. Tracie and taught at Skandia Folkdance Club, Seattle.  
Described in Samkväms and Liljesångar Stockholm, 1950.

Record: Aqua Viking V200B

Formation: Cpls in circle, M on inside, W on outside, beg facing LOD.  
Open? hands, when joined, at shoulder level; free hands always on hips Swedish style (fingers fwd, thumb back).

Steps: Walking, Running, and Kicking steps  
Footwork is the same for M and W. Throughout the entire dance there is a simple L-R alternation of the ft, without stop.

Styling: Sprightly and with humor.

Measures  
(4/4)

## I. Circle Fwd and Back

1 - 4 Inside hands joined, beg on L ft, cpls move fwd in LOD 16 steps.\*

1 - 4 Turning around individually, twd ptr, other hands are joined, and cpls move back in opp direction in similar manner with 16 steps.

## II. Kick and Exchange Places

5 Facing ptr squarely, M on inside, W on outside of circle, both hands on own hips, cpls dance 4 kicking steps, beg with wt on L ft (kicking out R ft).

6 With handclap on 1st beat, ptrs change places with 4 running steps, moving about CW while facing each other (as if hands were joined).

7 - 8 Repeat the action of meas 5-6 to return to own place.

5 - 8 Repeat the action of meas 5-8 above.

Repeat the entire dance from the beg.

Ptr change is effected as sequence begins with Fig 1. Simplest way is for M to move fwd to next W, inasmuch as being on inside of circle, M has shorter distance to go. In Scandinavia, however, W often moves fwd to next M.

\*For the 1st two sequences, walking steps will be used during Fig 1, succeeding sequences will be running steps.

Presented by: Gordon E. Tracie

Folk Dance Camp, 1962

# FINGERPOLKETT (SWEDISH FINGER POLKA)

(Sweden)

Fingerpolkett (Fing-er pol-kett), Finger Polkette, is a cpl dance from the Jössehärad, Värmland region. With cousins in nearly every country of Europe, this little dance is a variant of the well-known Klappdans (Clapping Dance) common throughout Scandinavia. Although there is but a single figure to this version, the simplicity is more than compensated for by use of a reverse polka for the latter half of the partner turn.

**Source:** As danced by Skansens Folkdanslag, folk dancers at Skansen Folklore Park in Stockholm. Taught at Skandia Folkdance Club, Seattle. Described in "Svenska Folkdanser and Sällskapsdanser," Stockholm, 1952.

**Record:** Aqua Viking V201A

**Formation:** Cpls in a circle, beg facing LOD. Opp footwork throughout. Closed shoulder-waist--a variant as performed by folk dancers at Skansen Folklore Park in Stockholm. Swedish folk dance textbook recommends closed polka-mazurka (Baltic) dance pos, which is similar to regular waltz pos, except that M holds W R hand under his own L, firmly on his L hip. Also, CCW turn is continued fwd in LOD instead of RLOD.

**Steps:** Nordic Polka

**Styling:** Lighthearted and with animation.

**Measures** Pattern  
(2/4)

## I. Polka Turn

1 - 8 In closed pos, M beg on L ft, cpls dance 8 polka steps turning CW, moving fwd in LOD.

1 - 8 Reversing turn to CCW, and moving in RLOD, cpls continue with 8 more polka steps to dance back to starting pos, where they stop, with M facing outward, W inward, own hands on hips.

## II. Stamp, Clap, Fingerpoint, Spin, Stamp

9 - 10 M beg on R ft, stamp 5 times in time with music (RL, RLR).

11 - 12 Clap own hands 5 times in same rhythm as meas 9-10.

13 Point R forefinger 3 times at ptr.

14 Point L forefinger 3 times at ptr.

15 Clap ptrs R hand (flat of hand) while turning same direction as hand movement (CCW) to spin about individually with 2 pivot steps (R L).

16 Face ptr and stamp 3 times (R L R).

9 - 16 Repeat the action of meas 9-16 (Fig II).

Entire dance is repeated from the beg. Dance ends with polka as in Fig I.

Presented by: Gordon E. Tracie

TREKANTET SLOJFE  
(Denmark)

**Source:** Danish groups in Salinas Valley, California. "Old Danish Folk Dances," published by Danish Foreningen til Folkdansens, Fremme. Title means "Three-cornered bowknot."

**Record:** Aqua Viking V402A                      HMV AL 1391

**Formation:** Circle of 3 cpls, W to M R.

**Position:** 1-Hand Mill: Is made by the dancers joining R hands, keeping arms straight and dancing around CW, or joining L hands and dancing CCW. If it is danced with walking steps, "Tommelgreb" (thumb grip) is taken by grasping the wrist of the person behind, the 4 thumbs point in the air. The arms are kept a little bent and the joining hands in height of the shoulder.  
Double Circle: Is made by W joining their R hands in circle, and so do the M laying R arm over the L arm of their own W, and L one under the R of the "strange lady" (corner).

<u>Measures</u>	<u>Pattern</u>
	I.
1 - 4	a. Circle CW 8 walking steps, hands joined.
1 - 4	Circle CCW 8 walking steps.
	<u>Chorus</u>
5 - 8	b. Grand right and left 16 walking steps, meet and turn around ptr and reverse grand right and left to original places.*
9 - 16	c. In hip-shoulder pos with ptr, pivot once around circle to starting places.
	II.
	a. Buzz step swing in place with ptr.
	b. and c. as in Fig 1 in all remaining figures.
	III.
	a. R hand star for all (see note: 1-hand mill)
	b. and c. as above.
	IV.
	a. Double circle (see note: double circle) buzz step to L.
	b. and c. as above.
	V.
	a. Circle, simple basket formation, buzz step.
	b. and c. as above.
	VI.
	Repeat the action of Fig 1.
	Conclude dance with buzz swing with ptr.

\*Some Danish sources do not reverse but continue on around in original direction.

Presented by: Lawton Harris

Folk Dance Camp, 1962

TRETUR  
(Denmark)

Source: Atterdag College, Solvang, California--Vido Tarnow

Record: Folkraft F1099A      HMV AL 1321

Formation: Four cpls in quadrille.

<u>Measures</u>	<u>Pattern</u>
A	I.
1 - 8	All join hands and circle L with the low, long Danish step-hop steps.
1 - 8 (rptd)	Circle R with step-hops.
B	
9 - 16	Head cpls join inside hands and run fwd 8 steps as the 3rd cpl release hands and with 8 running steps cross to #1 pos, separate to permit the 1st to run through. Without pausing they back up, the 3rd cpl join hands and pass between the 1st cpl, 8 steps.
9 - 16 (rptd)	The side cpls--the 4th separating on running fwd and 2nd separating on returning.
C	
17 - 32	Head cpls advance again, stepping on 1st beat of meas 17, at the same time clapping own hands, hop on the 2nd beat and clap, step again on the 1st beat of meas 18 and clap, and hop (no clap) on the 2nd beat of meas 18. The 1st cpl is now facing the 3rd in the ctr of the set. M join B elbows with the opp W and turn once around, taking 2 step-hops, link L elbows with own ptr, and turn into own places, with 4 step-hops. Side cpls repeat figure.
A	II.
1 - 8	Ptrs join inside hands and dance 4 Tyroler step-hops to the R around the set to the next cpls place, take hip-shoulder pos and dance 4 step-hops to the next place, and repeat to own places.
1 - 8 (rptd)	
B - C	Repeat Fig I, B and C.
	III.
A-B-C	Repeat the action of Fig II.
	The music is sufficient for three repetitions of the dance--do not repeat introductory "family circle."

Presented by: Lawton Harris

# FIRETUR (Denmark)

**Source:** This version of Firetur was learned by Lawton Harris in Solvang, California, and presented by him at the University of the Pacific Folk Dance Camp, 1955.

**Record:** Folkraft F-1100A

**Formation:** Sets of two cpls facing each other, W on R of M.

**Steps:** Step-hop\*, Chasse\*, Walking\*, Reel Step, Buzz Step\*  
\*Described in Folk Dances From Near and Far, published by the Folk Dance Federation of California, Inc.

Measures  
(2/4)

- Pattern
- 4 meas. Introduction  
Assume Danish Hold for circle: W hold M little finger; M grasp her wrist with his thumb and forefinger.
- 1 I. Family Circle  
With hands joined shoulder high in circle of 4, stamp L (ct 1), hop L (ct &). The hop is horizontal rather than perpendicular. Keep toe pointed and close to the floor. Step R (ct 2) without the stamp, hop R (ct &).
- 2 - 4 Continue circling L (CW) with 6 more step-hops.
- 5 - 8 Repeat the action of meas 1-4 (Fig 1), circling R (CCW). Release hands.

## Chorus

Ptrs face and move to M L, W R: W pass between opp cpl; steps described for M, W opp. Hands on hips fingers fwd.

- a. Chasse
- 9 M step swd L (ct 1), close R to L (ct &), step L (ct 2), hold (ct &).
- b. Reel
- 10 Swinging R ft back of L, displace L (ct 1), hop R (ct &), swing L back of R displacing it (ct 2), hop L (ct &).
- 11 - 12 Repeat action of meas 10 twice more, six reel steps in all.
- 13 Beg R (W L) and moving to M R, repeat action of meas 9.
- 14 - 16 Repeat action of Chorus: Reel, meas 10-12, reversing direction and using opp ft.
- c. Arm Hook
- 17 - 18 With walking steps throughout, 2 to a meas, M hook R elbows with opp W, make 1 CW turn with 4 steps.
- 19 M pass each other back to back to own ptr with 2 steps.
- 20 - 21 Hook L elbows with ptr and make 2 turns CCW with 4 steps.
- 22 - 24 Return to opp W in same manner, hook R elbows and make 1 turn

## FIRETUR (CONT.)

Measures      Pattern

CW with 4 steps. Return to ptr with 2 steps.

M always pass back to back.

d. Shoulder Waist

25 - 32      Ptrs assume shoulder-waist pos and cpls circle each other with 16 step-hops, progressing CCW and turning CW.

II. One Hand Mill

1 - 4      Place L hand on hip. All make a R hand star and turn CW with 8 step-hops.

5 - 8      Reverse and turn CCW in L hand star.

Chorus

9 - 32      Repeat action of Chorus, meas 9-32.

III. Two Hand Mill

1 - 4      M join both hands. W join hands across them, R over and L under, in weaving hold. Turn CW with 8 step-hops.

5 - 8      Turn mill CCW with 8 step-hops.

Chorus

9 - 32      Repeat action of Chorus, meas 9-32.

IV. Goose Walk

1 - 4      Hands on hips. In a small compact circle with R shoulders twd ctr, walk 8 steps with a stiff legged waddle.

Note: This is not the German goose-step.

5 - 8      With L shoulders twd ctr, repeat action of Fig IV, meas 1-4.

Chorus

9 - 32      Repeat action of Chorus, meas 9-32.

V. Basket

1 - 8      W join both hands, M join hands, W bow under M hands to form a basket. Move CCW with 16 buzz steps, L ft in front of R.

Chorus

9 - 32      Repeat action of Chorus, meas 9-32.

Note: Some recordings have 8 meas more of music allowing a finale, which is a repeat of Fig I, meas 1-8.

Presented by: Lawton Harris

Notes courtesy of the Folk Dance Federation of California

# VESTERBOPOLSK (Denmark)

Source: "Old Danish Folkdances," published by Foreningen til Folkedansens Fremme, Copenhagen.

Record: Aqua Viking V401B

Formation: Any number of cpls in a circle.

Steps: Hopping step (Step-hop), Hopsa, and Reel (Danish Reel).

<u>Measures</u>	<u>Pattern</u>
	I.
1 - 8	a. Big circle CW, 8 Hopping steps.
1 - 8	Big circle CCW, 8 Hopping steps.
9 - 16	b. Cpls in hip-shoulder pos, 8 Hopsa steps to the R CCW in circle.
9 - 16	Cpls in hip-shoulder pos, but the M and W have their R sides adjacent, and the R arms of the W are held stretched out in front of the chest of the M. Both of them are hopping around bwd on the R ft. The L ft is kept stretched out with the ball of the ft close to the floor. 16 Hopping steps.
	II.
1 - 8	a. 8 Reel steps in front of own ptr with arms akimbo.*
1 - 8	8 Reel steps in front of corner with arms akimbo. *Webster: "With the hand on the hip and the elbow turned outward."
9 - 16	Repeat action of Fig I, part b. with the corner W.
9 - 16	Continue dancing Fig II to the end of the music.

Presented by: Lawton Harris

TO TING (Two-Thing)  
(Denmark)

Source: Danish Gym Team, 1951. Also found in "Gamle Himmerlands-Danse," published by Foreningen til Folkedansens Fremme, Copenhagen.

Record: RCA (Swedish) FAS 664 Sonart M303

Formation: Double circle, cpls facing LOD, Inside hands joined.

Steps: Tyrolervals, Tyrolerhopsa, "Totrin" (pivot).

Measures      Pattern

I. Slow Tyrolervals  
1 - 8      Beg M L and W R, 4 waltz steps fwd in LOD. In Danish waltz pos, 4 waltzes turning CW and progressing in LOD.

1 - 8  
(repeated)      Repeat all of Fig I.

II. Tyrolerhopsa and Totrin  
9 - 10      Dance 2 Tyrolerhopsa in LOD with inside hands joined.\*  
11 - 12      In shoulder-waist pos dance 4 "Totrin" (pivot steps).  
13 - 16      Repeat action of meas 9-12.

\*Variations that can be used for meas 9-12: 4 walking steps (as learned from Danish Gym Team) or 4 fast step-hops fwd.

Presented by: Lawton Harris

# TROMMELVALSEN (Denmark)

Source: Danish Gym Team, 1951

Record: Harmony 78 Tans EP 58401B (less desirable)

Formation: 3 cpls in a line. 1st cpl has backs to LOD (CCW).  
Cpls #2 and #3 face cpl #1. All lines are part of a large circle.

Steps: Waltz and Running Step

Measures      Pattern

- I.
- 1 - 4      Dip and dive figure--inside hands are joined. The ctr cpl always makes the "arch". Cpl #1 runs thru the arch formed by cpl #2. Cpl #3 runs thru the arch formed by cpl #1. 1st and 2nd M now change places with ptrs with M turning under own R arm as the cpls, #1 and #2, turn to face into set.
- 5 - 8      All cpls return to their original pos by repeating the action of meas 1-4 (12 running steps once more).
- 1 - 8  
(repeated)      Repeat all to original places--except #1 faces fwd CCW.
- II.
- 9 - 12      All cpls now face fwd CCW. Take 4 Tyrolean Waltz steps (back to back, face to face, and repeat) around circle. Keep sets together.
- 13 - 16      In closed (social dance) pos, 4 turning waltz steps, progressing CCW and revolving CW.
- 9 - 16  
(repeated)      Repeat the action of meas 9-16 (Fig II).

The Harmony record has enough music for 5 complete sequences of the dance.

Presented by: Lawton Harris

# RHEINLAENDER POLKA (Denmark)

Source: Learned at Solvang, California. Also in "Legestuen," published by Foreningen til Folkedansens Fremme, Copenhagen.

Record: Aqua Viking V860A

Formation: Cpls holding inside hands (facing LOD).

<u>Measures</u>	<u>Pattern</u>
-----------------	----------------

	1.
1 - 2	1 chasse (two-step) and 2 walking steps fwd (CCW); during the last step M turns to R, W to L, and they join other hands.
3 - 4	1 chasse and 2 walking steps CW.
5 - 8	Polka, turning CW, progressing CCW.

Repeat all.

A California discovered variant uses 4 pivot steps instead of the 3rd and 4th polka steps.

Presented by: Lawton Harris

## HAL-EN BERGENKERMIS

(Flemish)

Record: Folkraft 337-005B

Formation: Double circle of cpls, ptrs facing, W backs to ctr with hands on hips. M cross arms over chest.

Measures      Pattern

A1                  I. Men to Center and Back

1 - 4              M move twd ctr with 4 schottische steps.

5                  M jump and land with L ft across in front of R (ct 1).  
Jump and land ft together (ct 3). W shake R forefinger at  
ptr "scolding" him.

6                  Repeat action of meas 5 but cross R in front of L.  
W "scold" with L forefinger.

7 - 8              M run bwd to place. W jump spreading legs. R ft fwd (ct 1).  
W jump and land with L ft fwd (ct 3). W jump and land with  
legs apart ewd (meas 8, ct 1). W jump and land ft  
together (ct 3).

A2

1 - 6              Repeat action of meas 1-6, A1.

7 - 8              Ptrs join both hands. Run away from ctr and make half turn  
CW to end in double circle with W on outside.

B1                  II. Chorus

1 - 4              Ptrs in ballroom pos, gallop in LOD.

5 - 6              In place, turn once CW with walking steps.

7 - 8              Release ptr and turn once individually. M turn CW and W CCW.

B2

1 - 6              Repeat action of Chorus, meas 1-6.

7 - 8              W move around M to end on inner circle facing ctr.

A1                  III. Circles of Men and Women

1 - 4              M join hands in outer circle, schottische CW. W join hands  
in inner circle, schottische CCW. At end W turn quickly to  
R to face M.

5 - 6              Repeat action of Fig I, A1, meas 5-6.

7 - 8              M turn CW once around with running steps. W repeat jumping  
pattern of Fig I, A1, meas 7-8.

A2

1 - 4              Reform 2 circles as in meas 1-4 (Fig III). M schottische CCW.  
W schottische CW. At end W turn quickly to R to face ptr.

5 - 6              Repeat action of Fig I, A1, meas 5-6.

7 - 8              Ptrs join hands. Turn CW half way around with running steps  
to end M on inside.

B1-B2              IV. Chorus

1 - 16              Repeat action of Chorus (Fig II). End in single circle, hands  
joined.

## HAL-EN BERGENKERMIS (CONT.)

<u>Measures</u>	<u>Pattern</u>
A1	V. <u>Big Circle</u>
1 - 4	In single circle schottische CW.
5 - 8	Repeat action of Fig III, A1, meas 5-8.
A2	
1 - 4	Reform single circle. Circle CCW with schottische steps.
5 - 8	Repeat action of A1, meas 5-8 (Fig V).
B1	VI. <u>Finale</u>
1 - 2	Ptrs in ballroom pos. Turn CW and progress CCW with schottische steps.
3 - 4	In place, turn once CW with walking steps.
5 - 8	Repeat action of meas 1-4, B1 (Fig VI).
B2	
1 - 8	Repeat action of meas 1-8, B1 (Fig VI).

Presented by: Huig Hofman

DE HORLEPIEP  
(Netherlands)

Record: Folkraft 337-006B

Formation: Square of four cpls, facing ctr, each M with ptr on his R.  
During the introduction, hands are on shoulders of person on each side.

- | <u>Measures</u> | <u>Pattern</u>   |
|-----------------|--|
|                 | I.   |
| A               | <u>Horlepiep-step on the Spot</u>  |
| 1 - 8           | Horlepiep-step 8 times.<br>1. Step to the R on R ft. 2. Cross and step on L ft behind R.<br>3. Step swd R on R ft. 4. Step swd L on L ft. 5. Cross and<br>step on R ft behind L. 6. Hop on R ft, whereby L leg makes<br>an arc CCW. 7. Step on L ft behind R ft. 8. Rest.  |
|                 | II.  |
| B               | <u>Circle Right and Left</u>   |
| 1 - 3           | CCW round with schottische steps, starting with L ft.  |
| 4               | On the spot, stamp 3 times.  |
| 5 - 7           | CW round with schottische steps, starting with L ft.   |
| 8               | On the spot, stamp 3 times.  |
|                 | III.   |
| A               | <u>Horlepiep-step Without Turning</u>  |
| 1 - 8           | Release hands, square pos, ptrs facing, M arms crossed<br>before the chest, W hands on hips, Horlepiep-steps on the spot,<br>M starting outward and W inward.  |
|                 | IV.  |
| B               | <u>Change Places and Return</u>  |
| 1 - 3           | Ptrs change places CW with schottische steps, starting with<br>L ft.   |
| 4               | Facing each other, stamp 3 times.  |
| 5 - 7           | Ptrs change places CW with schottische steps.  |
| 8               | Stamp 3 times.   |
|                 | V.   |
| A               | <u>Horlepiep-step With Turning</u>   |
| 1 - 8           | Square pos, ptrs facing, Horlepiep-steps on the spot.<br>On each hop turn to the L.  |
|                 | VI.  |
| B               | <u>Pass Through</u>  |
| 1 - 3           | Cpls 1 and 3, W to the R inward to the staying cpls, W 1 passes<br>through cpl 2 and W 3 through cpl 4, around about the M and<br>outward to own places--meanwhile, M to the L, inward to the<br>staying cpls, M 1 through cpl 4 and M 3 through cpl 2 around<br>about the W and outward to own places. Schottische steps. |
| 4               | Cpls 1 and 3 stamp 3 times.  |
| 5 - 8           | Cpls 2 and 4 perform the same movement as cpls 1 and 3.  |
|                 | VII.   |
| A               | <u>Horlepiep-step in Lines</u>   |
| 1 - 8           | Cpls 1 and 2 in a line; cpls 3 and 4 the same. Hands on  |

## DE HORLEPIEP (CONT.)

<u>Measures</u>	<u>Pattern</u>
	shoulders of person on each side, free hands on hips -- Horlepiep-steps.
B	VIII.
	<u>Cross Over</u>
1 - 3	Release hands between cpls 1 and 2 and between cpls 3 and 4. With Schottische steps cpls 2 and 3, also cpls 1 and 4, cross over and change places (CCW), starting with L ft.
4	All stamp 3 times.
5 - 8	Cpls back to own places, stamp 3 times.
	IX.
	<u>Horlepiep-step in a Double Circle</u>
	Single circle of W, facing ctr, hands on shoulders on each side, M in front of the interspaces, hands on the shoulders of the W--Horlepiep-step.
B	X.
	<u>Final Circle</u>
1 - 3	Single circle of all, hands on shoulders on each side, CCW round with schottische steps, starting with L ft.
4	On the spot, stamp 3 times.
5 - 7	Repeat meas 1-3 (Fig X) but go CW, beg L ft.
8	On the spot, stamp 3 times and raise arms upward.

Presented by: Huig Hofman

# BEKEDORFER QUADRILLE

(Germany)

Record: Folkraft 337-007B

Formation: Four cpls in square formation, M with ptr on R. During introduction join hands in circle.

## Measures      Pattern

### A1 - A2      I. Circle

1 - 16      Circle to L with 8 step-hops and to R with 8 step-hops.

### II. Chorus

#### B1      Greetings

1 - 4      Cpls 1 and 3, inside hands joined, walk 3 steps fwd and clap own hands twice.

5 - 8      Cpls 1 and 3 dance bwd to place with 4 step-hops, inside hands joined.

#### B2

1 - 8      Cpls 3 and 4 dance the Greetings.

#### C1      Schottische

1 - 2      Cpls 1 and 3 dance 2 schottische steps diag L, inside hands joined.

3 - 4      Cpls 1 and 3 dance 2 schottische steps diag R, passing back to back.

5 - 6      Same cpls dance 2 schottische steps diag L, passing face to face.

7 - 8      Same cpls dance 2 schottische steps bwd to place.

#### C2

1 - 8      Cpls 2 and 4 repeat the action of the Schottische.

#### D1 - D2      Chaine

1 - 16      With 16 step-hops, dance a Grand R and L around to place.

### A1      III. Allemande

1 - 8      All cpls Allemande R (R hands joined high and W turns under joined hands) with 8 step-hops moving fwd.

1 - 8      All cpls Allemande R moving bwd.

### IV. Chorus

1 - 48      Repeat the action of Fig II, Chorus.

### A1      V. Step-hops With Ptr.

1 - 8      Face ptr and join both hands straight across. Put R hips adjacent so own L arm is across chest and R arm is extended across in front of ptr. With 8 step-hops make 1 CW circle.

#### A2

1 - 8      Put L hips adjacent so L arm is extended across in front of ptr. With 8 step-hops make 1 CCW circle.

### VI. Chorus

1 - 48      Repeat action of Fig II, Chorus

## BEKEDORFER QUADRILLE (CONT.)

<u>Measures</u>	<u>Pattern</u>
A1 - A2	VII. <u>Circle</u>
1 - 16	All join hands and circle L with 8 step-hops. Circle R with 8 step-hops.

Presented by: Huig Hofman

NORMANDISCHE RONDE--BRANLE NORMAND  
(France)

Record: Folkraft 337-002B

Formation: Single circle, no ptrs. Hands joined at shoulder height, elbows bent.

<u>Measures</u>	<u>Pattern</u>
1 - 2	Circle L with 4 walking steps.
3 - 4	Branle in place (hop twice on L ft; swinging R leg bwd. Hop twice on R ft; swinging L leg fwd.) When R leg goes back, bend the body fwd; when L goes fwd lean the body bwd.
5 - 6	Circle L with 4 walking steps.
7 - 8	Repeat the action of meas 3-4.
9	In place, hop swd on L ft, bring R ft below calf of L leg. Hop on R ft, bring L ft below calf of R leg.
10 - 12	Repeat the action of meas 9 three times.

Repeat entire dance from beginning.

Presented by: Huig Hofman

GROTE KRINGWALS--SCHRITTWALZER  
(Germany)

Record: Folkraft 337-001B

Formation: Single circle of cpls facing ctr, hands joined at shoulder height.

Measures      Pattern

A1      I. To Center and Back

1 - 8      Beg L dance 2 waltz steps twd ctr and 2 waltz steps bwd to place. Repeat action.

A2      II. Circle Left and Right

1 - 4      Circle to L with 4 waltz steps.

5      Still facing CW, dance 1 waltz step bwd in LOD.

6 - 8      Turning quickly to R to face LOD, dance 3 waltz steps LOD (CCW).

B1      III. To the Center

1 - 2      Dance 2 slide-close steps diag fwd L twd ctr.

3 - 4      Dance 2 slide-close steps diag fwd R twd ctr.

5 - 8      Join hands with ptr. Turning CW dance 4 waltz steps back to place to end in a single circle.

B2

1 - 8      Repeat action of meas 1-8 B1 (Fig III). End in double circle facing CCW (LOD).

C1      IV. Couples Waltz in LOD

1 - 2      With inside hands joined at shoulder height, dance 2 waltz steps fwd beg with outside ft.

3 - 4      Make half turn inward to face CW. Join new inside hands and waltz bwd in LOD 2 waltz steps.

5 - 8      M take ptr in closed ballroom pos. Waltz 4 steps turning CW and progressing CCW.

C2

1 - 7      Repeat action of meas 1-7 C1 (Fig IV).

8      W turn under M L and progress 1 place CW to new ptr. When circle is reformed to repeat dance W will be at R of new ptr and to L of original ptr.

Repeat entire dance with new ptr.

Presented by: Huig Hofman

# KLEPPERWALS (Flemish)

Record: Folkraft 337-005A

Formation: Double circle of cpls facing CCW. Partners arm-in-arm.

## Measures      Pattern

- A1      I. Promenade  
1 - 8      All walk fwd, starting with L ft. At the end, releasing arms, M half a turn to the R and W to the L.
- A2  
1 - 8      Walk fwd CW arm-in-arm.
- B1      Curtsy and Backward  
Ptrs facing, M arms crossed before the chest, W hands on hips.  
1      All bow or curtsy to ptr.  
2      All stamp 3 times L R L, meanwhile going bwd.  
3      All bow or curtsy to ptr.  
4      All clap own hands 3 times.  
5      All one step fwd with R ft shaking R forefinger at ptr 3 times, "scolding" ptr.  
6      All one step fwd with L ft, shaking L forefinger at ptr 3 times.  
7 - 8      All turn L once around in place.
- B2  
1 - 8      Repeat the action of B1 meas 1-8.
- A1      II. Peasant's Waltz  
1 - 8      In ballroom closed pos, turn CW in place around with walking steps, M starting with L ft and W with R ft.
- A2  
1 - 8      Turn CCW around in place.
- B1 - B2      Curtsy and Backward  
1 - 16      Repeat the action of Fig I B1 and B2.
- A1      III. Arming R and L  
1 - 8      Ptrs, arming R, L hand on hip, turn in place. (Arming means to hook R elbows.)
- A2  
1 - 8      Ptrs, arming L, turn in place.
- B1 - B2      Curtsy and Backward  
1 - 16      Repeat the action of Fig I B1 and B2.
- A1 - A2      Polka  
1 - 16      Take shoulder-waist pos and with Polka Steps turn CW and progress CCW.

Presented by: Huig Hofman

ALMELOSE KERMISSE  
(Netherlands)

Record: Folkraft 337-001A

Formation: Double circle of cpls, ptrs facing, W in the ctr.  
W hands on hips, in a closed circle. M arms crossed  
over chest in outer circle. Cpls numbered 1 and 2.

<u>Measures</u>	<u>Pattern</u>
A1	I.
1 - 2	Two schottische steps in place, ending with a stamp and a clap.
3 - 4	Repeat action of meas 1-2.
5 - 8	M 1 and 2 run around each other CW. W remain in place.
A2	
1 - 8	Repeat the action of A1.
B1	II.
1 - 2	M join hands in a circle, two schottische steps to ctr, on the last ct arms up.
3 - 4	Arms down and back to place.
5 - 8	M 1 and 2 run around each other CW.
B2	
1 - 2	All M join hands in a large circle, two schottische steps to ctr and join two hands with ptr.
3 - 4	Two schottische steps back to place with ptr, ending in a single circle, W on the R.
5 - 8	Circle L with running steps, hands joined.
A1	III.
1 - 2	Two schottische steps in place, ending with a stamp and a clap.
3 - 4	Repeat action of meas 1-2 (Fig III).
5 - 8	Partners run around each other CW.
A2	
1 - 8	Repeat action of A1 (Fig III).
B1	IV.
1 - 2	Hands joined in a circle, two schottische steps to ctr, on the last ct arms up.
3 - 4	Arms down and back to place.
5 - 8	Ptrs run around each other CW.
B2	
1 - 2	Hands joined in a circle two schottische steps to the ctr, ending on the last ct with arms up.
3 - 4	Arms down and back to place.
5 - 8	Circle L with running steps, ending with arms high over heads.

Presented by: Huig Hofman

TSJOEF-TSJOEF--DANSE ALSACIENNE  
(France)

Record: Folkraft 337-002A

Formation: Cpl dance--double circle of cpls facing CCW, inside hands joined.

<u>Measures</u>	<u>Pattern</u>
A1	<u>I. Tsjoef-tsjoef</u>
1 - 8	Starting with L ft, fwd with 8 Tsjoef-steps. <u>Tsjoef-step:</u> Step on L ft with accent, hop twice fwd on L ft, the same with R ft; thus: L,l,l--R,r,r, etc.
A2	
1 - 8	Half a turn inward and with the same step back (CW direction), at the end single circle, ptrs facing.
B	<u>To the Center and Back</u>
1 - 2	Ptrs join hands, with two slides to the ctr, the arms perform a rolling movement.
3 - 4	With two slides outward, arms move in opp direction.
5 - 8	Repeat meas 1-4.
A1-A2	<u>Tsjoef-tsjoef</u> Repeat the action of Fig 1, A1 and A2.
C1	<u>Pirouette</u>
1 - 2	M takes W by the shoulders and makes her turn quickly CW around (she turns on the ball of the R ft).
3 - 6	The same twice.
7 - 8	W turns CW around with running steps, M claps 4 times own hands.
C2	
1 - 8	Same action as C1, but W turns the M CW.
A1	<u>Tsjoef-tsjoef</u>
1 - 8	Join R hands with ptr, on the spot, W with Tsjoef-steps, starting with R ft, turns CW under the arch of the arms (perform little circles), M stamps with R ft on the first beat of each meas.
A2	
1 - 8	The same action as A1, but W stamps and M turns under the arch.
D1-D2	<u>Grand Right and Left</u> Ptrs start with running steps, ten changes.  Repeat the entire dance starting with new ptr.

Presented by: Huig Hofman

SJERPENDANS--DANSE DES CEINTURES  
(France)

Record: Folkraft 337-002Bb

Formation: Circle of 4, 6, 8 or more M, each with a waist sash not less than two yards in length. The sashes are attached to each other in the ctr like a hub and spokes. If a great number of dancers the sashes are attached to a hoop that is carried. All face ctr, sash in R hand, arms straight downward.

<u>Measures</u>	<u>Pattern</u>
A1	I.
1 - 2	Turn to R and walk fwd 4 steps (CCW), R arms held upward.
3 - 4	In 4 walking steps turn CW under the sash.
5 - 8	Repeat the action of meas 1-4.
A2	
1 - 8	Repeat the action of A1, meas 1-8.
B1	II.
1	Hop on R ft, swinging L leg bwd. Hop on R ft, swinging L leg fwd.
2	Hop on R ft, swinging L ft bwd. Hop on R ft, swing L ft high over sash, changing sash to L hand.
3 - 4	Repeat action of meas 1-2, Fig II, but use opp ft.
5 - 8	Repeat action of meas 1-4, Fig II.
B2	
1 - 8	Repeat action of Fig II, B1. At the end, lay sashes down.
A1-A2	III.
1-16	Skip to the R. Pick up sashes.
B1-B2	IV.
1-16	Repeat the action of B1 and B2. End holding sashes.
A1-A2	V.
1 - 16	Skip to the R, holding sashes up in R hand. End facing ctr and bow.

Presented by: Huig Hofman

# HAKKE-TONE (Netherlands)

Record: Folkraft 337-001Aa

Formation: Double circle of cpls facing CCW. Open ballroom pos.

<u>Measures</u>	<u>Pattern</u>
A	I.
1	Hop on the inside ft, placing heel of outside ft fwd. Hop on inside ft, touch toe of outside ft in place, beside inside ft. Polka step fwd.
2	Repeat action of meas 1 beg with hop on outside ft.
3	Repeat action of meas 1.
4	Repeat meas 2, ending with 3 stamps (instead of polka), alternating ft.
A	II.
1 - 2	Move away from ptr with heel and toe polka. M move twd ctr of circle; W move twd outside with same step as Fig I, meas 1-2. M fold arms, W hands on hips.
3 - 4	Move twd ptr with same steps as Fig I, meas 3-4.
A	III.
1 - 4	Face ptr, form two circles, repeat step as in Fig I. M on inside circle, W on outside circle, both moving CCW and back to place.
A	IV.
1 - 4	Take ptr in shoulder-waist pos, polka turning CW and progressing CCW in the circle.
	End with M lifting W.

Presented by: Huig Hofman

OXSTEDTER MUEHLE  
(Germany)

Record: Folkraft 337-008B

Formation: Circle of sets formed by 1 cpl facing another cpl. W on M R.

Measures      Pattern

A1              I. Right and Left Star

1 - 8           Sets make R hand star and circle CW with step-hops.

A2

1 - 8           Make L hand star and circle CCW back to place with step-hops.

B1              II. Changing Places

1              Join hands with opp. Hop on L, placing R toe fwd.  
Hop on L and end ft together.

2              Repeat action of meas 1 (Fig II) but hop on R.

3 - 6           Repeat action of meas 1-2 (Fig II) twice.

7 - 8           With 4 running steps make 1/2 CW circle to end in opp person's place.

B2

1 - 6           Repeat action of meas 1-6 B1 (Fig II).

7 - 8           Release hands. All turn halfway around in place to face new cpl.

Repeat entire dance with new cpl.

Presented by: Huig Hofman

ZWART LAAT 'M SCHEREN--SCHWARTZBROT  
(Germany)

Record: Folkraft 337-009

Formation: Column of "cpl facing cpl." Cpl 1 active facing down,  
Cpl 2 in-active facing up.

<u>Measures</u>	<u>Pattern</u>
A1	I.
1 - 6	R hand star with the cpl below with step-hops.
7 - 8	Release hands and make a half turn individually to the R. Jump, bring ft together, jump and separate ft. Jump, bring ft together.
A2	
1 - 6	L hand star with step-hops.
7 - 8	Release hands and turn to the L, jumping as in meas 7 - 8, A1.
B1	II.
1 - 2	Join hands in a circle of 4. Two step-hops twd ctr, raising joined hands.
3 - 4	Two step-hops bwd, lowering joined hands.
5 - 6	Release hands, turn to own R with 4 running steps.
7 - 8	Face opp cpl and jump as in Fig I, meas 7-8 without turning.
B2	III.
1 - 4	Ptrs join inside hands facing other cpl. Two step-hops fwd twd other cpl; two step-hops bwd.
5 - 6	Release hands, with four running steps pass through to new cpl. Pass R shoulders.
7 - 8	Jumps as in Fig I, meas 7-8, without turning.
Repeat entire dance.	

Presented by: Huig Hofman

BREMSTAMPERS--PILER LAN  
(France)

Record: Folkraft 337-003B

Formation: M in an open circle, R heel placed diagonally fwd. Hands joined at shoulder height. The dancers move either in a straight line or CW in a large circle.

<u>Measures</u>	<u>Pattern</u>
1	Cross and step R ft in front of L.
2	Step L to L.
3	Cross and step R ft in front of L.
4	Jump, bringing ft together.
5	Hop on L ft, extending R leg swd.
6	Leap R bringing L ft against R shin with knee pointed swd.
7	Leap L bringing R ft against L calf.
8	Place R heel diag fwd to repeat the dance.

Presented by: Huig Hofman

TANT' HESSIE (SE WITPERD)--AUNT ESTHER'S WHITE HORSE  
(South Africa)

Record: Folkraft 337-006B

Formation: Double circle of cpls, ptrs facing. M on inner circle.

<u>Measures</u>	<u>Pattern</u>
A1	I.
1 - 2	Four walking steps fwd and nod. Form one circle, ptrs R shoulders adjacent and nod to ptr.
3 - 4	Four walking steps back to place.
5 - 8	Repeat meas 1-4 with L shoulders adjacent.
B	II.
1 - 4	Do-si-do with your ptr--back to back with your ptr passing R shoulders.
5 - 8	Repeat meas 1-4 (Fig II) passing L shoulders.
A2	III. <u>Swing Your Partner</u>
1 - 8	Use shoulder-waist pos and swing slowly CW with a buzz step (tikiedraai), ending in a double circle facing ptr.

Repeat entire dance with a new ptr on the L.

Presented by: Huig Hofman

# MIE SMET

(Flemish)

Record: Folkraft 337-004Bb

Formation: Single circle of cpls facing ctr, hands joined with arms down.

<u>Measures</u>	<u>Pattern</u>
A	I.
1 - 8	Circle L with walking steps, forearms swinging rhythmically up and down.
B	II.
1	Form double circle, ptrs facing, M inside, both hands joined. Hop on L and slide R fwd, thrusting R arm fwd and L elbow bwd.
2	Replace and jump onto R, sliding L fwd, and reversing arm action.
3 - 4	Repeat action of meas 1-2 (Fig II) with 4 jumps. Two jumps to each meas.
5 - 8	Repeat action of meas 1-4 (Fig II). Repeat entire dance, ending with circle L.

Presented by: Huig Hofman

# DAAR LIEP EEM OUDE VROUW

(Flemish)

Record: Folkraft 337-004B

Formation: Double circle of cpls, ptrs facing. W on the inner circle. Hands on hips.

<u>Measures</u>	<u>Pattern</u>
A1	I.
1 - 2	W turn to the L and run 8 steps CCW, meeting the fourth M.
3 - 4	Facing new ptr, M and W do 4 step-swings to L and R.
A2	
1 - 4	Repeat meas 1-4.
B	
1 - 2	Join both hands and change places with 8 running steps moving CW.
3 - 4	Facing ptr do 4 step-swings to L and R.
	II.
	M now on the inner circle, repeat all of Fig I.
	Dance is alternately repeated by the M and W.

Presented by: Huig Hofman

DE KOLOM  
(Flemish)

Record: Folkraft 337-004A

Formation: Columns of cpls facing alternately up and down the sets.

Measures      Pattern

A1	I.
1 - 2	Clap your own hands 3 times.
3 - 4	M crossing arms over chest and W with hands on hips, stamp 3 times starting with R.
5 - 8	R hand star with cpl you face, in 8 walking steps.
A2	
1 - 2	Clap 3 times.
3 - 4	Stamp 3 times.
5 - 8	L hand star with the cpl you face.
B1-B2	II.
	Ladies chain.
B3-B4	III.
	Take ptr in open pos with W L hand on M shoulder and M R arm around W waist. With skipping steps make one CCW circle around opp cpl and continue a half circle more to face new cpl. Cpls are still facing same direction as when dance began.

Repeat entire dance with new cpl.

Presented by: Huig Hofman

## HANSKE VAN LEUVEN

(Flemish)

Record: Folkraft 337-003Bb

Formation: Column of "threes" (one M between two W). Two lines facing each other (as many lines as desired). Hands joined in the lines (shoulder height). Progressive dance. Trio #1 faces down set, Trio #2 faces up set.

<u>Measures</u>	<u>Pattern</u>
A1	I. <u>Balance and Circles</u>
1 - 2	Two step-hops on the spot.
3 - 4	M to the R facing R hand W and opp W of other line. Join hands to form circles of three.
5 - 8	The circle with M 1 moves around CW (L), meanwhile the circle with M 2 moves around CCW (R), using gallop steps.
A2	
1 - 2	M change places, turning to the R on four walking steps. Join hands to form new circles.
3 - 6	Circle with M 1 moves CCW (R), while circle with M 2 moves CW (L) (gallop steps). End in own place in lines.
7 - 8	Join hands in lines. Two step-hops on the spot.
B	II. <u>Turn Round and Arches</u>
1 - 4	Opp W two-hand swing once around CW with Buzz steps, while two M do the same with R elbows.
5 - 6	Join hands in lines. Two step-hops on the spot.
7 - 8	Lines 2, raising arms to form arches move fwd 4 walking steps. M 1 with R hand W under one arch, while L hand W passes alone under the other arch.

Repeat the dance starting opposite to a new line.

Presented by: Huig Hofman

# ROBERTSON'S RANT (Scotland)

- Source:** Robertsons Rant is a rather modern strathspey in square formation.
- Record:** Parlophone 45-R 4307
- Formation:** 4 cpls in a square. Cpl #1 has back to music; other cpls are numbered CW around the square.
- Steps:** Strathspey Step: Step fwd on ball of R ft, keeping ft close to floor (ct 1); closing step L ft up to and behind R, L instep close to R heel (ct 2); step fwd on R bending R knee slightly and keeping ft close to floor (ct 3); hop on R bringing L ft through close to floor, knee turned out and toe pointed down (ct 4). The motion of the strathspey is down and up in feeling rather than level. Begin next step L moving fwd. Always start each pattern R.
- Styling:** Strathspey Setting Step: Step R to R, knee and toe turned out (ct 1); close L behind R, L instep close to R heel (ct 2); step R to R (ct 3); hop on R bringing L ft up behind R ankle, L knee turned out and toe pointed down (ct 4). Begin next step swd L.
- Highland Schottische Step (2 meas): Hop on L and point R toe to R side (ct 1); hop on L and bending R knee, bring R ft behind L calf, R knee turned out and toe pointing down (ct 2). Do same for cts 3 and 4, but on ct 4 put R ft in front of L leg.
- Dance 1 Strathspey Setting step R (meas 2). Begin next step hopping on R, pointing L to L side and dancing 1 Strathspey Setting step L.

## Measures (4/4)      Pattern

- Chord**      Introduction:  
M bow from waist to ptr, hands held at sides. W curtsy to ptr by taking small step R to R, placing L instep close to R heel and bending knees slightly, keeping back straight.
- 1 - 4      I. Circle  
All 4 cpls join hands at shoulder height and circle CW with 4 Strathspey steps.
- 5 - 8      Reverse and circle CCW with 4 Strathspey steps.
- 1 - 2      II. W Star  
W form R hand star in ctr with W #1 joining hands with W #3 on top and W #2 and W #4 joining hands underneath, arms well-extended. In this formation W dance 2 Strathspey steps across to opp M.

## ROBERTSON'S RANT (CONT.)

<u>Measures</u>	<u>Pattern</u>
-----------------	----------------

- |       |  |
|-------|--|
| 3 - 4 | W turn opp M with L hands, dancing 2 Strathspey steps.                                 |
| 5 - 6 | W form R hand star in ctr as before and dance 2 Strathspey steps back to ptr.          |
| 7 - 8 | Ptrs turn with L hands joined, dancing 2 Strathspey steps and finishing with W on M R. |

III. Reel of Four--Head Cpls

- |       |  |
|-------|--|
| 1 - 8 | Cpls #1 and #3 dance a reel of four with 8 Strathspey steps. W start passing L shoulders in the ctr and then R shoulders with opp M, turn 1/2 CW and pass R shoulders with ptr, pass L shoulders again in the ctr with opp W and then veer to the L to pass R shoulders with opp M and turn 1/2 CW to finish in original pos. M stand in place for first 2 meas and then dance in twd ctr on 3rd meas passing R shoulders with opp W and L shoulders in ctr with opp M, veer to the L to pass R shoulders with ptr, turn 1/2 CW and pass R shoulders with opp W, L shoulders again in ctr with opp M, returning to original pos. |
|-------|--|

IV. Set and Turn Corners

- |       |   |
|-------|---|
| 1 - 4 | Face corner and set with Highland Schottische step R and L, W hands are held loosely at sides. M raises L arm at side slightly above head level and R hand on hip when dancing Highland Schottische step R. When dancing that step L, M hands are reversed. |
| 5 - 8 | Join both hands with corner and turn twice CW with 4 Strathspey steps.  |

V. Reel of Four--Side Cpls

- |       |  |
|-------|--|
| 1 - 8 | Cpls #2 and #4 repeat action of Fig III. |
|-------|--|

VI. Set and Turn Corners

- |       |                          |
|-------|--------------------------|
| 1 - 8 | Repeat action of Fig IV. |
|-------|--------------------------|

VII. W Circle, Set and Turn Ptr

- |       |  |
|-------|--|
| 1 - 4 | W join hands in ctr at shoulder height and circle CW once around with 4 Strathspey steps. On last Strathspey step release hands and turn CCW to finish facing ptr with backs to ctr of circle. |
| 5 - 6 | Set to ptr with Strathspey Setting step R and L, hands at sides.   |
| 7 - 8 | Join both hands with ptr and turn once CW with 2 Strathspey steps.   |

VIII. M Circle, Set and Turn Ptr

- |       |                             |
|-------|-----------------------------|
| 1 - 8 | M repeat action of Fig VII. |
|-------|-----------------------------|

## ROBERTSON'S RANT (CONT.)

<u>Measures</u>	<u>Pattern</u>
	<u>IX. Grand Chain</u>
1 - 8	All face ptr and dance Grand right and left once around with 8 Strathspey steps, passing ptr on opp side and continuing on to finish in original place. Pass one person for each Strathspey step.
	<u>X. Promenade</u>
1 - 8	Take Varsouvienne pos (with shaking hand-hold so that W L hand is on bottom and W R hand on outside) and promenade once CCW around the square with 8 Strathspey steps.
Chord	M bow, W curtsy to ptr as in Introduction.

Presented by: C. Stewart Smith

# SHIP O' GRACE (Scotland)

Source: This dance is a modern strathspey, only about 10 years old.

Record: Fontana 15

Formation: 4 Cpls in longways formation. Line of M facing a line of W with ptrs facing. M L shoulder twd music or head of line. Cpls are numbered from 1 to 4 with cpl #1 at head of line.

Steps: Strathspey Step: Step fwd on ball of R ft, keeping ft close to floor (ct 1); bring L ft up to and behind R, L instep close to R heel (ct 2); step fwd on R, bending R knee slightly and keeping ft close to floor (ct 3); hop on R bringing L ft through close to floor, knee turned out and toe pointed down (ct 4).

Styling: The motion of the strathspey is down and up in feeling rather than level. Begin next step L moving fwd. Always start R unless otherwise stated.

Strathspey Setting Step: Similar to Strathspey Step but done to side. Step R to R, knee and toe turned out (ct 1); close L behind R, L instep close to R heel (ct 2); step R to R (ct 3); hop on R bringing L ft up behind R ankle, L knee turned out and toe pointed down (ct 4). Begin next step swd L.

Styling: The body is kept facing fwd and erect but not stiff. Chest high, arms held loosely at sides with thumbs fwd. (W may hold skirt in front with thumb and first 2 fingers). All dancing is done on toes with knees well-turned out. Ptrs dance with each other, communicating by means of tension in arms and by looking at one another. When inactive, stand in place with heels together and toes apart (first pos). Strathspey Steps are used throughout the dance unless otherwise stated.

## Measures      Pattern

Chord      Introduction: M bow from waist, hands held at sides. W curtsy by taking small step R to R, placing L instep close to R heel and bending knees slightly, keeping back straight.

1 - 8      I. Down the Middle and Cast Up  
Cpl #1 with R hands joined at chest level lead down the middle of the dance and cast off--M turning 1/2 CW and going around M #4 and up the outside behind the M line, while W turns 1/2 CCW and goes around W #4 and up the outside behind W line. Finish in original places.

9 - 16      II. Grand Chain  
Cpls #1 and #4 face ptrs. M #2 faces M #3, while W #2 faces

## SHIP O' GRACE (CONT.)

Measures      Pattern

W #3 (Fig I). All 4 cpls dance a Grand Right and Left with the arms well-extended, passing one person for each meas of music. Finish in original places facing ptrs.

III. Set and Hands Across

- 17 - 18 All M join hands shoulder high on the side in a line. All W join hands in a line. Dance Strathspey Setting Step R and L.
- 19 - 20 Cpl #1 dancing with cpl #2 and cpl #3 with cpl #4 (Fig II), give R hands across (W #1 hand joined with M #2 on top and W #2 with M #1 underneath; W #3 with M #4 on top and W #4 with M #3 underneath.) Dance half way around to finish on opp side.
- 21 - 22 All W again join hands in a line on M side, while M join hands in a line on W side. Dance Strathspey Setting Step R and L.
- 23 - 24 Repeat action of Fig III, meas 19-20, giving L hands across and returning to original places.

IV. Arch

- 25 - 26 Cpl #1 faces down the dance and makes an arch by joining nearest hands with ptr. Cpl #1 moves slowly down the dance with 2 Strathspey Steps. At the same time cpl #2 dances into the middle, joins R hands with ptr at chest level, and dances under the arch formed by cpl #1, finishing in cpl #1 original pos.
- 27 - 30 Cpl #1 continues down the dance while cpl #3 and then cpl #4 repeat the action of Fig IV, meas 25-26. Cpl #3 finishes in cpl #2 original pos and cpl #4 in cpl #3 original pos.
- 31 - 32 Cpl #1 and cpl #4 turn ptrs with L hand around.

V. Up the Middle and Cast Down

- 33 - 40 Cpl #1 leads up the middle with L hands still joined as cpl #4 cast off below cpl #1 (M turning CCW, W CW) to join R hands follow cpl #1 up the dance. At the top cpl #1 cast off with cpl #4 following (M turning CCW, W CW) down the outside of the dance to the bottom where cpl #1 finishes in 4th place and cpl #4 in 3rd place.

The entire dance is repeated 3 more times until all cpls finish in original places.

- Chord M bow, W curtsy as in Introduction.

MEANING OF THE FIGURES

- 1 - 8 The lifeboat is launched.
- 9 - 16 Rescue equipment.
- 17 - 24 The wheel

## SHIP O' GRACE (CONT.)

<u>Measures</u>	<u>Pattern</u>
25 - 30	Over the waves to the boat in distress.
31 - 32	The knot between the 2 boats is tied.
33 - 40	Back to safety towing the rescued boat.

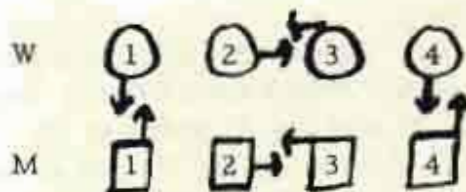


Fig I

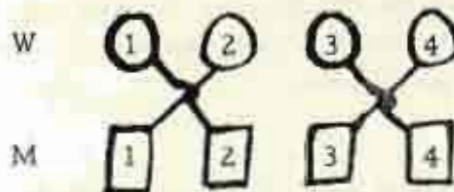


Fig II

Presented by: C. Stewart Smith

JUST AS I WAS IN THE MORNING  
OR  
THE DEUKS DANG OU'RE MY DADDIE  
(Scotland)

- Source: This is a reel in jig time.
- Record: "Just as I Was in the Morning" Paxton EPD 006  
"Just as I Was in the Morning" Parlophone 45R4613
- Formation: 4 Cpls ptrs facing each other in longways formation.  
M have L shoulder twd head of hall. M hands (either or both) when free are at sides. W hands (either or both) when free may hold her skirt lightly in front with 3 fingers (thumb, forefinger and middle finger.)
- Steps: Skip Change of Step: Hop on L, lifting R leg fwd with toe pointing down, knee turned out (ct 6 of preceding meas); step fwd R (ct 1); bring L ft up to and behind R, L instep close to R heel (ct 3), step fwd on R (ct 4). Repeat of step starts with hop on R (ct 6).
- Styling: 1. Stand astraigh with chest and head high.  
2. Throughout dance M leads W in a polite and courteous manner, acknowledging her as a favorite ptr.
- | <u>Measures</u> | <u>Pattern</u>  |
|-----------------|---|
| Chord           | <u>Introduction</u> : M bow from waist, hands held at sides.<br>W curtsy by taking small step R to R, placing L instep close to R heel and bending knees slightly, keeping back straight.   |
| 1 - 8           | <u>I. Cast Off</u><br>Cpl #1 cast off, W turn R, M turn L, down outside of the dance, around cpl #2 into ctr, giving ptr R hand in passing on meas 3, up the outside of the dance, crossing at top, giving ptr L hand on meas 7 in passing, and back to place, 8 skip change of step. |
| 9 - 16          | Cpl #2 cast off, W turn L, M turn R, dancing <u>up</u> the outside of the dance, crossing at the top giving ptr R hand on meas 11 in passing, dance down the outside around cpl #1 into ctr giving ptr L hand on meas 7 in passing and return to place, 8 skip change of step.        |
|                 | <u>II. Cpl #1 in 2nd Place on Opp Side</u>  |
| 1               | W #1 lead to R to meet ptr who dances in to meet her, 1 skip change of step.  |
| 2               | M #1 leads ptr, R hand joined, behind M #2, 1 skip change of step.  |
| 3 - 4           | M #2 moves to M #1 pos while M #1 leaves W #1 in M #2 pos, 2 skip change of step.   |

JUST AS I WAS IN THE MORNING (CONT.)  
OR--THE DEUKS DANG OU'RE MY DADDIE

<u>Measures</u>	<u>Pattern</u>
5 - 6	M #1 dances 2 skip change of step across to W #1 place.
7 - 8	M #1 turns W #2 with 2 skip change of step, R hands joined, to finish in W #2 pos with W #2 on his R, R hands joined.
	<u>III. M #1 Dances With W #2</u>
1 - 4	With R hands still joined, M #1 leads W #2 between M #2 and W #1, each dances around ptr and across to W side, 4 skip change of step.
5 - 8	M #1 and W #2 turn, R hands joined, with 4 skip change of step, ending with M #1 in W #2 pos.
	<u>IV. Cpl #1 in 2nd Place on Own Side</u>
1 - 4	Cpl #1 dance into the middle. W #1 passes in front of ptr, dances to top of dance around and behind W #2 to W #2 original place with 4 skip change of step while M #1 passes in back of ptr, dances to top of dance, around and behind M #2 to M #2 original place with 4 skip change of step.
5 - 8	Cpl #1 turn, R hands joined, to place with 4 skip change of step. (Cpl #2 is now at top of dance.)
1 - 40	Repeat dance with cpl #1 dancing with cpl #3.
1 - 40	Repeat dance with all cpls active, cpl #2 with cpl #3, cpl #1 with cpl #4.
	Keep repeating as above until all cpls are back in original pos.
Chord	M bow, W curtsy as in Introduction.

Presented by: C. Stewart Smith

# JENNY'S BAWBEE

(Scotland)

Source:

Record: MGI 203 "Step We Gally"

Formation: 4 Cpls. ptrs, facing each other in longways formation. M have L shoulder twd head of hall. M hands (either or both) when free are at sides. W hands (either or both) when free may hold her skirt lightly in front with 3 fingers (thumb, forefinger and middle finger.)

Steps: Strathspey Step: Step fwd on ball of R ft, keeping ft close to floor (ct 1); bring L ft up to and behind R, L instep close to R heel (ct 2); step fwd on R, bending R knee slightly and keeping ft close to floor (ct 3); hop on R bringing L ft through close to floor, knee turned out and toe pointed down (ct 4). The motion of the strathspey is down and up in feeling rather than level. Begin next step L moving fwd. Always start R unless otherwise stated.  
Strathspey Setting Step: Similar to Strathspey Step but done to side. Step R to R, knee and toe turned out (ct 1); close L behind R, L instep close to R heel (ct 2); step R to R (ct 3); hop on R bringing L ft up behind R ankle, L knee turned out and toe pointed down (ct 4). Begin next step swd L.

Styling: 1. Stand straight with chest and head high.  
2. Throughout dance M leads W in a polite and courteous manner, acknowledging her as a favorite ptr.

Measures      Pattern

Chord      Introduction: M bow from waist, hands held at sides.  
W curtsy by taking small step R to R, placing L instep close to R heel and bending knees slightly, keeping back straight.

## I. Set With Right And Left

1 - 2      M #1 and M #2 join inside hands; W #1 and W #2 join inside hands; dance Strathspey Setting Step R and L.  
3 - 4      Cpls #1 and #2 cross over, giving R hand to ptr and L hand to opp (M to M, W to W) to change places with 2 Strathspey Steps.  
5 - 8      Repeat action of meas 1-4 returning to place.

## II. Lead Down the Middle and Up

1 - 4      Beg R, cpl #1 dance 4 Strathspey Steps twd bottom of dance with R hands joined.  
5 - 8      With R hands still joined cpl #1 turn individually twd ptr

## JENNY'S BAWBEE (CONT.)

Measures      Pattern

(M 1/2 CCW, W 1/2 CW) and dance 4 Strathspey Steps up the dance. On meas 8 cpl #1 join L hands under R, while cpl #2 dance 1 Strathspey Step beginning L twd ptr behind cpl #1, joining R hands over L.

## III. Allemande

- 1 Cpls #1 and 2 raise hands to Varsouvienne pos (M hands not on bottom, but hands raised from normal shaking hand hold so that W L hand on bottom and W R hand on outside) and dance 1 small Strathspey Step R diag fwd R.
- 2 Moving twd M side, M #1 wheels around bringing his ptr beside him to face M side with 1 Strathspey Step; cpl #2 follows up closely behind.
- 3 Cpl #1 dances 1 Strathspey Step across the dance (cts 1, 2, 3) and turning to face bottom of of dance (ct 4); cpl #2 turns and follows across closely behind.
- 4 Cpl #1 takes 1 long Strathspey Step down the dance; cpl #2 crosses and turns closely behind.
- 5 Both cpls wheel around into a line facing W side and dance into the middle with 1 Strathspey Step.
- 6 Both cpls dance into middle, and M turns W 1/2 CCW under his R arm to face him with 1 Strathspey Step.
- 7 - 8 Both dance 2 Strathspey steps bwd to place. (Cpl #2 is now at top of dance.)
- 1 - 32 Repeat entire dance with cpls #1 & 3 active.
- 1 - 32 Repeat entire dance with all cpls active, #2 with #3 and #1 with #4.  
Continue repeating as above until all cpls are back in original pos.

Chord      M bow, W curtsy as in Introduction.

Presented by: C. Stewart Smith

## THE HIGHLAND FLING (Scotland)

- Source:** The Highland Fling is a solo dance consisting of 6 or 8 steps danced in place without travel. The first figure is always "round-the-leg." The last figure is also always a "round-the-leg" variation. The other figures may be varied to suit the dancer.
- Record:** Dominion 55
- Formation:** Solo dance done anywhere on the floor.
- Steps:** Disassemble: A movement of elevation begun with the wt distributed equally on the balls of both ft and finished by landing on the ball of one ft.  
Hop\*, leap\*
- Styling:** The fling is danced on the balls of the ft. The toes and knees should be well turned out throughout the dance with the body held erect. When the hand is raised to the side slightly above head level, it is always on the side opp to the working ft. The fingers are lightly grouped, the thumb being in contact with the first joint of the middle finger. The head faces the front with the eyes level except when an arm is raised, and then the head is turned from the raised arm, diag R or L, with the chin slightly raised.  
\*Described in Volumes of Folk Dances from Near and Far, published by the Folk Dance Federation of California, Inc. The leap used here is defined differently from the leap as ordinarily used in Scottish dancing.

<u>Measures</u>	<u>Pattern</u>
	<u>Introduction</u>
1 - 2	Stand erect with ft flat on the floor, heels together and toes apart (first pos), and with hands on hips, backs of hands to the front, knuckles facing the body with wrists straight and elbows pointing directly to the side.
3 - 4	Bow from the waist.
	<u>1. Round-the-leg</u>
1	Raise L arm to side slightly above head level, palm turned twd the face with arm and wrist slightly curved. R hand remains on hip. Disassemble landing on L ft with R ft pointing on the floor directly to R side, R ft being in line with L heel (ct 1). Hop L raising R ft behind L calf with R toe pointing down and R knee turned out (ct 2). Hop L moving R ft in front of L calf (ct 3). Repeat action of ct 2 (ct 4).
2	Change arm pos to L hand on hip and R arm raised to side.

## THE HIGHLAND FLING (CONT.)

<u>Measures</u>	<u>Pattern</u>
	Leap onto R and repeat action of meas 1, hopping R and raising L ft.
3	Leap onto L and repeat action of meas 1 exactly.
4	Place both hands on hips. Leap onto R and repeat action of meas 2, making one complete turn CW.
5 - 8	Repeat action of meas 1-4, starting with hop on R, reversing footwork and arm pos throughout, and turning once CCW during meas 8.
<u>II. Toe-and-Heel</u>	
1	Hopping on L, repeat action of Fig I, meas 1.
2	Place both hands on hips. Leap onto R and point L toe beside R toe (ct 1). Hop R and place L heel beside R toe (ct 2). Leap onto L and point R toe beside L toe (ct 3). Hop L and place R heel beside L toe (ct 4).
3	Repeat action of Fig II, meas 2.
4	Repeat action of Fig I, meas 4.
5 - 8	Repeat action of Fig II, meas 1-4, starting with hop on R, reversing footwork and arm pos throughout and turning once CCW during meas 8.
<u>III. Rock</u>	
1	Hopping on L, repeat action of Fig I, meas 1, cts 1,2. Hop L and point R ft beside L toe (ct 3). Hop L extending R ft diag fwd R (ct 4).
2	Raise both hands and dance rocking step as follows: Leap onto R, pointing L toe close behind R heel (ct 1). Leap onto L, pointing R toe close beside L toe (ct 2). Repeat rock again (cts 3,4).
3 - 4	Leap onto R and repeat action of Fig III, meas 1-2, reversing footwork and arm pos.
5 - 8	Leap onto L and repeat action of Fig III, meas 1-4.
<u>IV. Cross-Over</u>	
1	Leap onto L and repeat action of Fig I, meas 1.
2	Hopping on L, repeat action of Fig I, meas 1, cts 1,2. Moving R ft around in front of L calf and down, leap onto R, raising L ft behind R calf. Change arm pos to L hand on hip and R hand raised (ct 3). Hop R and point L toe close beside R toe (ct 4).
3 - 4	Hop R and repeat action of Fig IV, meas 1-2, reversing footwork and arm pos.
5 - 8	Hop L and repeat action of Fig IV, meas 1-4.

## THE HIGHLAND FLING (CONT.)

<u>Measures</u>	<u>Pattern</u>
	<u>V. Shake and Turn</u>
1	Repeat action of Fig III, meas 1. (As R ft is extended, it may be shaken.)
2	Repeat action of Fig I, meas 4.
3 - 4	Hop R and repeat action of Fig V, meas 1-2, reversing footwork and arm pos.
5 - 8	Repeat action of Fig V, meas 1-4.

	<u>VI. Round-the-Leg Variation</u>
1 - 3	Hop L and repeat action of Fig I, meas 1, three times.
4	Repeat action of Fig I, meas 4.
5 - 6	Repeat action of Fig I, meas 5, two times.
7 - 8	Repeat action of Fig I, meas 8, two times.

With both hands still on hips take a small step R to R and close L to R with ft flat on the floor, heels together and toes apart (first pos) and bow from the waist.

Presented by: C. Stewart Smith

EL CABALLERO  
(Early California)

Source: Steps collected from Sra. Manuela Perez de Churcher from her memory of old-time dances. An early California vals.

Record: "Cielito Lindo" Imperial 1085  
3/4 tempo; however, it is very fast giving a feeling of 3/8 tempo.

Steps: Vals: a quick bouncing two-step waltz. Tiny leap fwd on R, close L to R, step fwd R, repeat starting L. Start on R ft unless otherwise indicated.

Formation: Ptrs side by side in a double circle facing CCW (LOD)  
W at M R, arms held fwd with palms turned in, holding castanets or snapping fingers.

Measures      Pattern

Introduction

No musical introduction. Castanets are indicated by meas in ( ).

I.

1 - 8      Ptrs side by side travel LOD with 8 vals.  
9 - 16      Turn in twd ptr to face opp direction and travel RLOD 8 vals.  
(1-16)      Both - left - roll, repeated.

II.

1 - 8      W travels CW around ptr and back to place with 8 vals--she may turn herself around CW while traveling. M dances in place.  
9 - 16      M travels CCW around ptr and back to place with 8 vals--he may turn himself around CCW while traveling. W dances in place.  
(1-16)      Both - left - roll, repeated.

III.

Ptrs now facing 2 or 3 ft apart, M back to ctr.  
1 - 2      One vals fwd twd ptr, one vals bwd, away from ptr.  
3 - 4      Two vals turning around to own R (CCW) and advancing 1/4 CCW around ptr into a single circle W facing RLOD and M LOD.  
5 - 8      Repeat meas 1-4 advancing 1/4 CCW around ptr into a double circle with W back to ctr.  
(1 - 8)      Both - left - roll, repeated.  
9      R arm curved fwd, looking at ptr over R arm, L arm over head. Step fwd on R to place R shoulders adjacent. Stamp L heel beside R, step L beside R.  
10 - 14      Repeat meas 9 five times turning 1/2 CW with ptr keeping R shoulders adjacent throughout.  
(9 - 14)      Both - left - roll, repeated.  
15      Step bwd on R into original pos, hold 2 cts.  
(15)      Both - hold 2 cts.

## EL CABALLERO (CONT.)

<u>Measures</u>	<u>Pattern</u>
16 (16)	Two stamps in place L, R, hold 1 ct. Crash - both - hold.
	IV.
1 - 8	Repeat the action of Fig III, meas 1-8 starting on L turning oneself CW and traveling 1/2 CW into ptrs pos.
9 - 16	Repeat the action of Fig III, meas 9-16 starting on L and turning CCW with ptr (L shoulders adjacent and R arm over head). Finish in original pos.
(1 - 16)	Repeat castanets as in Fig III.
	V.
	Facing ptr, M back to ctr, arms easily out to sides.
1 (1)	Step fwd on R and swing L leg fwd turning 1/4 CW. Both - left - roll
2	Bring L arm over head, step down on L and draw R to it.
3 - 4	Repeat meas 2 twice, passing back to back into ptrs place and looking at ptr over R shoulder.
(2 - 4)	Both - hold - hold - repeated.
5 - 7	Start L, turn around to L with one vals to face ptr, two vals in place R, L.
(5 - 7)	Both - left - roll, repeated.
8	Stamp R beside L and hold 2 cts (no wt on R).
(8)	Both - hold - hold.
9 - 16	Repeat meas 1-8 (Fig V) steps and castanets returning to original pos.
	VI.
	Facing ptr, M back to ctr, both arms over head.
1	One vals fwd to meet ptr face to face.
2	One vals turning 1/2 around to own L and swinging R arm down and up again, looking over L shoulder at ptr (ptrs are now close together and face to face, W back to ctr.)
3 - 4	Two vals bwd into ptrs place.
(1 - 4)	Both - left - roll, repeated.
5	Step on R in place and point L toe fwd and down (ankle turned up) and hold 1 ct.
6	Step on L in place and point R toe, etc.
7 - 8	Repeat meas 5 - 6.
(5 - 8)	Both - hold - hold, repeated.
9 - 16	Repeat meas 1-8 (Fig VI) steps and castanets returning to original pos.
	Repeat entire dance.

## EL CABALLERO (CONT.)

<u>Measures</u>	<u>Pattern</u>
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1 meas	<p><u>Finale</u>: Step fwd twd ptr on R turning slightly to the L and placing R shoulders back to back, stamp L beside R looking at ptr over lowered R arm, L arm is curved over head. (crash on step fwd, both on stamp)</p>
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Sounds of castanets:

Right or Tic: Holding the R hand relaxed, palm at R angle to the floor, throw the R hand bwd from the wrist, at the same time closing the fingers. This brings the shells together with a single sound (tic) between the finger tips and the heel of the hand (not necessary to use all fingers.)

Left or Toc: Same action as above done with L hand.

Tic-Toc: Same action as above alternating the hands and done on one beat of the music.

Both: Same action using both hands simultaneously.

Roll: Holding the R hand still, strike the shell with the tip of the little finger to make a sound and immediately release it, then strike with the third finger and release, then the second finger and release, then the first finger and hold it against the shell to prevent further sound from the R while striking the L with a toc. The roll has five distinct sounds done to one beat of music so the motion of the R hand fingers must be very quick and the L hand sound follow at the same tempo.

Presented by: Grace Nicholes

## SYRTO, TURNING (Greece)

Syrto, Turning is a Greek line dance. This dance has a great deal more twisting motion than ordinary syrto and can be thought of as swinging the shoulders from side to side. This syrto takes 8 meas of music to complete a dance phrase instead of 4 meas as the more usual syrto takes. This is one of the few perfectly natural dances that I am familiar with. The costume originally worn by the women who did this dance included large polished silver ornaments on their wide belts. The twisting, as the dance was being done, reflected the sun much in the same way that revolving chandeliers in ballrooms reflect light. Turns are an outgrowth of the twisting and although they are not a basic part of the dance, they do make a lovely variation and should be executed only at the leader's indication.

Record: "Picnic in Greece" OL 24-13. Use Nesiotiko Syrto slowed.

Music: Specific music for this dance is unavailable as it dropped from existence long before records were invented and only recently has been discovered through research by Ted Petridis. However, any nice melodic free flowing syrto works nicely. Rhythm is most easily counted 1, 2, & (S, Q, Q).

Formation: Open circle. Hands at shoulder level.

<u>Measures</u>	<u>Pattern</u>
(2/4)	
1	<p>L</p> <p>Step R to R (let body swing L) (ct 1), cross L behind R (body still swinging L) (ct 2), step R to R (body now swinging to R) (ct &amp;).</p>
2	<p>Cross L in front of R (body still to R) (ct 1), step R to R (body swinging back to L) (ct 2), cross L behind R (body still to L) (ct &amp;).</p> <p><u>Note:</u> To this point the dance is merely a grapevine in a slow, quick, quick rhythm.</p>
3	<p>(R cross-over). Step R to R (body swinging to R) (ct 1), Cross L in front of R (leave R hovering over last pos) (ct 2), step R into last pos (ct &amp;).</p>
4	<p>(L cross-over). Step L to L (body swing to L) (ct 1), cross R in front of L (leave L hovering over last pos) (ct 2), step L into last pos (ct &amp;).</p> <p><u>Note:</u> To this point the dance is the usual syrto with the exception of an extra twist on meas 2. From here through meas 8 the steps are reversed exactly although the dance continues to move to the R.</p>
5	<p>Step R to R (body twisting to R) (ct 1), cross L in front of R (body still to R) (ct 2), step R to R (body twisting to L) (ct &amp;).</p>

## SYRTO, TURNING (CONT.)

<u>Measures</u>	<u>Pattern</u>
6	Cross L behind R (body still to L) (ct 1), step R to R (body twisting to R) (ct 2), cross L in front of R (body still to R) (ct &).
7	(R cross-over). Step R to R (body twisting to L) (ct 1), cross L behind R (leave R hovering over last pos) (ct 2), step R into last pos (ct &).
8	(L cross-over). Step L to L (body twisting to R) (ct 1), cross R behind L (leave L hovering over last pos) (ct 2), step L into last pos (ct &).
	Repeat phrase I to end of music.

Variation: On meas 2 and 6, ct 1, the L ft is moving into a pos in front and in back of the R ft, respectively. Let the L ft initiate a double turn in the direction to which it is moving, like this:

(Insert this in place of original meas 2)

2	Step L in front of R (drop hand hold and begin turning CW (ct 1), step R completing turn (you are now facing ctr of circle) (ct 2), step L in front of R beg second turn (ct &)
3	Step R completing turn. This step is also the first step of the R cross-over.

Finish meas 4 and 5 as in original step resuming hand hold on meas 4.

(Insert this in place of original meas 6)

6	Step L behind R (drop hand hold and begin turning CCW) (ct 1), step R completing turn (ct 2), step L behind R starting second turn (ct &).
7	Step R to R completing turn, which is also the first step of the R cross-over.

Finish meas 7 and 8 as usual, resuming hand hold on meas 8.

Presented by: Sonny Newman

# KASSIOTIKO SOUSTA (Greece)

Record: Columbia 7214 "Aegean Echoes" Nina L-66

Formation: Open circle, moving fwd and back, basketweave hold.  
Slow (cts 1, &), Quick (ct 2), Quick (ct &)

Measures  
(2/4)

Pattern

1.

- 1 Step fwd on R (cts 1, &), slight hop on R (ct 2), step fwd on L (ct &).
- 2 Step fwd on R (cts 1, &), step fwd on L (ct 2), step fwd on R (ct &).
- 3 Step fwd on L, hold for 3/4 of a ct. Close R to L heel 1/4 of a ct. Step rather heavily fwd on L (cts 2, &).  
To complete this dance sequence do meas 1-3 with same footwork but moving back instead of fwd.  
Continue to repeat as often as the music allows.

Presented by: Sonny Newman

# EPIRIOTIKO TSAMIKO (Greece)

Record: Aris HLP 1007

Formation: Line with hands joined at shoulder level.

Styling: A gliding movement along the floor in a curving line. 8 meas musical phrase, dance phrase takes 2 musical phrases.

Measures  
(3/4)

Pattern

Moving to Right

- 1 Step R to R (ct 1), close L to R (ct &), step R to R (ct 2)  
cross L over R with a lift of body (ct 3).
- 2 - 6 Repeat the action of meas 1 five times.

In Place Facing Center

- 7 Step R (ct 1), touch L in front of R (ct 2), lift L slightly  
extended twd ctr (ct 3).
- 8 Step L (ct 1), touch R (ct 2), lift R (ct 3).
- 9 Repeat the action of meas 7.

Moving to Left

- 10 Step L to L (ct 1), close R to L (ct &), step L to L (ct 2),  
cross R behind L (ct 3).
- 11 - 13 Repeat the action of meas 10 three more times.

Facing Center

- 14 Step L (ct 1), touch R in front of L (ct 2), lift R (ct 3), step R  
(ct 1), touch L (ct 2), lift L (ct 3).
- 16 Repeat the action of meas 14.  
Repeat to end of music.

Presented by: Sonny Newman

# EPIRIOTIKO KALAMATIANO (Greece)

Record: Vic 26-8279

Formation: Line holding hands at shoulder height. Men's dance.  
Counted: Slow (3/8), Quick (2/8), Quick (2/8)

Measures  
(7/8)      Pattern

- 1      L  
Step R to R (S), describe a large arc on floor with L from its original pos to pos in front and to L side of R with toe touching floor, heel up (Q, Q).
- 2      Step L ft to R crossing in front of R (S), describe an arc with R from original pos to pos at R side of L. Toe on floor, heel up (Q, Q).
- 3      Step R to R (S), raise L leg high in front and slightly crossing R (thigh parallel to floor, calf hanging freely from knee) (Q, Q).
- 4      Step L to L (S), raise R leg across L then swing it in an arc CW so that R ft comes to L knee (Q, Q).

## Variation

Probably the development of the Kalamatiano into the most popular Greek dance today happened when the dancers began stepping on all of the predominate beats instead of only the first beat of the meas. The musical emphasis changed also giving more definite "3 beats" per meas.

Facing to R in line.

- 1      Step R fwd (S), rock back on L (Q), rock fwd R (Q).
- 2      Step L fwd (S), rock back on R (Q), rock fwd L (Q).
- 3      Face ctr, step R to R (S), cross L in front of R (Q), rock back R (Q).
- 4      Face ctr, step L to L (S), cross R in front of L (Q), rock back L (Q).

Presented by: Sonny Newman

# KARAGOUNA (Greece)

Record: "Picnic in Greece" OL 24-13 Side 1, Band 5

Formation: Line with leader at R end. Hands joined and held at shoulder level.

Measures  
(4/4)

## I. Basic Step

- 1 Step R to R, swinging body to L slightly (ct 1). Cross L over R bending knees slightly (swing R) (ct 2). Step R to R (swing to L (ct 3). Touch L in front of R keeping wt on R (swing R) (ct 4).
- 2 Step L to L (swing to L) (ct 1). Touch R to R keeping wt on L (swing to R) (ct 2). Touch R in front of L (swing L) (ct 3). Touch R to R (swing to R) (ct 4). After touch on ct 4, lift R behind L calf as an accent preceding next ct. Repeat action of meas 1-2.
- 3 - 4

## II. Var I. Cross-overs

Flex knees on each ct. Hands still at shoulder level.

- 1 Step R to R (ct 1). Cross L over R (ct 2). Step R to R (ct 3). Close L to R (ct 4).
- 2 Point R twd ctr of circle (ct 1). Step R next to L (ct 2). Point L to L side (ct 3). Step L next to R (ct 4).
- 3 - 4 Repeat action of meas 1-2 (Fig II) (Cross-overs).

## III. Var II. Walking

Hands held down at sides (still joined). Flex knees on each ct.

- 1 Step R to R (facing R slightly) (ct 1). Step L next to R (ct 2). Step R to R (face ctr as this ct is done) (ct 3). Close L to R (ct 4).
- 2 Repeat action of Fig II, meas 2 (Var I).

## IV. Var III. Turning

- 1 - 2 Hands at shoulder level. This variation is same as Var II only a turn is executed during the walking steps of meas 1 and the points are the same as meas 2.

## V. Var IV. Step Behind and Run

Hands held down. Face ctr during the entire step.

- 1 Step R to R (ct 1). Cross L behind R (ct 2). Running on toes, step R to R (ct 3), L behind R (ct 4), R to R (ct 4), L behind R (ct 4).
- 2 Repeat action of Fig II, meas 2 (Var I).

## VI. Var V. Brushes

- 1 Hands at shoulder level. Step heavily on R to R (ct 1).

## KARAGOUNA (CONT.)

<u>Measures</u>	<u>Pattern</u>
	Brush L on floor lifting it rather high in front of R in preparation to cross and step on other side of R (ct 2). Step L across R (ct 3). Brush R swinging back to L (ct 4). Step R across L (ct 1). Brush L swinging back to R (ct 2). Step L across R (ct 3). Brush R across L (ct 4).
2	
3	Repeat action of meas 1 (Fig VI).
4	Repeat cts 1, 2 of meas 2 (Fig VI). Step L across R (ct 3). Close R beside L (ct 4).
	<u>VII. Var VI. Side Steps</u>
1	Hands at shoulder level. Step R to R (ct 1). Close L to R (ct 2). Repeat for cts 3, 4.
2	Repeat action of meas 1 (Fig VII).
3	Drop onto both ft in a full squat (ct 1). Hop on L (swinging body to L (ct 2). Hop again on L, still swinging to L (ct 3). Step R across L (ct 3). Close L to R, both ft twds ctr (ct 4).
4	Repeat action of meas 3 (Fig VII) but hop on R.

Presented by: Sonny Newman

## ZEYBEKIKO

(Greece)

Record: Vic 26-8323 OL 24-13 "Picnic in Greece"

Formation: Solo or cpl dance.

Rhythm 9/8 count meas 1, 2, 3, 4; 1, 2, 3, 4, 5 or 1-9.

Measures      PatternI. Basic

Remain facing ctr of circle or ptr.

- 1 Step R to R (approximately 12" from L) (ct 1), close L to R (ball of L ft touching floor) (ct 2), hold pos (ct 3), step L twd ctr of circle in front of R (ct 4), step on R on its previous floor spot (ct 5), step L to L (approximately 12" from R) (ct 6). Repeat above exactly (cts 5-8), step R to R (ct 9).

- 2 Reverse above action.

Variation I: Slow turn on second half

On beats 8 and 9 a slow turn is very nice. Beg on the L (beat 8), and complete on the R (beat 9). Now do entire step to L.

Variation II: Fast turn on first half

A quick turn on beat 4, step L doing a complete turn. Finish 1st meas either without turning or with Variation I.

II. Circling

Done with or without ptr. Start moving fwd from original spot. Make a circle as in a do-si-do and move bwd into original pos.

- 1 Step R fwd (ct 1), step L fwd (ct 2), close R to L (as in a two-step) (ct 3), step L fwd (ct 4), step R (cross R in front of L to begin moving bwd to place. If you do this with a ptr the step is like a do-si-do (ct 5), step L diag bwd to L (ct 6), step R back (ct 7), close L to R (as in a two-step) (ct 8), step R bwd (ct 9), step L (more or less in place as you should now be in original pos approximately) (ct 10), step R (still hovering over original spot) (ct 11).
- 2 Reverse all starting now to the L.

Note: A pattern should not exist for this kind of a dance, but to help folk dancers find their way into it I have arranged this sequence.

Pattern I      Basic step to each side  
 Pattern II      Variations 1 or 2 to each side  
 Pattern III      Fig II, circling to each side

Presented by: Sonny Newman

# ZAGORITIKO

(Greece)

Record: "Songs and Dances of Epirus" Tardonia A. H. Records LP 1

Formation: Hands held at shoulder level. Women's dance.

Rhythm: 5/8 counted Q, Q, Q, S or 1, 2, 3, 4. Ct 4 is underlined as it is longer (2/8).

<u>Measures</u>	<u>Pattern</u>
	<u>L</u>
1	Touch L in front of R (ct 1), touch L to L side (ct 2), step L in front of R (ct 3), bring R up behind L so that R ankle is touching diag across back and inside of L leg (ct 4).
2	Face R, step R to R (ct 1), step L to R (ct 2), step R to R (ct 3), step L to R (ct 4).
3	Face ctr, bring R around to step twd ctr of circle and drop the wt onto it heavily with slight knee bend (ct 1), step on L directly behind R (ct 2), step R back from ctr (ct 3), raise L almost straight knee in front of R (ct 4).
4	Face R and walk bwd, step L to L moving diag back to the L (ct 1), step on R diag behind L (ct 2), step on L to L (ct 3), close R to L (ct 4).

## M styling

1	Touch L in front of R (ct 1), lift L to L side (ct 2), step L in front of R (ct 3), bring R up behind L knee (ct 4).
2	Same step as for W.
3	Same as for W (ct 1), same as for W (ct 2) Drop heavily onto R directly behind L (ct 3), stamp L and lift until thigh is parallel to ground (ct 4).
4	Same as for W.

Presented by: Sonny Newman

# KRAKOWIACZEK

(Poland)

- Source:** This is a simplified version of the Krakowiaczek (Krah koh ve ah' check) danced by Slask (Polish State Dance Group).
- Record:** Mazowsze Song & Dance Ensemble of Poland - Bruno 50071 Side B, Band 7. 2/4 meter
- Formation:** Cpls in double circle, M on inside, ptrs facing, inside hands (M R, W L) joined at shoulder height. W R hand on hip, fingers fwd. M L hand just behind hip, palm out. Whenever one or both hands are free, use these pos.
- Steps:** Pas de basque\*, Sliding Step\*.  
Walk\*: Take 2 steps to a meas unless otherwise directed.  
Click Step: Hop on R, clicking heels (ct. 1). Step on L (ct. &). Step on R (ct. 2). Repeat of step starts again with hop on R. Step can start with hop on L and each repeat would start with hop on L.  
Balance Step: Small step swd on R (ct. 1). Step L next to R (ct. &). Step R in place (ct. 2). Hold (ct. &). Next step would start with small step to L on L.  
Turning Step: Small leap onto L, with bend of knee (ct. 1). Step R (ct. &). Step L next to R (ct. 2). Hold (ct. &). Next step would start with leap onto R. Two Turning Steps are used to make 1 CW turn (as in a waltz, polka, etc.).  
 \*Described in volumes of Folk Dances from Near and Far, published by the Folk Dance Federation of Calif., Inc., 150 Powell St., San Francisco, California.

<u>Measures</u>	<u>Pattern</u>
1 - 8	<u>Introduction</u>
	1. <u>Back to Back, Face to Face</u>
1 - 2	Beg with M L, W R walk 3 steps in LOD (1 step to a ct.). End in back to back pos with ptr. Touch inside ft (M R, W L) fwd in LOD (meas 2, ct. 2).
3 - 4	Repeat 3 walking steps beg with inside ft and moving in LOD. End facing ptr. Touch outside ft (M L, W R) in LOD.
5 - 6	In place dance 2 Pas de Basque steps beg on M L, W R.
7	With 2 walking steps drop hands and change places with ptr. W pass to LOD side (pass L shoulder).
8	M: Stepping on L, make 1/2 turn to L to face ptr (ct. 1). Close R to L (ct. 2). W: Stepping on R, make 1/2 turn to R to face ptr (ct. 1).

## KRAKOWIACZEK (CONT.)

Measures	Pattern
----------	---------

- |         |  |
|---------|--|
| 9 - 11  | Close L to R (no wt) (ct. 2). Ptrs should be near each other. Join hands straight across. Put R hips adj, extending R arm in front of ptr. L elbow is bent and arms are parallel to floor. Beg with hop on R, dance 3 Click Steps, moving in CW circle 1/2 turn to end M on inside and W on outside of circle (original places). |
| 12      | Stepping L, R in place, assume beg pos (meas 1). W put no wt on step on R.   |
| 13 - 96 | Repeat action of meas 1-12 (Fig I) 7 more times (8 in all).<br>Note: No need to ct how many times pattern is done. First time is danced to instruments only. Second through seventh time is danced to vocal. Last time is again to just instruments.   |

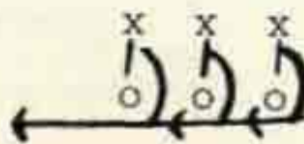
## II. Men in Center

- |         |  |
|---------|--|
| 1 - 4   | Men: Beg L ft and making 1/2 turn R, walk 8 steps twd ctr to join hands in circle.   |
| 5       | Hopping on R, click heels (ct 1). Step L to L side (ct 2).   |
| 6       | Step R across in front of L (ct 1). Hopping on R, click heels (ct 2). Circle moves to L (CW) during action of meas 5-6 (Fig II).   |
| 7 - 12  | Repeat action of meas 5-6 (Fig II) 3 more times.<br>Note: Repeating the action puts 2 clicks together.   |
| 13 - 14 | Repeat action of meas 5-6 (Fig II) 1 more time but drop hands and make 1/2 turn to L to face W. Omit last hop and click on R (meas 14, ct 2). Instead close L to R (no wt.)<br>Women: meas 1-2: Beg R and facing a little L of LOD, walk 3 steps in LOD. Facing ctr, close L to R (no wt) (meas 2, ct 2). Hold skirts throughout this figure.<br>Meas 3-4: Turning to face RLOD, walk 3 steps L, R, L. Light stamp on R next to L (no wt) (meas 4, ct 2).<br>Meas 5-6: Continue walk in RLOD but start R. Adjust length of step so as to keep behind ptr.<br>Meas 7-10: Repeat action of meas 3-6 (Fig II).<br>Meas 11-12: Repeat action of meas 3-4 (Fig II).<br>Meas 13-14: Beg R move to M on 4 walks. On last ct of meas 14 ptrs take ballroom pos, M back to Ctr. |

## III. Slides in CW Circle

- |        |   |
|--------|---|
| 1 - 13 | Beg M L, W R take 26 Sliding Steps (2 to a meas). Each cpl make 1/2 of a CW circle ar ' then travel in RLOD. M face ctr.<br>See diag. |
|--------|---|

RLOD



## IV. Women in Center

- |       |   |
|-------|---|
| 1 - 2 | Men: Hands on hips and face RLOD. Walk L, R, L. |
|-------|---|

## KRAKOWIACZEK (CONT.)

Measures	Pattern
----------	---------

- |         |  |
|---------|--|
|         | Close R to L with a click (no wt).   |
| 3 - 4   | Repeat action of meas 1-2 (Fig IV), but beg with R ft.   |
| 5 - 8   | Repeat action of meas 1-4 (Fig IV).  |
| 9       | Turning R to face ctr, step L (ct 1). Close R to L (no wt) (ct 2). Adjust length of step so as to end facing ptr.  |
|         | Women: Meas 1: Making 1/2 turn R to face ctr, step R (ct 1). Close L to R (no wt) (ct 2).  |
|         | Meas 2-9: Beg with hop on R, dance 8 Click Steps moving to L. If not close enough to neighbors to join hands, move diag in to L on Click Steps so hands may be joined as soon as possible. Hold skirt until hands are joined. On last Click Step drop hands and make 1/2 turn R to face ptr. |
|         | V. Man Lifts Woman   |
| 1 - 5   | Beg M R, W L dance 5 Balance Steps. On first two move twd ptr. On 3rd and 4th join hands straight across. On 5th Balance Step change to shoulder-waist pos.  |
| 6       | On ct 1 M prepare to lift W. On ct 2 M lift W up and to M R.   |
| 7       | M put W down on outside of circle. M now has back to ctr.  |
| 8       | In preparation for turn, W put R hand on M L shoulder. W L hand hold skirt. M put R hand at W waist, M L arm out to side, just below shoulder height, palm down.   |
|         | VI. Turn with Partner  |
| 1 - 13  | Beg M L, W R dance 13 Turning Steps to make 6-1/2 CW turns moving in LOD. M end on outside of circle.  |
|         | VII. Finale  |
| 1 - 2   | Men: Passing to RLOD side of W, walk 4 steps twd ctr beg R.  |
| 3 - 4   | On meas 3, ct 1 stamp R ft and clap hands. On remaining 3 cts bring arms fwd, up, and over to rest on neighbor's shoulders.  |
| 5       | Hop on L twice (cts 1,2).  |
| 6       | Leap to R side on R bending L knee so L leg crosses behind R knee (ct 1). L knee is turned out to L. L ankle is just about behind R knee. Step L across behind R (ct. 2).  |
| 7 - 22  | Repeat action of meas 5-6 (Fig VII) 8 more times (9 in all).   |
| 23 - 24 | With 3 steps (R, L, R) turn R to face ptr. With hands just behind waist, stamp L.  |
|         | Women: Meas 1-2: With 3 steps (L, R, L) make 1/2 turn R to face ctr. Close R to L (no wt) (meas 2, ct 2). Hands on hips.   |
|         | Meas 3-4: Beg R and facing a little L of LOD, walk 3 steps in LOD. Facing ctr, close L to R (no wt) (meas 4, ct 2).  |
|         | Meas 5-6: Turning to face a little R of RLOD, walk 3 steps beg L. Facing ctr, close R to L (no wt) (meas 6, ct 2).   |
|         | Meas 7-18: Repeat W action of meas 3-6 (Fig VII) three times.  |

## KRAKOWIACZEK (CONT.)

<u>Measures</u>	<u>Pattern</u>
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Meas 19-20: Repeat W action of meas 3-4 (Fig VII).

Meas 21: Stamp L (no wt) and clap hands (ct 1). Hold (ct 2).

Meas 22-23: Repeat W action of meas 21 (Fig VII) twice (3 stamps in all). Put wt on last stamp.

Meas 24: Step to R side on R (ct 1). Step L behind R and curtsy to ptr (ct 2).

Note: Because M circle moves CCW and W stays more or less in place, M may not end in front of ptr. In such case, W circle curtsies to M circle which finishes with stamp of L ft.

Presented by: Anatol Joukowsky  
Notes by: Ruth Ruling

JOKUL (The Lark)  
(Moldavia)

- Source:** At one time all of Moldavia was in Rumania. It is not surprising to find both countries with a dance called "The Lark." Jokul (Zhoke' ule) was learned in Rumania (although this is the Moldavian version) by Anatol Joukowsky and was arranged by him to fit the recordings.
- Records:** Great Russian Folk Dances--Epic LC3459 Side A, Band 4 "Jok"  
Moiseyev Dance Ensemble--Bruno BR 50046 Side B, Band 1 "Zhok"  
Music is in 2/4 meter.
- Formation:** Open or broken circle, leader at R end. Dancers face a little L of LOD with hands joined and held down.
- Steps:** Grapevine: (1 step to 2 meas) Facing ctr, step to R side on R (ct. 1). Step L across in front of R (ct. 2). Step to R side on R (meas 2, ct. 1). Step L across behind R (ct. 2). Next step would repeat exactly. Each step done with plie' or bend of knee.  
Hopping Grapevine: (1 step to 2 meas). Action is same as Grapevine Step except that each step is now a step-hop. Step to R side on R (ct. 1). Hop on R (ct. &). Step L across in front of R (ct. 2). Hop on L (ct. &). Step to R side on R (meas 2, ct. 1). Hop on R (ct. &). Step L across behind R (ct. 2). Hop on L (ct. &).  
Running Grapevine: (1 step to a meas). Action is same as Grapevine step except that step is done double time. Because of the speed, steps are not large but knees are lifted high which gives the look of a run. Step to R side on R (ct. 1). Step L across in front of R (ct. &). Step to R side on R (ct. 2). Step L across behind R (ct. &).

<u>Measures</u>	<u>Pattern</u>
2 meas	<u>Introduction</u>
	<u>I. Walk</u>
1 - 2-	Beg R walk 3 steps in LOD (1 to a ct). Step L behind R so that momentarily dancers face ctr (meas. 2, ct. 2).
3 - 8	Repeat action of meas 1-2 three more times (4 in all.)
	<u>II. Grapevine</u>
1 - 8	Facing ctr, dance 4 Grapevine Steps beg R.
	<u>III. Hopping Grapevine</u>
1 - 8	Beg R, dance 4 Hopping Grapevine Steps.
	<u>IV. Grapevine</u>

## JOKUL (CONT.)

Measures      Pattern

1 - 8      Beg R, dance 4 Grapevine Steps.

1 - 8      V. Hopping Grapevine  
 Beg R, dance 4 Hopping Grapevine Steps.

1 - 8      VI. Grapevine  
 Beg R, dance 4 Grapevine Steps.

1 - 8      VII. Running Grapevine  
 Beg R, dance 8 Running Grapevine Steps.

1 - 8      VIII. Hopping Grapevine  
 Beg R, dance 4 Hopping Grapevine Steps.

1 - 8      IX. Running Grapevine  
 Beg R, dance 8 Running Grapevine Steps.

Until end of music, dance now alternates between 4 Hopping Grapevine Steps and 8 Running Grapevine Steps.

Presented by: Anatol Joukowsky  
 Notes by: Ruth Ruling

# DAICHOVO (Bulgaria)

- Source:** Learned and danced in Bulgaria by Anatol Joukowsky.
- Record:** Folk Dancer LP104 MH Side A, Band 1  
Can be any Daichovo record but steps may have to be rearranged a little to fit the music.
- Music:** Daichovo rhythm is 9/16 (2/8, 2/8, 2/8, 3/8) with 4 beats being heard and the last beat being longer. Each ct 4 is underlined to show the longer beat.
- Formation:** Lines of dancers, 6 to 8 in each line. Leader at R end. Use belt hold with L arm over neighbor's R.
- Steps:** Basic Step: Hop on L, bringing R knee high (ct 1). Step R next to L (ct 2). Step L in place (ct 3). Step R in place (ct 4). Next step would start with hop on R.  
Styling on slap of ft: Full ft should hit floor in front of supporting leg, with the knee straight. Supporting leg is bent and upper body is bent fwd.

<u>Measures</u>	<u>Pattern</u>
4 meas	<u>Introduction</u>
	I.
1	Moving L, step R over L (ct 1). Step L to L side (ct 2). Repeat for cts 3, <u>4</u> .
2	Repeat action of meas 1.
3	In place hop on L (ct 1), bringing R knee high. Step R next to L (ct 2). Hop on R, bringing L knee high (ct 3). Step L next to R (ct <u>4</u> ).
4	Repeat action of meas 3.
5 - 8	Repeat action of meas 1-4.
	II.
1	Moving R, step R to R side (ct 1). Step L behind R (ct 2). Step R to R side (ct 3). Step L in front of R (ct <u>4</u> ).
2	Repeat action of meas 1 (Fig II) but on ct 4 step L next to R.
3	Wt on R, bend R knee and turn L heel out (ct 1). Knees are close together. Click L heel to R (ct 2). Wt on L, bend knees and turn R heel out (ct 3). Click R heel to L (ct <u>4</u> ).
4	Repeat heel clicks of meas 3 (Fig II).
5 - 8	Repeat action of meas 1-4 (Fig II). End wt on L.
	III.
1	Step R fwd twd ctr (ct 1). Close L to R (ct 2). Step R fwd twd ctr (ct 3). Close L to R, bending knee and lifting R in

## DAICHOVO (CONT.)

Measures	Pattern
----------	---------

- |       |   |
|-------|---|
|       | preparation for repeat of step (ct 4).  |
| 2 - 3 | Repeat action of meas 1 (Fig III) twice.  |
| 4     | Stamp R 4 times (no wt). Knees are bent and body bent fwd.  |
| 5     | Backing up, step R behind L (ct 1). Hop on R (ct 2). Step L behind R (ct 3). Hop on L (ct 4).         |
| 6 - 7 | Repeat action of meas 5 (Fig III) twice.  |
| 8     | Step R behind L (ct 1). Hop on R (ct 2). Step L behind R (ct 3). Slap R ft fwd, knee straight (ct 4). |

## IV.

- |        |   |
|--------|---|
| 1      | Turning hips a little L of ctr, wt on L, touch R toe near L instep, R heel out (cts 1, 2). Touch R heel in same spot, toe turned out (cts 3, 4). On each action there is a slight lift of L heel. |
| 2      | Dance 1 Basic Step in place, beg hop on L and ending with hips a little R of ctr.   |
| 3 - 4  | Repeat action of meas 1-2 (Fig IV) but beg with wt on R.  |
| 5 - 8  | Move twd ctr with 4 Basic Steps beg with hop on L.  |
| 9 - 16 | Repeat action of meas 1-8 (Fig IV) but move back to place on the 4 Basic Steps.   |

## V.

- |        |   |
|--------|---|
| 1      | Step to R side with R heel (ct 1). Step L behind R (ct 2). Repeat for cts 3, 4. |
| 2 - 4  | Repeat action of meas 1 (Fig V) but on ct 4, meas 4 stamp L beside R, no wt.    |
| 5 - 8  | Repeat action of meas 1-4 (Fig V) but start L and move L.                       |
| 9 - 16 | Repeat action of meas 1-8 (Fig V).  |

## VI.

- |       |   |
|-------|---|
| 1 - 8 | Repeat action of Fig IV, meas 1-4 (toe-heel) twice. |
|-------|---|

## VII. (This is an Interlude in music).

- |   |  |
|---|--|
| 1 | Slap R ft on floor (ct 1). Hold cts 2, 3, 4.                                     |
| 2 | Holding pos, shake head to R side (ct 1), to L side (ct 2). Repeat for cts 3, 4. |

## VIII.

- |        |  |
|--------|--|
| 1 - 4  | With 4 Basic Steps beg with hop on L, make a horseshoe-shaped circle. Move CW but keep facing ctr. |
| 5 - 8  | With 4 Basic Steps make 1 horseshoe-shaped circle moving CCW.                                      |
| 9 - 16 | Repeat action of meas 1-8 (Fig VIII).  |

## IX. (This is same music as Introduction)

- |   |  |
|---|--|
| 1 | Slap R ft fwd on floor (ct 1). Hold cts 2-4. |
|---|--|

## DAICHOVO (CONT.)

<u>Measures</u>	<u>Pattern</u>
2	No action.
3	Touch R toe in front of L (ct 1). Touch R toe to R side (ct 2). Lift leg in preparation for slap (ct 3). Slap R ft on floor (ct <u>4</u> ).
4	Repeat action of meas 3 (Fig IX).
	X.
1 - 86	Repeat entire dance from beginning (Fig I-IX).
	XI.
1 - 7	Repeat action of Fig I, meas 1-7.
8	In place hop on L, bringing R knee high (ct 1). Step R next to L (ct 2). Hop on R, bringing L knee high (ct 3). Slap L on floor (ct <u>4</u> ).

Presented by: Anatol Joukowsky  
Notes by: Ruth Ruling

# STARA DUNDA (Serbia)

Source: Learned and danced in Yugoslavia by Anatol Joukowsky.

Record: Pesme i Igre Narodna Jugoslavije, Radio-Televizija Beograd  
LP 103 2/4 meter

Formation: Dancers in open circle, facing ctr, leader at R end. Hands joined and held down.

Steps: Dunda Step: (1 step to a meas) Hop on L (ct. 1). Small step to R on R (ct. &). Step L next to R (ct. 2). Hold (ct. &). Small step to R on R (meas. 2, ct. 1). Hop on R (ct. 2). Next step starts with hop on R and moves slightly to L. Step is done thusly when facing ctr and moving to side. When moving fwd or bwd, the small steps are done either fwd or bwd.

## Measures      Pattern

- I. Side Step
- 1 Hop on L (ct. 1). Small step to R on R (ct. &). Step L next to R (ct. 2). Hold (ct. &).
- 2 Small step to R on R (ct. 1). Step L next to R (ct. 2).
- 3 - 4 Repeat action of meas 2 two more times (3 in all). On last step on L, put no wt.
- 5 - 8 Repeat action of meas 1-4 but start with hop on R and move to L. Put no wt on last step on R.

- II. Forward, Back, and Circle
- 1 - 4 Beg with hop on L, dance 2 Dunda Steps fwd twd ctr.
- 5 - 8 Beg with hop on L, dance 2 Dunda Steps bwd away from ctr.
- 9 - 12 Beg with hop on L, dance 2 Dunda Steps in a small circle (actually more of a horseshoe in shape) moving CW and always facing ctr of the large circle.
- 13 - 16 Repeat action of meas 9-12, Fig II, but move CCW in the small circle.

- III. Interlude
- 1 Step to R side on R (ct. 1). Step L across behind R (ct. 2).
- 2 - 4 Repeat action of meas 1 Fig III, three more times (4 in all).

Repeat dance from beginning to end of music.

Presented by: Anatol Joukowsky  
Notes by: Ruth Ruling

# BRANLE a' SIX (France)

**Source:** Learned and danced in France by Anatol Joukowsky. Dance comes from Brittany. This description fits the dance as done by the French Boy Scout Exhibition Group. Other descriptions show very minor differences.

## **Record:**

**Formation:** A set of 1 M between 2 W, facing another set of the same. Sets stand 10-12 ft apart. If more than 1 set dances, sets should line up side by side so lines are formed as in contra dances. M has fists on hips. W hook near arm through M arm. W free hand holds skirts. Whenever hands are free W hold skirts, M fists are on hips.

```

      RW          LW
    O---X---O
      O---X---O
      LW          RW
  
```

**Steps:** Walk\*, Skip\*  
\*Described in volumes of Folk Dances from Near and Far, published by the Folk Dance Federation of California, Inc.

## Measures      Pattern

### 2 meas      Introduction

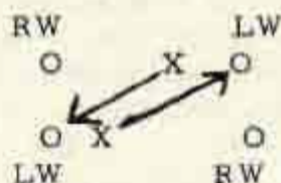
- I. Forward and Clap
- 1 Beg R, walk fwd 3 steps (1 to a ct). Hop on R (ct. 4). On hop, L knee is lifted high with ft next to supporting leg.
- 2 Repeat action of meas 1, beg L. On hop on L (ct. 4) M clap hands straight across.
- 3 - 4 Repeat action of meas 1-2 but moving bwd to place. Omit the clap.
- 5 - 8 Repeat action of meas 1-4.

- II. Elbow Turns
- 1 - 2 Beg with hop on L and stepping on R, M and R W hook R elbows and with 3 skips make 2 CW turns. M free arm is raised out to side with elbow bent, palm fwd, R W free hand holds skirt. At same time, L W, holding skirts, make 2 small CCW circles in place (1 circle on 4 skips.)  
**Note:** Any time a W is free during Fig II she turns in a small circle in place, holding skirts. L W always turns CCW when alone.

## BRANLE a' SIX (CONT.)

Measures	Pattern
----------	---------

- |   |  |
|---|--|
|   | R W turns CW. Any time M has elbow linked with W, his free arm is raised as described in meas 1-2 (Fig II).  |
| 3 | M hook L elbows with L W and make 1 CCW turn with 4 skips. R W make 1 CW turn alone. Hand pos as in meas 1-2 (Fig II).   |
| 4 | With 4 skips M cross set to take R elbows with Opp L W. As M faces other set, this will be the W to his R. M pass L shoulders, fists on hips. W turn in place. |



- |       |   |
|-------|---|
| 5 - 6 | With 8 skips M turn Opp L W twice with R elbows. R W turn alone.  |
| 7 - 8 | With L elbows M turn Opp R W once around with 6 skips. L W turn alone. On last 2 skips M take ctr pos in opp set. |

Repeat dance from beg with M dancing in the set that was opp him in Fig 1. At end of repeat M will be back with orig ptrs. Continue dance to end of music.

Presented by: Anatol Joukowsky  
Notes by: Ruth Ruling

# DRMES FOR THREE (Croatia)

**Source:** Drmes is the national dance of Croatia and has many routines and variations. It can be done in cpls, trios, fours, and quadrilles. Every locale seems to have its own music for the dance and the steps vary from village to village. The translation for Drmes 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 W customarily "show off." It was first presented at the 1954 University of the Pacific Folk Dance Camp by John Falcich.

**Record:** Balkan 506 Folk Dancer 1012

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

**Steps:** Basic Drmes (Durr' mesh) Step:  
Meas 1 Step R (ct 1). Hop R (almost a chug) (ct 2).  
Meas 2 Repeat action of meas 1 starting L.  
Meas 3 Step R L.  
Meas 4 Step R (ct 1). Hop R (almost a chug) (ct 2).  
Repeat of step starts on L.

Measures      Pattern

I.  
1 - 16 In formation as described the set does 16 Drmes Steps, all starting with the R ft. M may switch the pos 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 1/4 turn so that original "L" W now assumes pos at R shoulder; dance back into place. M may switch back on meas 12.

II.  
17 - 32 All releasing hold, M turns with "R" W in shoulder-waist pos 8 cardas 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 cardas turns with her (ending with L R L and preparing to assume the pos for the Drmes Step for Fig I.) While M is dancing with one W, the free W does the Drmes Step of Fig I in place (no turning),

## DRMES FOR THREE (CONT.)

Measures      Pattern

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:

17 - 32

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

PLESKAVAC KOLO  
(Serbia and Croatia)

Source: The Pleskavac Kolo (Pleh's'-kah-vahtz) is a very popular Clap Kolo.  
Record: "Clap Kolo" Balkan 518-B  
Formation: Open circle, leader at R end. Hands are joined and held down.

Measures      Pattern

I.  
1 - 8 Four "basic kolo steps" (R, L, R, L) (Originally this was done with 4 walking steps to the R and 4 walking steps to the L; may be learned thus.)  
II.  
9 - 12 Step R, close L; step L, close R ft. Repeat.  
III.  
13 - 14 Stamp R, L, R, pause. (Originally 3 stamps with R ft.)  
15 - 16 Clap hands 3 times, pause.

Presented by: John Filcich

# SELJANČICA (Yugoslavia)

- Source:** Seljančica is by far the most widespread and popular kolo both in Yugoslavia and in America. It is also called "Djacko," the Students' Kolo, and a verse sung to the tune tells about the (male) students who are "devilish, but their professors are worse" and warns the girls accordingly. The version described here is the original one, although the "basic" kolo step and fancy travelling step are more popular with dancers. The recommended imported record, by the "Sokadija" Tamburitza Orchestra, might well be considered the definitive version.
- Record:** "Seljančica" Jugoton 6259, or any American made recording.
- Music:** Lj. M. Bošnjaković, 'Narodne Igre,' page 47, dance #66.
- Formation:** Open kolo, leader at R end, joined hands are held straight down.

<u>Measures</u>	<u>Pattern</u>
(2/4)	
	I.
1	Step R with R ft. Step L in back of R.
2	Step on R ft to R. Close L to R, hopping lightly on R.
3 - 4	Repeat action of meas 1-2 to the L, reversing footwork.
5 - 8	Repeat action of meas 1-4.
	II.
9	Step on R ft, close L to R.
10	Step on L ft, close R to L.
11	Repeat meas 9
12	Repeat meas 10
	III.
13 - 16	With bodies turned to the R, take 8 small running steps to the R starting with the R ft, turning to face ctr on the eighth step.
17 - 20	With bodies turned to the L, take 8 small running steps to the L, starting with the L ft, turning to face ctr on the eighth step.

## Verses for Seljančica

1. Kad se cigo saželi sire i kompira,  
On pošalje ciganku u selo da svira.

### Chorus

// Grmi sjeva, vreme se menja  
A ciganke varošćanke  
Još iz sela nema // (repeat)

# SELJANCICA (CONT.)

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

Repeat Chorus

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

Repeat chorus

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

Repeat Chorus

Čuvajte se curice Karlovačkih djaka,  
Čuvajte se curice Karlovačkih djaka.

Djaci, djavoli, profesori još gori,  
a direktor ponajveći,  
Samo nesmem reći!  
Seljančice malena, ko ti kuću čuva?  
Seljančice malena, ko ti kuću čuva?  
Nekad tata--nekad mama,  
Nekad tata--nekad mama.

Ponjaviše sama!

Presented by: John Filcich

## TRAVA TRAVA (Greece)

Source: Learned by Vilma Matchette from the S. F. Greek Community.  
Presented by Hetty Mitchell at the 1961 S. F. Kolo Festival.

Record: Festival 3510

Formation: Mixed lines of M and W, arms on shoulders.

Measures      Pattern

(2/4)

1. Step R ft to R (ct 1). Step L ft to R, behind R ft (ct 2).  
2. Step R ft to R (ct 1). Step L ft to R, crossing in front of R ft; leave L ft in place (ct 2).  
3. Step on R ft in place (ct 1). Step on L ft in place (ct 2), step on R ft in place (ct 3).  
4. Step on L ft in place (ct 1). With wt on L ft, swing R ft (knee bent) slightly fwd in preparation for the beg step (ct 2).

Presented by: John Filcich  
Folk Dance Camp, 1962

NEDA GRIVNE  
(Serbia)

**Source:** Neda Grivne (neh-da greev-neh) was learned by Dick Crum from native dancers in Belgrade, Yugoslavia in 1952, and presented by him at the University of the Pacific Folk Dance Camp in 1958.

**Record:** Folk Dancer 1015

**Formation:** Closed or open circle, joined hands are held fwd and to sides at about shoulder level.

**Steps:** Walking step with very slight flex of knees on each beat of music. The footwork is simple and the dance is done very gracefully and calmly.

<u>Measures</u> (2/4)	<u>Pattern</u>
	1. <u>Walking</u>
1 - 4	Facing slightly to the R, take seven walking steps LOD. Beginning R step R (ct 1); step L (ct 2); step R (ct 1); step L (ct 2); step R (ct 1); step L (ct 2); step R (ct 1). Turning to face ctr, close L to R (no wt) (ct 2).
5 - 6	Beg L, take two slow walking steps into ctr, step L (cts 1,2); step R (cts 1,2).
7 - 8	Moving bwd, step L (ct 1); step R (ct 2); step L (ct 1); hold (ct 2).
9	Step R to R side (ct 1); close L to R (no wt) (ct 2).
10	Step L to L side (ct 1); close R to L (no wt) (ct 2).

Song Text for "Neda Grivne"

While the words to "Neda Grivne" are not sung on the record, they are given in the event you and your group would like to try them.

1. Neda grivne izgubila,  
a oj Nedo, moje čedo belo ) Chorus  
moje čedo belo. )

2. Kaludjera potorila,  
(Chorus)

3. Ti si meni grivne naš'o,  
(Chorus)

4. Mani me se, vrag te naš'o,  
(Chorus)

5. Nisam ti ih ni video,  
(Chorus)

Presented by: John Filcich

# MORAVAC (Serbia)

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

**Record:** Balkan 556, Greyko 102

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

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

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

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

## Measures (2/4)

### I. Hajde

- 1 Step R to R (ct 1); close L to R, taking wt (ct 2).
- 2 Step R to R (ct 1); close L to R, but do not take wt (ct 2).
- 3 Step L to L (ct 1); close R to L, but do not take wt (ct 2).
- 4 Step R to R (ct 1); close L to R, but do not take wt (ct 2).
- 5 - 8 Repeat action of meas 1-4, beg L and moving to L.
- 9 - 16 Repeat action of meas 1-8, Fig I.

### II. Moravac

- 1 Step R to R (ct 1); step L in back of R (ct &); step R to R (ct 2); step L in back of R (ct &).
- 2 - 4 Three Syncopated Threes in place (R L R--L R L--R L R).
- 5 - 8 Repeat action of meas 1-4, but with opp footwork, moving L.
- 9 - 16 Repeat action of meas 1-8, Fig II.

Presented by: John Filcich

# RUZMARIN (Serbia)

Source: Dick Crum learned this dance during his 1954 trip to Yugoslavia and observed that the melody was the same as the "bowing" part in "Srpkinja" and of the second part of "Paragusa." Martin Kapugi, whose orchestra made the record remembers playing it for dances at the start of his career, during the late 20's. The name translates to "Rosemary," the herb which is very symbolic to Yugoslav peasants.

Record: "Ruzmarin Kolo" Balkan 553-B.

Formation: Open kolo, leader at the R end; joined hands held straight down.

## Measures      Pattern

- |         |   |
|---------|---|
|         | I.  |
| 1       | Facing diag R, step-hop on the R ft in LOD.   |
| 2       | Continuing, step-hop on the L ft in LOD.  |
| 3       | Step on the R ft to side (ct 1), step on the L ft next to R ft (or behind R ft) (ct 2).   |
| 4       | Step on the R ft to side (ct 1), close L ft to R, but do not change wt (ct 2).  |
| 5 - 8   | Repeat meas 1-4 to the L, changing footwork.  |
|         | II.   |
| 9 - 12  | Take four step-lifts (or light step-hops) to the ctr of the circle (R, L, R, L), extending joined hands twd ctr of the circle to below shoulder height. |
| 13 - 16 | Take 4 step-lifts (or light step-hops) starting again with the R ft (R, L, R, L) bwd into place. Extended arms swing down to be held low for Fig I.     |

Presented by: John Filcich

PREKID KOLO  
(Serbia)

- Source:** The word "prekid" (preh-keed) means "pause." This dance was introduced by John Filcich at the 1961 University of the Pacific Folk Dance Camp. Barbara Welch Hill learned it in Yugoslavia in July, 1960, and subsequently taught it in the Seattle, Washington area, where Mr. Filcich learned it.
- Record:** National 4518-A
- Music:** Twelve Popular Kolos From Serbia, Book II--M. T. Krnjevac
- Formation:** Open circle, leader at R end, joined hands held straight down, Face LOD.
- Steps:** Walking\*; Skoci Step; Cujes Step; Syncopated Three's.  
Skoci (skoht-chee Step): Face ctr, step R to R (ct 1); hold (ct &);  
 and lift slightly on ball of R (ct 2); step L behind and to R side of R (ct &). L ft hugs R at ankle.
- Styling:** Cujes (choo-yus) Step: Face ctr, step R to R (ct 1); hold (ct &); hop on R (ct 2); step L across in front of R (ct &).  
Syncopated Three's: Step R to R, flexing knee (ct 1); hold (ct &); step L beside R, flexing knee (ct 2); step R in place, flexing knee (ct &). Step can also be done moving to L.  
 \*Described in Volumes of Folk Dances from Near and Far, published by the Folk Dance Federation of California, Inc.

<u>Measures</u> (2/4)	<u>Pattern</u>
	I. <u>Walk and Skoci</u>
1 - 2	Beg R, walk 4 steps in LOD, two per meas (R, L, R, L).
3	Facing ctr, do one Skoci Step starting on R.
4	Hold (ct 1); step R to R (ct &); step L across in front of R (ct 2); hold (ct &).
5 - 16	Repeat action of meas 1-4 (Fig I) three more times (four in all).
	II. <u>Cujes and Syncopated Three's</u>
1	Facing ctr, do one Cujes Step, starting to R on R.
2	Hold (ct 1); step R to R (ct &); step L behind and to R of R (ct 2); hold (ct &).
3 - 4	Still facing ctr, do two Syncopated Three's, to R and to L.
5 - 24	Repeat action of meas 1-4 (Fig II), five more times (six in all).

Repeat entire dance to end of music.

Presented by: John Filcich

SARENI CHORAPI  
(Macedonia)

- Source:** This dance was presented at the 1956 Stockton Folk Dance Camp, University of the Pacific, by John Filcich who learned it from members of the Macedonian-Bulgarian colony in San Francisco.
- Record:** "Tri Godini" National 4518-B
- Formation:** Line or broken circle. Hands are held just below shoulder height, extended slightly fwd. Leader may hold and wave handkerchief, typical of Macedonian-Bulgarian dancing.
- Note:** The dance pattern is completed in three measures, although there are four meas to the musical phrase. The count for each meas is most easily described as "quick, quick, quick, slow"--the "quick" equalling two 16th notes, and the "slow" three 16th notes.

<u>Measures</u> (9/16)	<u>Pattern</u>
	I.
1	Quick--facing twd ctr step on R ft to R. Quick--step on L ft behind R. Quick--step on R ft to R. Slow--lift on R (almost a hop) and step L ft across and in front of R (sustained), turning to face R.
2	Quick--step on R ft to R. Quick--step on L ft across and in front of R. Quick--step on R ft to R. Slow--point L ft in front of R* turning to face ctr.
3	Quick--step on L ft to L. Quick--step on R ft across and in front of L. Quick--step on L ft to L. Slow--point R ft in front of L*.

\*These points may become slight stamps when the musical phrase ends at that point.

Presented by: John Filcich

IDAM NE IDAM  
(Macedonia--Bulgaria)

Source: John Filcich learned this dance from the Macedonian-Bulgarian colonies in the San Francisco Bay Area. It is also known as "Dimke Ela Dimke".

Record: "Dimke Ela Dimke" Xopo 309

Formation: Open circle, leader at R end. Hands are joined and held down.

<u>Measures</u> (4/4)	<u>Pattern</u>
	I.
1	Step to R on R; cross L in front of R; step to R on R; swing L across in front of R naturally.
2	Repeat action of meas 1, moving to L with opp footwork. (R ft may cross in back.)
3 - 4	Repeat action of meas 1-2.
	II.
1	Step to R on R, swing L across in front and lift on R a little.
2	Step to L on L, swing R across in front of L, lifting on L a little.
3 - 4	Repeat action of meas 1-2.
	III.
1	Stamp R ft 5 times.
2	Clap hands together 5 times, accenting the last clap.
	Repeat dance from beginning.

Presented by: John Filcich

# ZAPLET (Slavonia)

- Source: Presented by John Filcich at the 1957 Stockton Folk Dance Camp, University of the Pacific.
- Record: "Zaplet" Jugoton 6259, or any American made recording.
- Music: Lj. M. Bošnjaković, "Narodne Igre," page 22, dance #29.
- Formation: Open kolo, leader at R end. Arms may be extended and interlaced with other dancers, L hand over R, or arms may be held straight down, hands joined with neighbor's hands.
- Steps: Step-hop (keep feet close to floor), Malo (Fig II)

<u>Measures</u> (2/4)	<u>Pattern</u>
	I.
1	Step-hop on R ft to the R.
2	Step-hop on L ft to the R, crossing in front of R.
3	Step-hop on R ft to the R.
	II.
4	Step L with L ft. Step R ft in back of L ft.
5	Step L with L ft. Bring R ft to L ft, (no wt) hopping lightly on L ft.
6 - 7	Repeat action of meas 4-5 to the R, reversing footwork.
8 - 9	Repeat action of meas 4-5.

Presented by: John Filcich

# KARSI BAR (Armenia)

**Source:** Karsi Bar (Kar' see Bar) was learned from the younger generation of the Armenian colony in California by Vilma Matchette and presented by her at the 1958 California Kolo Festival.

**Record:** "Karsi Bar" Fex 703-A

**Formation:** Broken circle, leader at R. Little fingers joined at shoulder height, elbows bent.

**Styling:** There is a slight flex of knees on each step.

Measures  
(2/4)

Pattern

- I.
- Facing slightly L of LOD (CCW).
- 1 Moving in LOD, step R (ct 1), step L (ct 2).
- 2 Still moving in LOD, step R (ct 1). Turning to face ctr, close L to R (no wt) (ct 2).
- 3 Step to L with L (ct 1), close R to L (ct 2).
- 4 Step to L with L (ct 1), close R to L (no wt) (ct 2).

Note: as you step to L in meas 3 and 4, the L side of the body moves slightly fwd. As step is taken on R, the R side moves slightly fwd.

Repeat above pattern to end of record.

Presented by: John Filcich

POMPOURI  
(Armenia)

Source: This Armenian Bar dance comes from the province of Moush (pronounced Moosh) and is so typical as to prompt the record company to title it by the name of that province. This is one of the more varied and interesting of the bars and very popular with the Armenians in Fresno, many of whom come from Moush. Pompourì (pahm-poo-ree) was presented by Frances Ajoian Schledewitz at the Stockton Folk Dance Camp, 1955, University of the Pacific.

Record: "Pompouri" Rec-Art 1507

Formation: Closed circle, hands on neighbors' shoulders. Both M and W.

Steps: Bouncy Walking Steps and Hops.

<u>Count</u>	<u>Pattern</u>
1	Step on R ft to R
2	Step on L ft in back of R
3	Step on R ft in place
4	Swing L ft bwd bending at knee
5	Swing L ft fwd.
6	Step on L ft next to R ft in place
7	Point R ft (or toe) in front of L ft
8	Point R ft (or toe) to side
9	Stamp on R ft in place, next to L ft
	As dance accelerates and becomes hoppy: hop on both ft in place
10	Pause

Note: There is a slight bouncing motion to the steps, the steps being done on the balls of the ft. On cts 7 and 8, entire wt is on the L ft and the R heel may remain stationary while the toe points L and R.

Presented by: John Filcìch

LAZ BAHR  
(Armenia)

Source: As learned from Frances Ajoian Schledewitz--presented by Vilma Matchette at the San Francisco Kolo Festival. Armenian line dance.

Record: Nor-Ikes 1003-A

Formation: Broken circle. Leader at R end. Joining little fingers at shoulder height. Leader may hold kerchief in R hand. Free hand of end person on hip.

Styling: Knees are slightly bent in most steps.

<u>Measures</u>	<u>Pattern</u>
	I.
1	Balance side R (ct 1), step L next to R (ct 2).
2	Step R in place (cts 3 & 4).
3- 4	Repeat to L starting L ft.
5	Repeat all.
5	Balance step fwd with R (ct 1). Step L next to R (ct 2),
	Step R in place (cts 3 & 4).
6	Balance step bwd with L (ct 1). Step R next to L (ct 2),
	Step L in place (cts 3 & 4).
	II.
7	Step R (ct 1), lift L off floor in front as body leans back (ct 2),
	Step L in front and to R side of R as body leans fwd (cts 3 & 4).
8	Repeat Fig II.

When music speeds up Fig I becomes a pas de basque and Fig II becomes more lively.

Presented by John Filcich

## E2 VAKEVES (Israel)

**Source:** A lively, playful dance by Yoav Oshriel, music and lyrics by M. Shelem. The title means "The Goat and Sheep Are Shorn."

**Record:** Tikva T 69                      Vanguard VRS 9048

**Formation:** Single circle of cpls, M facing CCW. R hands joined chest high, L hands raised up over height of head, Israeli style.

**Steps:** Running, Stamp, Leap, Slow Buzz Turn (Pivot)

Measures  
(4/4)

### Introduction

I.

1 Move CCW M and W each beg R, M moves fwd W bwd with 4 running steps (cts 1-4).

2 Step R twd ptr (ct 1). Leap onto L, reversing pos with ptr. M now back to LOD (ct 2). Jump onto both ft (ct 3). Land on L (ct 4).

3 - 4 Repeat the action of meas 1-2 (Fig 1) moving CW to original pos.

II.

Note: M dance strong and vigorously, strong arms swung in a controlled manner.

5 Release hands, M stamp R twd W, straight knee, bringing R shoulder fwd, R arm down at side, looking over R shoulder at W (ct 1). Hold (ct 2). Leap to L on L, bring arms to L (ct 3). Close R to L, stamping R heel (ct 4).

6 Stamp R fwd twd W, bring hands strongly down by side (ct 1). Hold (ct 2). Stamp L twd W. L shoulder fwd twd W (ct 3). Hold (ct 4).

7 - 8 Repeat the action of meas 5 - 6 (Fig II).

W dances following steps simultaneously with M action during meas 5-8 (Fig II).

5 Hands down, palms facing ptr, step fwd R twd ptr, bend both knees, palms move fwd (ct 1). Step L in place, heel a little off floor hands come back (ct 2). Step straight back on R, turn palms away from ptr (ct 3). Step L in place, heel slightly off floor (ct 4).

6 - 8 Repeat the above action three more times.

III.

Ptrs face each other, join hands straight across, knees bent. M move fwd, W bwd.

9 M make a high leap fwd onto R ft and simulate a small circle (ct 1).

## EZ VAKEVES (CONT.)

Measures      Pattern

- small step fwd L (ct 2), heel-toe with R near L toe (cts 3,4). W does same step during meas 1 but moves bwd. Heads move slightly for both M and W from side to side as if saying "no." Joined hands can make a little circle by moving outward and inward on leap.
- 10 - 12      Repeat the action of meas 9 (Fig III) three more times.
- IV.
- R hand around ptrs waist, L hand raised up and outward, Israeli style, pivot turn.
- 13 - 14      Step R, bending knee (ct 1). Step on L toe, straightening knees, beg CW turn (ct 2). Step R, bending knee (ct 3). Step on L toe straightening knees (ct 4). Step R, bending knee (ct 5). Step on L toe, straightening knees (ct 6). Step on R in preparation to reverse arm hold and footwork to turn CCW (ct 7). Brush L fwd (ct 8).
- 15 - 16      Buzz turn CCW, beg L ft. L hand around ptrs waist.

Words for Ez Vakeves

Ez vakeves K'var nigzazu	The goat and sheep are shorn
Sass ha'eder shuru na	The flocks bleat, look out now
Be 'igul ro'im achazu	Hand in hand the shepherds dance
Ufihem yiftzach rina	Voices ring out in song
Hagda'im betzillim	The kids with bells
Hakvasot bimtzilot	The sheep with cymbals
Ha ro'im bechalilim	The shepherds with flutes
Haro'ot bimcholot	Young girls in dance.
Ko lechai /2 Ko yariya har vagai	Shout out hill and vale
Choresb sadeh vanir	Field, grove and meadow
Pney hatzon kidmu bashir	Welcome the flocks with song
<u>Sovu na /2 Sovu bamachol</u> ) 2	Turn around in the dance.

Presented by: Ruth Browns

# LIKRAAT SHABAT (Israel)

Source: Learned from Daniel Shefer, a Sabra. The dance was choreographed by Yoav Oshriel. The title means "Welcome of the Sabbath."

Record: Tikva T-69

Formation: Circle, joined hands held at shoulder height, or down.

Steps: Yemenite: Rise on L toe before stepping on R, bending knees (ct 1), step on L toe near R heel, straightening knees (ct 2), cross R in front of L, slight bend of knees (ct 3), hold (ct 4). Also done with opp footwork.  
Slow Pivot: Also called "Camel Walk" Rise on L toe before stepping fwd on R, knees bent (ct 1), step fwd on L toe straightening knees somewhat (ct 2). Body is relaxed and controlled.

## Measures (4/4)

### I.

- 1 Step to R (ct 1), cross L behind R (ct 2). Cross R in front of L, bend knee (ct 3). Step to L on L toe, moving CW (ct 4).
- 2 Cross R in front of L, bend knee (ct 1). Step to L on L toe (ct 2). Cross R in front of L, bend knee (ct 3). Step to L on L toe (ct 4).
- 3 Yemenite R (on ct 3 of Yemenite step accent up on R toe and hold for ct 4. Hands are raised a little higher than shoulders on these two cts, both knees straight).
- 4 Step back on L (ct 1). Step R beside L (ct 2). Step L in place (ct 3). Hold (ct 4).
- 5 - 8 Repeat the action of meas 1-4 (Fig I).

### II.

- 1 Cross R diag fwd over L, both knees bent, hips fwd a little, lift arms (ct 1). Step L bwd in place (ct 2). Step R to R beside L, lower arms (ct 3). Hold (ct 4).
- 2 Repeat the action of meas 1, beg L.
- 3 Sweep R in a low circle to R and take wt (ct 1). Cross L behind R, bend knees (ct 2). Bend both knees (ct 3). Hold (ct 4). Resume erect pos in preparation for repeat of step.
- 4 Repeat action of meas 3 (Fig II), beg with sweep of L ft to L. Hands are held at shoulder height during meas 3-4.
- 5 - 8 Repeat the action of meas 1-4 (Fig II).

### III.

- 1 Release hands, step R to R (ct 1). Cross L behind R (ct 2), making 1/2 turn L. R arm over head, L arm at side palms twd body. Step R across in front of L bend knee (ct 3). Step to L on

## LIK RAT SHABAT (CONT.)

<u>Measures</u>	<u>Pattern</u>
	L toe, continuing the turn (ct 4).
2	Repeat the action of Fig I, meas 2, completing the turn to face ctr.
3 - 4	Repeat the action of Fig I, meas 3-4.
5 - 8	Repeat the action of Fig III, meas 1-4.
	IV.
1 - 2	Repeat the action of Fig II, meas 1-2.
3	Release hands, step R to R making 1/4 turn CW to face LOD (ct 1), close L to R, arms cross in front of body (ct 2), snap fingers and bend both knees (ct 3), hold (ct 4).
4	Reverse footwork of meas 3 (Fig IV), but make 1/2 turn L (CCW) on ct 1 to face CW.
5 - 8	Repeat the action of meas 1-4 (Fig IV).

Words for Likrat Shabat

L'cha dodi likrat kala	To you my lover welcoming the Sabbath queen
P'nei Shabat N'kab'la	We will welcome the face of Sabbath
Shabat Shalom u'mvorach	Peace to the Sabbath and blessed.

Presented by: Ruth Browns

ORCHAH BAMIDBAR  
(Israel)

Source: Title means "Caravan in the Desert."  
 Record: "Sharona aron sings" Angel LP 65018  
 Formation: Cpl facing head of hall, W to R of M, inside hands joined held straight down, only M hand to be seen from the front.

Steps: Yemenite, Slow Pivot Walk (See Likrat Shabat)

Measures  
(4/4)

I.

- 1 Raise on L toe, step R to R, bend both knees (ct 1); step L about 3" from R heel, as both knees are straightened (ct 2); cross R in front of L with slight bend of both knees (ct 3); hold (ct 4).
- 2 Step on L in place as both knees are straightened (ct 1); step R to R 2 or 3" from L, knees still straight (upper part of body is slightly tilted fwd, don't exaggerate) (ct 2); cross L in front of R, knees bend slightly (ct 3); hold (ct 4).
- 3 - 4 Repeat the action of meas 1-2 (Fig I).  
Note: Meas 1 is a Yemenite step, covering very little space. Meas 2 is sort of a reversed Yemenite step, again covering very little space. The accent is more on up and down, than in covering area.

II.

- 1 Turning together M moves fwd, W moves bwd, turning CW, Brush R fwd, step on R bend knee (cts 1, 2); step on L toe, straight knee (cts 3, 4).
- 2 Repeat the action of meas 1 (Fig II) to complete 1/2 turn. Cpl is now facing back of hall.
- 3 Step fwd on R, bend knee (cts 1, 2); hold (cts 3, 4).
- 4 - 5 Repeat the action of meas 1-2 (Fig II), but reversing footwork, and turning CCW, M bwd, W fwd.
- 6 Step on L, bend knees (cts 1, 2). M step R behind L (cts 3, 4). W step R to R (cts 3, 4).
- 7 M step L to L beside R (cts 1, 2); hold (cts 3, 4). W close L to R (cts 1, 2); hold (cts 3, 4). Ptrs are now separated slightly.

III.

Hands swing up about ear high on meas 1 and remain there through meas 4. Throughout Fig III knees are bent, especially L knee, and head moves from side to side as though saying "no." This is a typical Israeli sway.

- 1 Circle R ft from L to R making an arch (ct 1); step on R about 8" to R (ct 2); step on L (ct 3); step on R heel beside L

## ORCHAH BAMIDBAR (CONT.)

<u>Measures</u>	<u>Pattern</u>
	instep (ct 4).
2	Touch R toe beside L (ct 1) and brush it slightly fwd just prior to next movement; step R straight back, taking wt (ct 2); step L in place (ct 3); kick R fwd, with bent knees, as if to dislodge some sand off instep (ct 4).
3 - 4	M repeat action of meas 1-2 (Fig III). W repeat action of meas 1-2 (Fig III), but on ct 4 of meas 2 step fwd on R to be slightly fwd of M in preparation for next Fig.
	IV.
	Drop joined hands, hold arms out to side shoulder height. W dance same, but to opp side.
1	M passing behind ptr step R to R (cts 1, 2); cross L in front of R, and with a slight contraction, cross hands in front of chest and snap fingers (cts 3, 4).
2	Step R to R (cts 1, 2); wrap L ft in front of R, make a 3/4 turn R (CW) on balls of both ft (ct 3); hold (ct 4). Turn is very quick. Ptrs are now separated by several ft and facing each other.
3	Step on R bend knees (ct 1); moving twd ptr step on L toe straightening knees (ct 2); step fwd on R bend knees (ct 3); step back on L, making 1/4 turn to R (CW) to face head of hall (ct 4).
4	Bring R close to L and lower heels (ct 1); hold (cts 2, 3, 4). W is now on L side of M.
	V.
1 - 4	Repeat the action of Fig III, meas 1-4 with W on L side of M.
5	Repeat the action of Fig III, meas 1, turning on ct 1 to face ptr, inside hands still joined. M turns 1/4 L (CCW), W turns 1/4 R (CW).
6	Touch R toe beside L ft (ct 1); hop on L in place (ct 2); step down on R slightly fwd of L (ct 3); bring L to R and rise on toes (ct 4).
7 - 8	Drop hands, each turn to own R, dance two slow pivot steps to complete turn.
9	Facing ptr, step R straight back (ct 1); step L in place (ct 2); step R straight fwd, bringing R shoulders adjacent and joining R hands held low (ct 3); hold (ct 4).
	VI.
	During meas 1-2, L hand makes 3/4 circle by going out to L head high, sweeping twd floor and joining with ptrs L on cts 1, 2 of meas 2. Head follows hand motion.
1	Step L to L (cts 1, 2); close R to L and bend knees to go down in full squat pos (cts 3, 4).
2	In squat pos turn knees to R side, L hips adjacent, join L hands and raise joined R hands overhead (cts 1, 2); come straight

## ORCHAH BAMIDBAR (CONT.)

<u>Measures</u>	<u>Pattern</u>
	up to standing pos, close together (cts 3, 4); L hands should look like one.
3	Turning CCW together, ptrs turn 1/2 to finish with M R shoulder to back of hall, W R shoulder to head of hall, beg L, using 2 slow pivot turns.
4	Step down on L, bend knees (ct 1), raise on R toe (ct 2); close L to R (ct 3), hold (ct 4).
5 - 6	Repeat the action of meas 1-2 (Fig VI), reversing footwork.
7	Repeat the action of meas 3 (Fig VI), but on final ct W makes 1/2 turn to finish at R side of M, both facing head of hall.
8	Step R bwd (ct 1); step L in place (ct 2); close R to L (ct 3); hold (ct 4).

Words for Orchah Bamidbar

Yamin u-smol, rak chol vachol	Right and left, sand only sand
Yatzhiv midbar lelo mishol	Yellow desert without a path
Orcha ovra, dumam na-ah,	Caravan passes, moving slowly
Kidmut chalom sham mufla-ah	Like a dream full of wonder
Utzlil oleh, yored katzuv	A note rises and falls with rhythm
Gmalim pos-im benof atzuv	Camels step in a sad view
Dindan /2 ze shir hanoded	Din don the song of roving
Tafot use-et, shatok unedod	You suffer quietly, step and rove.

Presented by: Ruth Browns

# HAROA HAKTANA (Israel)

- Source: This dance was choreographed by Jonathon Karmon.  
The title means "Little Shepherdess."
- Record: Tikva T 69
- Formation: Circle of individual dancers, facing ctr. Arms are down and close to body.
- Styling: The jumps described are always with the ft about 6" or more apart.

<u>Measures</u>	<u>Pattern</u>
(4/4)	
	I.
1	Jump on both ft (ct 1), hop on R turning CW 1/2 to R to finish with back to ctr of circle (ct 2), jump on both ft (ct 3), hop on L turning CCW 1/2 to L to finish facing ctr (ct 4).
2	Jump on both ft (ct 1), hop on R turning CCW 1/2 to L to finish with back to ctr of circle (ct 2), jump on both ft (ct 3), hop on L, turning CW 1/2 to R to finish facing ctr (ct 4).
3	Step on R (ct 1), hop on R turning CW 1/2 to finish with back to ctr (ct 2), step on L (ct 3), hop on L turning CW 1/2 to finish facing ctr (ct 4).
4	Step R to R lift arms and snap fingers (ct 1), step L in front of R (ct 2), shift wt to R and hold (cts 2, &). Step L to L, lift arms and snap fingers (ct 3), step R in front of L (ct 4), shift wt to L and hold (cts 4, &).
5 - 8	Repeat the action of meas 1-4 (Fig I).
	II.
9	Face CW, jump on both ft (ct 1), hop on R going twd ctr of circle turning CW 1/2 to face LOD (ct 2), jump on both ft clap hands and shout "Ho" leaning twd ctr (ct 3), hop on L (ct 4).
10	Jump on both ft (ct 1), hop on R moving twd outside of circle and turning CCW to face CW (ct 2), jump on both ft (ct 3), hop on L (ct 4).
11	Face ctr and repeat action of meas 4 of Fig I.
12 - 14	Repeat the action of meas 9-11 (Fig II).
15	Join hands, step-hop on R in place (cts 1,2). (On hop kick L fwd, bending knee.) Two running steps in place L R, kicking free ft bwd (cts 3,4).
16	Step L in place (ct 1), bring R fwd making a circle fwd in the air (ct 2), step R beside L (ct 3), hold (ct 4).

Presented by: Ruth Browns

# HANOKDIM (Israel)

Source: Dance by Danny Uziel, music by Hadar. The title means "Shearers."

Record: Tikva T-69 "Dance Along With Sabras"  
Vanguard VRS 9048 "Karmel Israeli"

Formation: Cpls in a circle, facing CCW, W on R of M. Inside hands joined and held down at side. The steps described in Fig I and Fig II are for the M. W are on opp ft.

Steps: Yemenite (See Likrat Shabat)

<u>Measures</u>	<u>Pattern</u>
	I.
1	M beg R (W L) step fwd and bend knee (ct 1); step fwd on L toe (ct 2).
2	Repeat above step.
3 - 4	Yemenite step R, facing ptr, bring joined hands to shoulder and down.
5 - 6	Repeat action of meas 1-2, beg M L and W R.
7 - 8	Yemenite L to L side, ending back to back.
9 - 16	Repeat the action of meas 1-8 (Fig I), ending M facing ctr, W facing out.
17	Step R to R (ct 1); bend R knee, clap hands over head (ct 2).
18	Step L to L (ct 1); bend L knee, clap hands over head (ct 2).
19 - 20	Yemenite R and hop R on ct 2 of meas 20.
21 - 22	Yemenite L and hop L on ct 2 of meas 22.
23	Step R in place (ct 1); bend R knee and begin turn to R (CW) (ct 2).
24	Step L in place (ct 1); bend L knee completing 1/2 turn to (ace ptr) (ct 2).
25 - 30	Repeat the action of meas 17-22 (Fig I).
31 - 32	Repeat the action of meas 23-24 (Fig I), but turn twd L (CCW) 1/4 to finish R shoulders adjacent, M facing CCW, W facing CW.
	II.
	M: Join hands in circle, face CCW.
1	Moving CCW with a bouncy step, step fwd R (ct 1); bend R knee (ct 2).
2	Step fwd L (ct 1); bend L knee (ct 2).
3 - 6	Repeat the action of meas 1-2 (Fig II) twice more.
7	Jump on both ft together and go down into squat pos (cts 1, 2).
8	Raise on R (ct 1); kick L fwd (ct 2).
9 - 15	Repeat the action of meas 1-7 (Fig II), beg L, moving CW but continuing to face CCW.
16	Raise on L (ct 1); kick R fwd (ct 2).

## HANOKDIM (CONT.)

<u>Measures</u>	<u>Pattern</u>
	<u>W</u> : In a single circle facing CW, do not join hands. Arms at sides.
1	Step fwd L (ct 1); bend L knee (ct 2).
2	Step fwd R (ct 1); bend R knee (ct 2). Make a 1/2 turn R (CW) on this step.
3 - 4	Repeat the action of meas 1-2 (Fig II), but walking bwd CW. On 2nd step make 1/2 turn to L.
5 - 6	Repeat the action of meas 1-2 (Fig II), but <u>do not</u> make the 1/2 turn.
7 - 8	Yemenite L, turning 1/2 to R (CW), facing CCW.
9 - 16	Repeat the action of meas 1-2 (Fig II), but reverse footwork and move CCW. Ptrs end up side by side, both facing CCW and join inside hands.

## III.

1 - 4	Repeat the action of Fig II, meas 1-4, M begin R, W L.
5 - 6	Release hands, complete one full turn away from ptr with 2 steps, continuing to travel CCW while turning.
7 - 8	Stamp R (cts 1,2). Stamp L (cts 1,2).
9 - 32	Repeat action of meas 1-8 (Fig III), three more times. <u>Note</u> : Some recordings of this dance have music for Fig III to be done only twice.

Words For Hanokdim

Od nagiya el meymey hanachal  
 Hakvasim tzamu ben heharim  
 Mayarok hadeshah sham porachat  
 Hashita el mul ha'adarim  
 Yafati, tzon maritech nifzar  
 Elaket lach chish hapezurim  
 Lu ahi kat, gedi, bakar  
 Velataft oti ben heharim  
 Chulu, /2 cholelu zemer,  
 Shiru shir lagez, ho!  
 Tzemer ye'arem ad cyn gemer,  
 Kol noked alez, Yad behad ro'im  
 Hemyat hatzon bak'a (rakdu  
 Ma banot bakar chamdu,  
 Larokdim nafshan yatza kvar.

We will soon reach the river  
 The flocks thirsty among the hills  
 How green is the grass  
 Acacias greet the kids  
 My pretty one, your sheep scatter  
 I will gather the lost ones  
 If I were a tiny ewe in the fields  
 You would caress me  
 Sing and shout a shearing song  
 Hills of fleece are high  
 Shearers, and shepherds dance  
 The sheep bleat,  
 The maidens await the dance's end.

Presented by: Ruth Browns

DEBKAT HABIR  
(Israel)

Source: This dance was choreographed by Moshe Levy to music by Sharabi. The title means Heroic Debka.

Record: Tikva T-69

Formation: Circle of individual dancers facing ctr. Hands are joined, upper arm close to body, elbow bent with forearm twd ctr of circle. Arm is an "L" shape.

Steps: Bounce, Step-hop, Brush, Leap Walk, Tap, Turn

Measures (2/4)	Pattern
	I.
1 - 2	With ft together, bend and stretch knees 4 times (2 per meas).
3	Bend and stretch knees (ct 1), hop on L (ct 2).
4	Extend R heel fwd and touch floor, supporting knee bends (ct 1), close R to L (ct 2).
5 - 16	Repeat the action of meas 1-4 (Fig I), three more times.
	II.
1	Release hands, cross arms behind back, face CCW, jump on both ft (ct 1), hop on R kicking L to L side (ct 2).
2	Cross L behind R (ct 1), step R beside L (ct 2). These are running steps.
3 - 4	Repeat the action of meas 1-2 (Fig II), reversing footwork.
5 - 16	Repeat the action of meas 1-4 (Fig II), three more times.
	III.
	Still (facing CCW) join hands R fwd, L bwd, and held low.
1	Step R fwd, slight bend of knee, arabic style (ct 1), hold (ct 2).
2	Repeat the action of meas 1 (Fig III), stepping fwd on L.
3	Step R fwd, bend both knees (ct 1), step on L in place, straighten knees (ct 2).
4	Brush R in place, accent bwd (ct 1), leap on R in place, accent bwd (ct 2).
5	Cross L behind R, ball of ft on floor, both ft straight (ct 1), hold (ct 2).
6	Bend and stretch knees twice (cts 1,2).
7	Hop on R slightly to R side (ct 1), leap L to L side (ct 2).
8	Close R to L (ct 1), hold (ct 2).
9 - 16	Repeat the action of meas 1-8 (Fig III).
	IV.
	Face ctr, hands on neighbor's shoulders, toes and knees turned out, knees bent and remain bent throughout Fig IV. Very strong movement.

## DEBKAT HABIR (CONT.)

<u>Measures</u>	<u>Pattern</u>
1	Stamp R (strong) (ct 1), hold (ct 2).
2	Tap L behind R twice (cts 1,2). Take wt on second tap.
3 - 6	Repeat the action of meas 1-2 (Fig IV), two more times.
7	Leap to R on R, bringing L ft about knee high and close to R leg (ct 1), leap onto L in place and kick R fwd, L knee bent, R knee straight (ct 2).
8	Bring both ft together and go down in squat pos (ct 1), come up straightening both knees (ct 2).
9 - 16	Repeat the action of meas 1-8 (Fig IV). <u>Note:</u> During meas 1-6, head is turned R in direction of movement.

## V.

Hands on neighbor's shoulders, head turned in LOD, knees bent.

1	Stamp R to R (strong) (ct 1), hold (ct 2).
2	Release hold, turn 1/2 R (CW) and step L in LOD (ct 1), immediately regain shoulder hold. Hold (ct 2).
3	Step R behind L (ct 1), small step to L on L (ct 2).
4	Hop on L a little to L (ct 1), step R behind L (ct 2).
5 - 8	Repeat action of meas 1-4 (Fig V), reversing footwork, but continuing to move in LOD.
9 - 16	Repeat action of meas 1-8 (Fig V).

## VI.

Face CCW, join hands, R fwd, L bwd, held low.

1	Step fwd on R (ct 1), hold (ct 2).
2	Brush L fwd (ct 1), leap on L (ct 2).
3	Step bwd on R (ct 1), hold (ct 2).
4	Close L to R (ct 1), bounce (ct 2).
5	Step fwd on R (ct 1), hold (ct 2).
6	Brush L fwd (ct 1), hop on R (ct 2).
7	Step fwd on L (ct 1), step bwd on R (ct 2).
8	Close L to R (ct 1), bounce (ct 2).
9 - 16	Repeat action of meas 1-8 (Fig VI).

Presented by: Ruth Browns

## ZHURAVEL

(Ukraine)

Zhuravel means "The Crane."

Record: Stinson UK 132B

**Formation:** Four cpls line up behind each other to a side away from the dancing area. M R hand on W R waist, his L hand on his hip (or, if preferred, he holds L hand of the W). The W places her R hand over her chest (beads), L hand on her hip (or joined with the L hand of her ptr).

**Steps:** Leap fwd, low, on R ft (ct 1), bring L ft near R ft (ct &), step on R ft near L (ct 2), hold (ct &). Repeat above with L ft.

Measures      Pattern

1 - 16      I. Entrance

Dance into the area. First cpl leads all others in a double circle, and as each one reaches a side of a square, remains at that side and dances in place until a square of four cpls is formed.

1 - 8      Hook R elbows and dance spinning in place for 4 meas, then hook L elbows and dance for 4 more meas.

1 - 16      Chorus

Cpls join an inside hand hold. Head cpls hand places with M leading and W trailing. Change by passing the opp cpl facing each other. Four meas to change. Now the side cpls change, then the head cpls return and the side cpls do the same. This refrain is done after Fig I-V.

1 - 16      II. Short Bows

Head cpls jump twd each other with one basic step and do two short and very low bows, motioning hands downward in salutation and nearly reaching floor and with one basic step return to place (all of this 4 meas). Now side cpls do the same, after which head cpls repeat once more the deep bowing, as do the side cpls.

1 - 16      Chorus

Repeat the Chorus.

1 - 4      III. Flight of the Cranes

Release hold, with basic steps M follow one another, hands extended sideways and in motion imitating the crane in flight. M dance up to the opp W,

8 - 8      With R hands around each other's waist and free hand high above head in flight motion, cpls dance around each other rotating

## ZHURAVEL (CONT.)

<u>Measures</u>	<u>Pattern</u>
	in place.
9 - 16	Once again M "fly" over to own ptr and swing them in place (with basic steps).
	<u>Chorus</u>
1 - 16	Repeat the action of the Chorus.
	<u>IV. Long Bows</u>
1 - 16	Head cpls leap fwd twd each other with one basic step and spend two meas for one deep and low bow (as above), but it is to last two meas. Leap back to place on the 4th meas. Long bow is repeated by the side cpls and then once again by the head and followed by the side cpls.
	<u>Chorus</u>
1 - 16	Repeat the action of the Chorus.
	<u>V. Short Bows</u>
1 - 16	Repeat the two short bows.
	<u>Chorus</u>
1 - 16	Repeat the action of the Chorus.
	<u>VI. Forming the Links</u>
1 - 8	Hook R elbows with ptr and dance around each other for 4 meas. Hook L elbows and dance 4 more meas.
1 - 16	Assume pos as at entrance, circle around once in square, cpl behind cpl, then with head cpl leading form a double file (longways), end facing ptr with both hands joined.
	<u>VII. Arches</u>
1 - 16	All raise joined hands and leading cpl goes under the arches to foot of set where they assume an arch pos (4 meas), now cpl 2 goes under to foot of set, and each four meas a new cpl will go under the arch until head leading cpl is once again at head of set.
	<u>VIII. Exit</u>
	Face fwd. Cpls place their R hands around each other, outside hand is raised above head and in "flying" motion dance off the floor.
	<u>Note:</u> Basic step is done throughout the dance (except during bows). As one set of cpls exchange places, or during any stationary part, the inactive cpls, and all dancers at all times should do the basic step in place.

Presented by: Vyts Beliajus

# KALVELIS (Lithuania)

Record: Folkraft 1051

Formation: Any number of cpls. All join hands in a circle, W on M R.

Measures      Pattern

I.

1 - 7 Polka in circle to the R seven polka steps.

8 Stamp 3 times.

1 - 8 All polka to L, ending with 3 stamps, facing ptr.  
(rptd)

Chorus

9 Clap L hand onto own R (ct 1). Clap R onto own L (ct 2).

10 Repeat action of meas 9.

11 - 12 Hook R arms with ptr and turn once around in place with 4 skips.

13 - 14 Clap as in meas 9-10.

15 - 16 Hook L arms and turn in place.

17 - 24 Same action as meas 9-16.

II.

1 - 3 All face ctr of circle, W dance twd ctr with 3 polka steps.

4 3 stamps and turn to face ptr.

5 - 8 Back to place with 3 polka steps, finish with 3 stamps and turn to face ctr.

1 - 8 M polka into circle and out as in meas 1-8 (Fig II). However, their steps are more vigorous, stamping on the first beat of each meas.  
(rptd)

Chorus

9 - 24 Repeat the action of the Chorus.

III.

1 - 8 Face ptr and do a grand R and L. If the group is small continue grand R and L until ptrs meet a second time. If ptrs meet before end of music, hook R arms and turn in place with polka steps. If the group is very large, repeat this music as long as necessary.

Chorus

9 - 24 Repeat the action of the Chorus.

IV.

1 - 8 Polka around in the circle CCW in ballroom pos.

1 - 8  
(rptd)

Chorus

9 - 24 Repeat the action of the Chorus.

The dance either begins again, or, if desired, dancers exit from the floor during the polka of Fig IV, before reaching Chorus.

Presented by: Vyta Bellajus

# ESPUNYOLET (Catalonia)

Source: Espunyolet (Ess-poo-nyo-let) is a Catalonian Wedding Dance.

Record: Folkraft F1120A

Formation: Ptrs facing, cpls in circle or at random on the floor.  
(There is no progression.) M hands raised head high, W hands on hips or holding skirt out to sides. (No skirt waving as in Mexican dances.)

Steps: Waltz; Reverence (M bow, W curtsy 1 meas--6 cts)

Measures  
(6/8)

## Pattern

### I. Crossing Step

- 1 Step R across in front of L, turning body slightly (ct 1) step L in place (ct 2) step R returning it next to L (ct 3). Repeat starting L (cts 4, 5, 6).
- 2 - 3 Repeat the action of meas 1 (R L R L) four more times.
- 4 Reverence: M bow, W curtsy 1 meas.
- 5 - 8 Repeat the action of meas 1-4.

### II. Rocking Step

Ptrs with R shoulders adjacent hold each other's R forearm with R hand.

- 1 Step fwd R, rocking fwd (ct 1), step on ball of L ft next to R heel straightening (ct 2), step R in place (ct 3). Repeat starting L (cts 4, 5, 6)\*
- 2 - 3 Repeat the action of meas 1 (R L R L) keeping steps small, making a half circle CW, finishing in ptrs place.
- 4 Reverence.
- 5 - 8 Repeat the action of meas 1-4, L arms joined, starting L, returning to original place.

### III. Kneeling and Arch Turn

Ptrs join both hands (not crossed)\*

- 1 W kneel on R knee (cts 1, 2) bow head (ct 3). (This is slow, sustained action, not accented.) W rise slowly (cts 4, 5, 6).
- 2 M perform action of meas 1.
- 3 - 4 3 waltz steps turning under arched joined hands (M R, W L) and finishing in ptrs place. (This is a "dishrag" turn.) Slight Reverence last 3 cts.
- 5 - 8 Repeat the action of meas 1-4 returning to original places. Repeat entire dance twice at faster tempo. During repetition of Fig I, meas 1-3, M snaps his fingers rhythmically.

Presented by: Vyts Beliajus

# GRETTEL'S CAROUSEL

(German)

Source: This dance was presented by Vyts Beliajus at the 1959 University of the Pacific Folk Dance Camp in Stockton, Calif. and can also be found in his "Dance and Be Merry," Vol I.

Record: "Carousel" Paupiper PD 5901B

Music: "Dance and Be Merry" Vol I.

Formation: 4 cpls in a set as for a contra dance. A line of M facing ptr in line of W, M L shoulder twd music or head of line, cpl #1 nearest music.

Steps: Jump\*, Running Step Slide\*  
\*Described in Folk Dances From Near and Far

Measures      Pattern  
(4/4)

2 meas      Introduction

- I. Finger-Point and Clap
- 1 Close hands into fists and hold them together at chest level with index fingers extended upwards. Take a small jump to land with R heel fwd on floor and turn R fist so that R finger points at ptr, keeping fists together (ct 1). Jump to land with L heel fwd and point L finger at ptr (ct 2). Repeat action of cts 1-2 (cts 3, 4).
- 2 Repeat action of meas 1.
- 3 Join both hands with ptr at shoulder height, and M move fwd and W bwd with 3 running steps (cts 1, 2, 3), hold (ct 4). (Instead of 3 running steps a step-close-step pattern may be used.) Keep lines straight and parallel.
- 4 Repeat action of meas 3, returning to place, M moving bwd and W fwd.
- 5 Take a small jump landing with ft together and clap own hands (ct 1), jump to land with R heel fwd and clap ptr R hand with own R (ct 2). Jump landing with ft together and clap own hands (ct 3). Jump to land with L heel fwd and clap ptr L hand with own L (ct 4).
- 6 - 8 Repeat action of meas 5 three more times.

- II. On the Carousel
- 1 - 2 1st cpl join both hands with ptr at shoulder height and move between the lines to the ft of the set with 8 slides swd.
- 3 - 4 Return to place between the lines with 8 slides swd.
- 5 - 6 Repeat action of Fig II, meas 1-2.
- 7 - 8 Keeping both hands joined at shoulder height with R shoulders

# GRETTEL'S CAROUSEL (CONT.)

## Measures      Pattern

adjacent, R arms outstretched, L elbows bent, turn in place and finish at foot of own line with 8 small running steps.

The dance is repeated until original cpl #1 reaches head of set.

## Song--Gretel's Carousel

Gretel, Gretel, liebes Gretelein

Komm wir fahren Karusselle.

Zehn fur die Grossen,

Funf fur die Klein,

Hei wie geht das schnelle!

Hei-hei-hei-hei-heisse-juhei,

Hei wie geht das schnelle!

O Gretel, Gretel, darling,  
over there

Carousel is gliding

Ten cents, five cents,

Big and little folks,

See how fast they're riding!

Hey, hey, hey, the merry-go-round!

See how fast they're riding!

Hey, hey, hey, the merry-go-round!

Faster, faster gliding!

Presented by: Vyts Beliajus

# ZASIALI GORALE

(Poland)

**Source:** Zasiali Gorale (Zah-shya-lee Goo-rah-ley) is a Polish dance introduced at Folk Dance Camp, Stockton, California, by Vyta Beliajus. It is a singing game from the mountainous district of Polish Galicia. There are many figures, but most are optional, since it is up to the leader to choose the desired figures or create his own. The chorus, however, is not replaceable and it begins the dance regardless of what the following figures are. These figures are described by Vyta Beliajus and were chosen from the many authentic steps used.

**Record:** Folkraft F-1090A

**Music:** "Dance and Be Merry" Vol II by Vyta Beliajus

**Formation:** Groups of three, a M and two W, or one W and two M (the single person in the ctr), holding joined inside hands at shoulder height, elbows bent. The two outside people have their free hands on their hips. The groups may be facing forward in a column of threes down the ctr of the room or facing CCW in a circle.

**Steps:** Step-swing\*, Run\*, Stamp  
\*Described in Folk Dances From Near and Far

Measures      Pattern

A (3/4)  
1 - 8      Chorus  
a. Beg on R ft, step R, swing L across R (cts 1,2,3). Step on L, swing R across L (cts 1,2,3). Repeat 3 more times while progressing fwd (8 step swings altogether) in LOD. On the swing there is a slight lift on the supporting ft made by rising up on the toes on ct 2 and returning heel to floor on ct 3.  
9 - 16      b. Beg on R, take 8 fwd step swings while moving bwd to original place.

B (2/4)  
1 - 3      I. Runs  
4      a. Beg R, take 6 running steps fwd.  
5 - 7      Stamp 3 times in place R L R.  
8      b. Beg L, take 6 running steps bwd.  
9 - 16      Stamp 3 times in place L R L.  
Repeat action of meas 1-8 (Fig I)

A (3/4)  
1 - 16      Chorus  
Repeat action of Chorus.

B (2/4)  
1 - 3      II. Arches  
a. M and his L hand W raise joined hands (M L, W R) to form

## ZASIALI GORALE (CONT.)

<u>Measures</u>	<u>Pattern</u>
	an arch. W on his R, beg R, takes 6 running steps going under the arch, around the M and back to place. M and L hand W follow R hand W turning inward simultaneously and under their own joined hands.
4	All stamp in place 3 times R L R.
5 - 7	b. Beg L, repeat action of meas 1-3 (Fig II), but with W on M L going under arch formed by M and W on his R.
8	All stamp in place 3 times L R L.
9 - 16	Repeat action of meas 1-8 (Fig II). <u>Note:</u> Throughout Fig II trio keeps inside hands joined.
A (3/4)	<u>Chorus</u>
1 - 16	Repeat the action of the Chorus.
B (2/4)	<u>III. Clap and Elbow Swing</u>
	All release hands for this figure.
1 - 3	a. M and W on his R clap own hands, hook R elbows and beg R run around each other back to place with 6 small steps. L hand W stands in place.
4	All stamp in place 3 times R L R.
5 - 7	b. M repeats action of meas 1-3 (Fig III) but with W on his L and hooking L elbows. R hand W stands in place.
8	All stamp in place 3 times L R L.
9 - 16	Repeat action of meas 1-8 (Fig III) except that M hooks L elbows with W on R and R elbows with W on L.
A (3/4)	<u>Chorus</u>
1 - 16	Repeat action of Chorus.
B (2/4)	<u>IV. Greeting</u>
	All release hands
1 - 3	a. W on M R takes 3 running steps R L R to cross in front of M to face W on his L. Both W nod to each other and W on R runs bwd, L R L to place.
4	All stamp in place 3 times R L R.
5 - 7	b. Repeat action of meas 1-3 (Fig IV) with L hand W, beg with L ft, crossing to greet R hand W and returning to place.
8	All stamp in place 3 times L R L.
9 - 16	Repeat action of meas 1-8 (Fig IV).
A (3/4)	<u>Chorus</u>
1 - 16	Repeat the action of Chorus.
B (2/4)	<u>V. Figure Eight</u>
	All release hands and place on hips.
1 - 3	a. Beg R, M takes 6 running steps going in front of W on his R,

## ZASIALI GOBALE (CONT.)

<u>Measures</u>	<u>Pattern</u>
	around her and back to place. W stand in place.
4	All stamp in place 3 times R L R.
5 - 7	b. Repeat action of meas 1-3 (Fig V) with M going around l. hand W and beg L.
4	All stamp in place 3 times L R L.
9 - 16	Repeat action of meas 1-8 (Fig V).
A (3/4)	<u>Chorus</u>
1 - 16	Repeat action of Chorus.
B (2/4)	<u>VI. Twirl</u>
	Inside hands are joined and raised high
1 - 3	a. M twirls both W inwardly under raised arms 3 times, W taking 6 running steps.
4	All stamp 3 times R L R.
5 - 7	b. Repeat action of meas 1-3 (Fig VI) beg L and with W turning outwardly on twirls.
8	All stamp 3 times in place L R L.
9 - 16	Repeat action of meas 1-8 (Fig VI).

Presented by: Vyta Beliajus

Notes courtesy of the Folk Dance Federation of California

UMARL MACIEK  
(Poland)

Record: Imperial 1206

Formation: Double circle, ptrs facing, hands on hips.

Measures      Pattern

4 meas      Introduction

1.

1 - 2      Cpls facing, hands on hips. In 2 waltz steps, beg M L, W R, turn away from ptr in one complete turn (M CCW, W CW).

3 - 4      Step draw twice in fwd direction (CCW).

5 - 8      Repeat in opp direction beg M R, W L.

Balance

9 - 10      Join R hands and face ptr. Balance fwd on R and back on L.

11 - 12      W turns under arm and exchanges place with M on 2 waltz steps.

13 - 14      Balance fwd and back with L hands joined.

15 - 16      W turns under raised L arm and exchanges place with M on 2 waltz steps.

Waltz

1 - 2      In skating pos, hands crossed, R hand on top. Waltz fwd (CCW).

3 - 4      Sudden turn twd ptr so as to face in opp direction, and two waltz steps bwd in LOD.

5 - 8      Turn again and continue waltzing CCW (LOD).

Swing

9      Release cross-hold and join hands. Balance twd the R so that L shoulders are adjacent. L arms should be nearly straight and both arms are at shoulder level.

10      Balance twd the L so that R shoulders are adjacent (in opp of meas 9).

11 - 12      Turn by moving fwd for 2 meas, changing places (1/2 turn CW).

13 - 16      Repeat meas 9-12, turning fwd to original place.

Presented by: Vyts Beliajus

# KOKOTEK (Poland)

**Source:** Kokotek (The Little Chick) is a dance from Upper Silesia. It has been made popular in this country by the Polish Folk Art and Dance Group. Permission has been given by this group to reproduce Kokotek in this form.

**Record:** Folkraft 1010B "Kokotek Dances of Poland" Album

**Formation:** An even number of cpls in a double circle, M on the inside facing their ptr. Ptrs have R hands joined; L arms are held at the sides.

**Steps:** Step-close\*, Run\*, Jump\*, Step Swing\*  
\*Described in Folk Dances From Near and Far

Measures  
(2/4)

Pattern

4 meas

Introduction

Stand in place for a short introductory phrase of 4 meas.

I.

1 Starting with M L, W R ft swd to M L (ct 1), draw free ft to a closed pos (ct &). At the same time move R arms in an arc up and to the L, accentuating the motion of the arms with the motion of the entire body. On ct 2 swing R arms back to starting pos.

2 Repeat action of meas 1.

3 - 4 Point the toes fwd twd ptr, lightly placing the ft on the floor R L R. Pause (2nd half of meas 4).

5 - 6 Ptrs hook R elbows and lean away from each other, L arms are curved overhead, palms turned upward. Take 8 small running steps CW, making one complete turn.

7 - 8 Repeat action of meas 3-4 (pointing the ft twd ptr R L R).

1 - 8 Repeat the action of meas 1-8 (Fig I).

(repeated)

II.

1 Stamp on R ft and swing L fwd and to the R. Hands on hips.

2 Stamp on L ft and swing R fwd and to the L.

3 Repeat the stamp with the R and swing with the L ft fwd and to the R.

4 Stamp with the L ft placing it close to the R, and bow low at the waist.

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

9 - 10 Take two steps bwd from the ctr of the set, arms swinging naturally at the side. Stamp on third step (ct 1) and pause (ct 2 of meas 10).

## KOKOTEK (CONT.)

<u>Measures</u>	<u>Pattern</u>
11 - 12	Repeat the action of meas 9-10, moving twd ctr of set with 2 steps, stamp and pause.
13 - 14	Turn in place to the R with 3 walking steps giving a light stamp on the third. Pause (ct 2 of meas 14).
15 - 16	Repeat action of meas 13-14 turning to the L.
17 - 18	Move bwd from the set with 3 light jumps and pause.
19 - 20	Move fwd twd ctr of set with 3 light jumps and pause.
21 - 22	Take 3 light jumps making one turn to the R.
23 - 24	Take 3 light jumps making one turn to the L.
	After the last jump, pause in a "deep knee bend" pos, torso straight and R hand joined with ptrs R, until music resumes. Repeat dance at will. Record plays the music for the dance 3 times.

Notes courtesy of the Folk Dance Federation of California  
Presented by: Vyts Beliajus

## HISTOVEIVEE

(Israel)

Record: Folkraft 1106B

Formation: Double circle all facing CCW. The M on the outside of the circle with both of his hands raised shoulder high, W on the inside of the circle, slightly behind M and holding M raised hands.

Pattern: Two types of steps may be executed (choose your own). Either a slow "step-together-step-and" to 1 meas, or 2 such steps to 1 meas. The latter seems to be preferred. Six such "two-steps" to 3 meas. On the last meas everyone calls out "Histoveivee," (hiss-tow-vey-vee), and at the same time ptrs release R hands and with the L hands the M turns the W to the M in front of him whose hands this new W joins and the dance starts from the beg. It is a simple dance but a good mixer.

"Histoveivee" means "turn around."

Presented by Vyts Beliajus

# NIGUN MIXER (Jewish)

**Source:** A Jewish dance introduced at Folk Dance Camp, Stockton, California, by Vyta Beliajus. Nigun is the Hebrew word for "tune" or "melody." As a rule the tunes are without words and are sung either to "la-la-la" or "bim-bam." The tunes are of Hassidic origin. The Hassidim are noted for their Niguns and Zmireth; Zmireth being "lay songs in praise of the Divine."

**Record:** Folkraft F-1092A

**Music:** "Dance and Be Merry" Vol. 1, Clayton F. Summy Co.

**Formation:** Two cpls facing each other in a double circle, W on the M R. Inside hands are joined and arms extended, outside hands hang freely.

**Steps:** Leap-step, Run<sup>2</sup>, Step-hop<sup>2</sup>  
<sup>2</sup>Described in Folk Dances From Near and Far.

Measures  
(8/8)

## I. Leap-Step

- 1 Beg with inside ft, M R, W L, leap twd own ptr so that inside shoulders almost touch (ct 1), bring outside ft to instep of inside ft and momentarily shift weight onto outside ft (ct 2), step in place on inside ft (ct 2), pause (ct 2). Beg with the outside ft repeat leap-step away from ptr (cts 3 & 4 &).
- 2 Repeat action of meas 1.

## II. Arch

- 3 Cpls move fwd with 4 running steps to change places. Cpls facing CW form an arch with joined hands; cpls facing CCW pass under arch on 4th ct. All release hands and turn inwardly to face direction from which they came.
- 4 Repeat action of meas 3, returning to original pos. Cpls now facing CW form the arch.

## III. Star and Progress

- 5 Release hands, clap own hands once and simultaneously stamp R without taking wt on that ft (ct 1), leap high onto R ft and join R hands high above heads, forming a R hand star (ct 2), step fwd on L ft (ct 3), hop on L (ct 4).
- 6 Repeat step-hops on R ft (cts 1, 2), on L ft (cts 3, 4), moving fwd CW to opp cpls pos.
- 7 - 8 Repeat action of meas 5-6, except that ptrs join L hands to make a two-hand star and circle one-half turn CCW to face new cpl. All cpls have now moved fwd one place and are facing original direction.

## NIGUN MIXER (CONT.)

Measures      Pattern

Note: On final step-hop M completes turn in place and at the same time changes hands to rejoin inside hands with W.

Notes courtesy of the Folk Dance Federation of California  
Presented by: Vyta Beliajus

KASHUBIAN WALTZ  
(Poland)

Record: Folkraft 1090B

Formation: M R hand and W L hand joined. Face LOD.

Measures      Pattern

- |        |   |
|--------|---|
|        | I.  |
| 1      | Swing joined hands fwd while moving LOD on 1 waltz step, beg M L and W R.                             |
| 2      | Swing hands bwd while progressing LOD on 1 waltz (these 2 meas become back-to-back and face-to-face.) |
| 3 - 4  | Release hands and turn fwd and away from each other, making a complete turn in place on 2 waltzes.    |
| 5 - 6  | Stand in ballroom pos, slide twice to M L.  |
| 7 - 8  | Slide twice to M R.   |
| 9 - 16 | Free waltz for 8 meas.  |

Repeat the whole dance as long as desired.

Presented by: Vyta Beliajus

# R'KOD HAT'LAIM (Israel)

R'Kod Hat'Laim means "The Dance of the Flocks"

Record: Folkraft 1106A

Formation: A large circle of cpls, M backs to ctr. Their palms held open and upward. W face M with their palms resting on their ptrs.

## Measures      Pattern

1. With 8 running steps run CW in place describing a complete circle.
- 1 - 2 Repeat above action in the reverse direction (CCW).
- 3 - 4 Release hold. Stoop down. Clap ptrs R hand (on syncopated note) with own R, clap ptrs L with own L. Repeat R and L again. With each clap rise higher and with the claps shout "Ha, ha, ha, ha."
- 5 Repeat the clapping downward and this time shout "Ho, ho, ho, ho."
- 6 Stand erect. Place palms together and push hands up until straight, then directly down, shouting "Hey" (once).
- 7 Stand in original pos. Do a balance step with a slight knee bend (debka bend) to own L and to R
- 8 M repeats once more the two debka bends while the W either runs up to or turns to the M to her R with 4 running steps.
- 9

Repeat dance from the beg.

Presented by: Vyta Beliajus

# PATCH TANZ (CLAP DANCE) (Jewish)

Source: It would seem that the Jewish people did most of their dancing at weddings for most all dances are wedding dances. Among the Jews of Lithuania it is often danced with mixed cpls.

Record: Folkraft III8 World of Fun M 118

Formation: Single circle of cpls, facing ctr. Arms raised swd with elbows bent, all hands joined at shoulder height, R ft free.

Steps: Every step in the dance is followed by a knee bend. Step on R ft (ct 1), bend and straighten R knee (ct &), step on L ft (ct 2), bend and straighten L knee (ct &).

<u>Measures</u>	<u>Pattern</u>
A	I.
1 - 4	Circle R with 8 steps.
5 - 8	Circle L with 8 steps.
B	II.
1 - 2	Two steps fwd twd ctr and clap own hands three times
3 - 4	Re-join hands, two steps bwd to place, face ptr and stamp heel three times. Beg walk with M L, W R. M stamp L, W R.
5 - 8	Repeat the action of meas 1-4.
C	III.
	Ptrs stand with R hips adjacent, both hands joined at shoulder height, R arm across ptr chest, L elbow bent.
1 - 4	Circle CW with ptr with 8 steps.
5 - 8	Change to opp side, L hips adjacent, circle CCW and pass ptr to L with 8 steps. On last two meas, M face ctr and pass ptr under M L arm to M L side. Each M has a new ptr on his R.

Repeat entire dance with new ptr.

Presented by: Vyts Beliajus

MOSKROSOR  
(Scandinavia)

- Source:** A rare type of Schottische Mixer introduced to the Folk Dance Federation of California, Inc., by Vyts Beliajus.
- Record:** "Moskrosor" Folkraft F1092-B
- Formation:** A double circle with #1 cpls facing #2 cpls, W on R of M.  
Note: #1 cpls face and progress CCW. #2 cpls face and progress CW.
- Steps:** Basic Step: Schottische (3 light walking steps and 1 hop), Step-hop\*  
\*Described in Folk Dances From Near and Far, published by the Folk Dance Federation of California, Inc.  
Notes courtesy of the Folk Dance Federation of California
- Measures** Pattern  
(4/4)
- 1 - 2 I. Dos-a-Dos  
Beg on outside ft, M L, W R, cpls advance twd each other, #1 cpl, with hands joined, going between cpl #2, whose hands are on their hips, using 2 basic steps.
- 3 - 4 Without turning, cpl #1 drops hands and separates, #1 M passing back to back with #2 W, #1 W passing back to back with #2 M. Cpl #2 joins inside hands and both cpls move back to place with two basic steps.
- 5 - 6 II. Ladies Chain  
W advance twd each other, join R hands and pass each other, giving L hand to opp M on two basic steps.
- 7 - 8 M places R arm about opp W waist, joining their R hands on W R hip, M takes W L hand in his L and they turn L in place with 2 basic steps.
- 9 - 12 Repeat action of meas 5-8 with W returning to ptrs.
- 1 - 4 III. Right and Left Hand Mill  
Joining R hands in ctr of set, L hands on hips, all move twd with 4 basic steps.
- 5 - 8 Joining L hands, R hands on hips, return to original places with 4 basic steps.
- 4 - 10 IV. Away and Together, Change and Progress  
Facing opp cpl, with inside hands joined, outside hands on hips, beg on outside ft (M L, W R), ptrs move away from each other on basic step, and twd each other on 1 basic step (M R, W L).
- 11 - 12 Ptrs face each other, take waist-shoulder pos and exchange places with opp cpl with 4 step-hops, M beg L, W R.  
#1 cpls pass on outside, #2 cpls on inside of circle.  
Note: All revolve CW on step-hops. Each cpl now meets a new cpl, all facing original direction, W on ptrs R.

# LA BOULANGERE (France)

**Source:** La Boulangere (The Baker's Wife) is one of the very old French dances. Several much older versions exist. The Catalans also have a dance by the same name but while the French song has only two verses, the Catalans have over a dozen.

**Record:** Folkraft 1091B

**Formation:** 4 cpls in a square, all hands joined.

**Steps:** Skip

Measures  
(6/8)

## I. Circling

1 - 4 Circle CW with 8 skips, beg L and shifting wt to L on last skip.  
1 - 4 Circle CCW with 8 skips, beg R.

(rptd)

5 - 7 Interlude: Release hands, face ptr, M bow, W curtsy.

## II. Visiting

8 - 9 Cpl 1 join R hands shoulder high, elbows slightly bent, and skip around each other CW with 4 skips.

10 - 11 M 1 with W 4, W 1 with M 2, join L hands and skip around each other CCW with 4 skips.

12 - 13 M 1 with W 1, M 2 with W 2, M 4 with W 4 (1st, 2nd, and 4th cpls) join R hands and skip around each other CW with 4 skips.

8 - 9 M 1 with W 3, W 1 with M 3, join L hands and skip around each other CCW with 4 skips.

10 - 11 Cpl 1 join R hands and skip around each other CW with 4 skips, moving to home pos.

12 - 13 Reform circle.

Repeat entire dance 3 more times, with cpl 2, then cpl 3, then cpl 4 doing the visitation.

Finish dance with action of Interlude.

Note: Whenever a cpl is free, clap own hands--2 claps to a meas.

## Cues for Fig II

8 - 9 Allemande R with your own

10 - 11 Allemande L with corner

12 - 13 Allemande R with your own (corner cpls with own)

8 - 9 Allemande L with opp

(rptd)

10 - 11 Allemande R with your own to place

12 - 13 Reform circle.

Presented by: Vyts Beliajus

AUPRES DE MA BLONDE  
(French-Canadian)

Source: Although Aupres de ma Blonde (My Favorite Blonde) is very French in character, the dance itself is considered French-Canadian. In style it is related to dances seen in France, particularly to the Ronde Lorraine.

Record: Folkraft 1090B

Formation: Form a circle with as many cpls as desired, hands joined. Figures change after every 8th ct. which is two per meas.

<u>Measures</u>	<u>Pattern</u>
(6/8)	
A	I.
1 - 4	8 skips to L.
5 - 8	8 skips to R.
B	
9 - 12	With 8 steps W walk twd ctr joining hands and forming an inner circle, M join hands in outer circle.
C	
13 - 16	M circle moves R with 8 steps, W move L.
17 - 20	8 skips in reverse directions.
A	
1 - 4	Without releasing hands W move bwd and outward raising their joined hands as M (with hands released) move twd ctr of circle under the W arches. Once inside they turn to face W and join hands, retaining separate circles.
5 - 8	Each circle moves to its own R with 8 steps.
B	
9 - 12	Reverse directions.
C	
13 - 16	In 8 steps everyone releases hands, M coming between their own ptr and next W. All join hands. All M with backs to ctr of circle.
17 - 20	8 skips CW.
A	
1 - 4	8 skips CCW.
5 - 8	Release hands and to 8 cts M only turn to face ctr of circle joining hands to form arches. W mark time in place.
B	
9 - 12	W enter ctr of circle, face to turn ptr and curtsy extending L ft front, bending R knee and with both hands spread skirt, 8 cts.
C	
13 - 20	During the next 16 cts W weave in and out, leaving circle on the L side of ptr, and entering in from behind next M, etc. At the end of the 16 cts W face new ptr.
A	
1 - 4	M stamp R ft, W L on first ct, pause on second, bow-curtsey during the next two cts and with 4 steps turn alone describing a small circle in place.
5 - 8	Repeat the above twice more.
B	
9 - 12	

## AUPRES DE MA BLONDE (CONT.)

Measures      Pattern

C

13 - 16

Join both hands with ptr and skip in place with 8 skips CW.

17 - 20

With 8 skips turn CCW.

Repeat dance with the new ptrs.

Note: This record repeats one entire stanza (meas 1-20) of music which can be spent in serpentine off the floor, at which time the leaders can use their own discretion in creating floor patterns.

Presented by: Vyts Beliajus

## SHAKE THEM 'SIMMONS DOWN

An Alabama play party game.

Music: "Merrily Dance" by Vyts Beliajus

Formation: Any number of cpls form a circle, all hands joined.

Pattern: All walk to L 16 steps  
 All walk to R 16 steps  
 Four steps to ctr, four steps back, repeat  
 Do-si-do twice around your ptr  
 Do-si-do twice around your L hand lady  
 Promenade with the same L hand lady, who now becomes your new ptr.

Words: Circle left, do, oh, do, oh, circle L do, oh, do, oh,  
 Circle left, do, oh, do, oh, Shake them 'simmons down.

2. Circle right, do, oh, do, oh...
3. Balance all, do, oh, do, oh...
4. Round your partners, do, oh, do, oh...
5. Round your corners, do, oh, do, oh...
6. Promenade all, do, oh, do, oh...

Presented by: Vyts Beliajus

## ALABAMA GAL

Of all the Alabama Gal (or Girl) versions now in existence, this is one of the prettiest and most funfull which we enjoyed doing in Southern Alabama. Up North-way I introduced this particular version wherever I taught and at the University of the Pacific Folk Dance Camp, 1949.

Record: Methodist World of Fun 112

Formation: Two lines of four cpls, M on one side and their ptr facing them.

1. Walk through in a hurry,  
Walk through in a hurry,  
Walk through in a hurry, Alabama gal.

During the first verse, cpl #1 joins hands and stretch them. Front hands are raised diag fwd and above head, as if looking through the joined hands. Walk through ctr to the foot of the set with 8 steps in a hurried manner. Turn about without release of hands to face head of set, now raise the present fwd hands diag and above heads and walk quickly to place. All others clap hands rhythmically.

2. If you don't know how-how,  
If you don't know how-how,  
If you don't know how-how, Alabama gal.
3. I'll show you how-how,  
I'll show you how-how,  
I'll show you how-how, Alabama gal.

Second and third verse: Cpl 1 hook R elbows, walk around each other one and a half times till M faces W line and W faces M line. Now M hook L elbows with next W, while W hooks elbows with the next M, turn once around and come back to own ptr, hooking R elbows, circling once around, and on to the third with L elbows, and so on, till the entire set was reeled and the original cpl 1 reaches foot of set, and finish with each other hooking R elbows and circling one and a half times around, back to their lines. If necessary, repeat third line of song once again in order to include all participants in the reeling. The whole character of the dance must be done in a manner of a pretended hurry and a slight drag of feet.

4. Ain't I, . . . . rock candy,  
Ain't I, . . . . rock candy,  
Ain't I, . . . . rock candy, Alabama gal.

Standing in the ctr of the foot of the set and facing head of set, cpl 1 place their thumbs in the arm pit, and extend rest of fingers, walk up the ctr of set to head with 8 walking steps during which time the extended fingers are flapped back and forth in a "show-off" manner as everyone sings "Ain't I rock candy." Upon reaching head of set, turn R around and walk back to foot of set with 8 more steps. M steps into M line, and W into W line. Now second cpl which is at the head of the set joins hands, walks down the ctr, and repeats the whole dance. Continue doing it until original cpl 1 is again at head of set.

Presented by: Vyts Beliajus

## CAKE WALK SINGING CIRCLE

Prizes can be given to the child able to lean back farthest and raise a bent knee highest during her "Struttin' on down" the set. Originated in the South where Cake Walking was popular, especially in New Orleans.

Formation: Four cpls in contra lines, boys on one side, girls face boys.

Tune: Syncopated and speeded up "Shortnin' Bread."

There goes Miss Annie (or any other name)...3 times  
Struttin' on down

First girl cake walks down to ft of set and takes place  
at end of line.

There goes another, just like the other, there goes another  
Struttin' on down.

First boy cake walks down the set.

Doin' it this way, doin' it that way  
Doin' it this way,  
Struttin' on down.

Join both hands with ptr. Extend R ft (heel) fwd to "Doin' it!"  
Bring L ft (heel) fwd to "this way." 4 heel changes to "doin'  
it that way." Repeat action for "Doin' it this way." Release  
hands and turn singly in place for "struttin' on down."

Start dance from the beg.

Presented by: Vyts Beliajus

### THE BEAR CAME OVER THE MOUNTAIN (United States)

This is the American version of the European "Seven Jumps."

Join hands (no ptrs) in a circle and skip L to:

The Bear came over the mountain....3 times  
To see what he could see.

Release hold, place R palm over R eye and turn head singing  
slowly "To see what he could see...." Repeat this line  
with L hand.

Start dance from beg and each time add another action but  
always holding hand over eye and looking hard: Raise  
R ft, L ft, kneel on R knee, L knee, lean on R elbow, L  
elbow, with both elbows, etc.

Presented by: Vyts Beliajus

# ZACATECAS MARCH

(Mexico)

**Source:** The dance Zacatecas March was learned in 1954-55 at the Amado Nervo Folk Dance Group in Mexico City, under the leadership of Sr. F. Gomez. In its entirety it presents a mosaic of dance figures of Northern Mexico with its stamps simulating drum beats, its zapateado, its ranchera pattern and polka. Originally danced in a line, it moved through many variations to end in a circle. The present adaptation as arranged by Henry "Buzz" Glass as a recreational dance is intended as a simple recreational dance that maintains the spirit and authentic quality of the Mexican dance patterns and at the same time presenting an enjoyable and easy dance.

**Record:** Western Jubilee 814-B (78) 825 (45)

**Formation:** Couples in a double circle formation, M back to COH, ptrs facing about 3 ft apart. W hands on skirt, M hands clasped in back.

**Footwork:** Opp--described for M.

Measures      Pattern

2 1/2 meas      Introduction  
Wait 4 cts, then lightly mark time in place 6 cts, M beg L, W R.

## I. Stamps, Zapateado and Buzz Turn

1      Stamp on L ft in place (ct 1), hold (ct 2), stamp on R beside L (ct 3), hold (ct. 4).

2      Take 4 successive marching steps in place L, R, L, R (cts 1-4).

3 - 4      Repeat the action of meas 1-2.

5      Zapateado Stamp on L ft in place and at the same time strike R heel beside L (ct 1), step on R toe beside L, momentarily taking wt (ct &), step on L ft and strike R heel on the floor beside L (ct 2), hold (ct &). Stamp on R ft in place and at the same time strike L heel beside R (ct 3), step on L toe beside R, momentarily taking wt (ct &), step on R ft in place and strike L heel on floor beside R (ct 4), hold (ct &).

6      Buzz Turn: Take 4 buzz steps to the L, L ft leading (cts 1-4).

7 - 8      Repeat the action of meas 5-6, doing zapateado R and L, and buzz turn R (W opp throughout.)

## II. Do Sa Do

1 - 8      Passing R shoulders, M beginning L, W R, do sa do 8 walking steps, accent last two steps with stamps.

Repeat do sa do passing L shoulders.

Repeat do sa do R shoulders and L shoulders.

## ZACATECAS MARCH (CONT.)

<u>Measures</u>	<u>Pattern</u>
	<u>III. Tap-Chug and Turn, Mexican Polka</u>
1	Facing slightly in LOD, tap L toe on floor (ct 1), lift L ft slightly from floor and chug back at the same time on R (ct 2). Repeat tap and chug (cts 3-4).
2	Moving in LOD take a three step turn LRL, (cts 1-3) and stamp R heel beside L (ct 4). (No wt on the stamp.)
3 - 4	Repeat tap and chug and three step turn and stamp in RLOD, starting with opp ft. M has back to COH, W facing COH, W holding skirts, M hands clasped in back.
5	Both move away from center of circle, M fwd, W bwd, with 2 Mexican polkas, M starting L, W R. (Mexican polka--like a bouncy two-step).
6	Reverse action and move twd COH 2 Mexican polkas, M starting L and W R.
7 - 8	Repeat the action of meas 5-6.
9 - 16	Repeat the action of meas 1-8 (Fig III).
	<u>IV. Stamps, Zapateado and Buzz Turn</u>
1 - 8	Repeat meas 1-8 (Fig I).
	<u>V. Do Sa Do</u>
1 - 8	Repeat meas 1-8 (Fig II).
	<u>VI. Tap-Chug and Turn, Mexican Polka</u>
1 - 16	Repeat meas 1-16 (Fig III). <u>Note:</u> The last two Mexican polka steps are completed during a portion of the interlude music, meas 16, cts 1-4.
	<u>VII. Interlude</u>
2 1/2 meas	Take social dance position. Moving swd in LOD, M starting L take two step-close patterns (cts 1-4). Dropping hands ptrs cast off turning away from each other, M L and W R, with 6 walking steps to meet face to face (cts 1-6).
	<u>VIII. Ranchera Walk</u>
1 - 16	In social dance position, M leads alternately fwd and bwd gradually wheeling to the L to make a complete circle with 16 meas of the ranchera walk. This is like "cutting a pie into pieces." <u>Ranchera Walk:</u> M takes 4 walking steps fwd L, R, L, R and moves bwd 4 walking steps L, R, L, R and continues in the same way. The body sways naturally with the music.
	<u>IX. Interlude</u>
2 1/2 meas	Repeat the interlude of Fig VII.

## ZACATECAS MARCH (CONT.)

<u>Measures</u>	<u>Pattern</u>
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1 - 8	X. <u>Stamps, Zapateado and Buzz Turn</u> Repeat the action of Fig I meas 1-8.
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1 - 8	XI. <u>Do Sa Do</u> Repeat the action of Fig II meas 1-8.
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1 - 16	XII. <u>Tap-Chug and Turn, Mexican Polka</u> Repeat the action of Fig III meas 1-16. (The 4 cts of meas 16 overlap into the interlude, but the step is completed.)
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2 1/2 meas	XIII. <u>Interlude</u> Repeat the interlude of Fig VII.
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Ending: W steps fwd twd M on R, making 1/2 turn L to end beside M on his R side in pose, step L beside R. M steps fwd L and steps on R beside L to end beside W in pose. M hands behind back and W holds skirts.

Presented by: Henry "Buzz" Glass

## JOTA TAPATIA

(Mexico)

**Source:** This dance was learned by Henry "Buzz" Glass in Mexico City, autumn of 1954 from Sr. Gomez and Sr. Escoto. It is very popular with Mexican dance groups and may be seen at many dance fiestas. It was influenced by, but should not be confused with the Spanish Jota. The styling and flavor is Mexican. It was first presented by Henry "Buzz" Glass at the 1955 Stockton Folk Dance Camp, University of the Pacific.

**Record:** "Jota Tapatia" Folkdancer--MH 1094

**Formation:** Couple dance, M and W facing each other in long lines, about 8 feet apart. Curved arms held extended in front at about shoulder height and parallel to the floor. Handkerchief held in R hand.

**Steps:** Basic Jota, Tour Jete, Leap Waltz, Zapateado, \*Waltz Balance.  
Basic Jota: Body turned slightly to R, jump on both feet with slight bend of knees (ct. 1), hop on L straightening L knee and at the same time bringing bent R leg close in back of L (ct. 2). Step on R in back and to the L side of L (ct. 3). Step swd on L (ct. 1), cross R over in front and to side of L (ct. 2), bring L up beside R (ct. 3), (2 measures to complete step.) Repeat in reverse direction with opp ft.  
Tour Jete: Step on R to R beginning a CW turn (cts. 1, 2). Leap onto L pivoting 1/2 R (ct. 3). Step on R beside L completing CW turn (ct. 1). Bring L to R with no transfer of wt (cts. 2, 3). (2 measures to complete step.) Keep feet close to floor. Also done in reverse direction on opp ft.  
Leap Waltz: Leap lightly on R (ct. 1), small step fwd on L (ct. 2), small step fwd on R (ct. 3). Repeat all beginning L.  
Zapateado: Stamp R (ct. 1), strike L heel beside R (ct. 2), tap L toe beside R taking wt (ct. 3). Repeat using same ft.

<u>Measures</u>	<u>Pattern</u>
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2 meas	<u>Introduction</u>
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A	I. <u>Basic Jota</u>
1 - 32	With both M and W moving to own L and R alternately, execute 16 basic jota steps.

B	II. <u>Leap Waltz</u>
1 - 8	Changing place.

Folk Dance Camp, 1962

## JOTA TAPATIA (CONT.)

<u>Measures</u>	<u>Pattern</u>
	Beginning R and passing R shoulders, dancers take 2 leap waltz steps fwd and 2 leap waltz steps making 1/2 turn R ending in front of ptr and facing original place. Move bwd with 2 leap waltz steps, and make one turn R in ptr place on 2 leap waltz steps.
9 - 16	Repeat action of Fig. II, meas 1-8 back to place. Around partner
17 - 24	Beginning R approach ptr with 2 leap waltz steps. Circle CW facing ptr with 2 leap waltz steps until back is fwd original position. Back up to place with 2 leap waltz steps. Make one turn R in place on 2 leap waltz steps.
25 - 32	Repeat action of Fig II, meas 17-24.
C	<u>III. Waltz Balance and Tour Jete</u> Along the line
1 - 4	Take two waltz balance steps swd R and L. Arms move laterally R and L with ft. Tour jete to the R. Arms stay in original position.
5 - 8	Repeat action of Fig III, meas 1-4 beginning L and moving L.
9 - 16	Repeat action of Fig III, meas 1-8. Changing places
17 - 20	With R hips twd each other, repeat action of Fig III, meas 1-4. Change places on the tour jete, passing face to face.
21 - 24	Repeat action of Fig III meas 1-4 with L hips twd each other, changing places on the tour jete passing face to face.
25 - 32	Repeat action of Fig III meas 17-24.
A	<u>IV. Circling Partner--Stamp, Heel-Tap</u>
1 - 14	Handkerchief is changed to L hand and held high and describes a small circle above head while doing the following step: with R hips adjacent, and R hands on hip, and looking over shoulder at ptr, dancers circle CW in spot turn with 14 zapateado steps.
15 - 16	Stamp R starting to make a half turn R (ct. 1), hold (ct. 2). With L hips adjacent stamp L (ct. 3), stamp R (ct. 1), hold (cts. 2, 3).
17 - 32	Reversing hands, hips, and feet, repeat action of Fig IV, meas 1-16, circling CCW ending in original position.
B	<u>V. Waltz Balance and Tour Jete</u>
1 - 32	Repeat the action of Fig III

## JOTA TAPATIA (CONT.)

<u>Measures</u>	<u>Pattern</u>
C	VI. <u>Circling Partner.</u>
1 - 32	Repeat the action of Fig. IV.
A	VII. <u>Basic Jota</u>
1 - 14	Repeat the action of Fig 1, meas 1-14.
15 - 16	Finale: Dancersexecute half a basic jota step as follows: body turned slight L, jump on both feet bending knees (ct. 1), hopping on R bringing L close in back of R (ct. 2), beginning a quarter turn R step on L in back and to side of R (ct. 3). Completing the quarter turn R so L hips are adjacent, dancers stamp R to end in pose (ct. 1). Do not raise hands high in pose.

Presented by: Henry "Buzz" Glass

# LAS CHIAPANECAS (Mexico)

**Source:** Las Chiapanecas is a regional dance from the State of Chiapas. Its lilting rhythm in waltz tempo make it a favorite on all programs of Mexican dances. It is performed as a couple dance, group dance for men and women, or women alone. This dance was learned in Mexico City, 1954-55 at the National University of Mexico, Mexico City College, and at Mexican folk dance groups by Henry "Buz" Glass.

**Record:** "Chiapanecas" Folkraft F 1040 A

**Formation:** Cpls in a double circle formation facing LOD, M on the inside with hands clasped behind back, W with hands on skirt.

## Measures      Pattern

### A (3/4)      I. Two-Step Waltz

1 - 30 Both beginning on the R move fwd CCW side by side with 30 two-step waltzes alternating R and L.

31 - 32 With M back to COH, ptrs face and stamp on R (ct 1), hold (ct 2), stamp L (ct 3), stamp on R (ct 1), hold (cts 2, 3).

### B (3/4)      II. Riding Step

1 - 2 Turning to face slightly diag L (R hips adjacent) step diag fwd L on L (ct 1), hop on L bringing R fwd in an arc opp L (ct 2), step on ball of R just in front of L taking wt on R (ct 3).

Step bwd on L (ct 1), hop on L bringing R bwd in an arc beside L (ct 2), step on ball of R opp L heel taking wt (ct 3).

3 - 6 Repeat the action of meas 1-2 two more times.

7 - 8 Facing ptr, stamp in place L, R, L, R (cts 1-4), hold (cts 5, 6).

9 - 16 Repeat all of the above action beg the Riding Step on the R, L hips adjacent, and facing slightly diag R. End facing ptr with 4 stamps R, L, R, L.

17 - 32 Repeat all the above action for Riding Step, meas 1-16.

### C (3/4)      III. Clapping

1 - 2 Beg with the R and moving to own R around the circle, make 1 turn with 2 waltz patterns.

3 - 4 In place stamp R (ct 1), hold (ct 2), stamp L (ct 3), stamp R (ct 1), hold (cts 2, 3). Clap hands twice on last 2 stamps.

5 - 8 Repeat action above moving L beg with L. Stamp and clap in the same manner.

9 - 16 Repeat action of meas 1-8, waltz turn with stamps and claps, alternately R and L.

## LAS CHIAPANECAS (CONT.)

<u>Measures</u>	<u>Pattern</u>
D (3/4)	IV. <u>Step-Hop and Brush</u>
1	Moving swd L step on R behind L (ct 1), hop on R lifting bent L knee (ct 2), step on L to L side (ct 3).
2 - 3	Repeat action of meas 1 beg R and moving swd L two more times.
4	Step on R behind L (ct 1), hop on R lifting L knee (ct 2), brush L toe beside R keeping wt on R and allowing L to move slightly bwd on the brush (ct 3).
5 - 8	Repeat the action of meas 1-4 moving swd R beg with L.
9 - 16	Repeat action of meas 1-8 moving swd L then R.
	V. <u>Circling With Two-Step Waltz</u>
1 - 8	Beg on his R, M balances alternately swd R and L while the W beg R circles M with 8 two-step waltzes CCW.
9 - 14	While the W balance in place swd R and L, the M circles her CCW with 6 two-step waltzes.
15 - 16	Both end facing M back to COH with a stamp R (ct 1), hold (ct 2), stamp L (ct 3), stamp R (ct 1), hold (cts 2, 3).

Repeat dance beginning with Fig II, Riding Step.

Presented by: Henry "Buzz" Glass

# RASCAPETATE

(Mexico)

**Source:** The dance Rascapetate is a baile regional (regional dance) from the State of Chiapas. A flirtatious dance with zapateados, it contrasts the rapid shuffling of the feet with a paseo (interlude) in slow waltz tempo. Unique in this dance is the entredo (windup) figure during which the woman encircles her waist with her rebozo by turning and advancing toward the M who dances in place holding the other end. Rascapetate is derived from two Spanish words, rascar (scrape, scratch) and petate (a mat fashioned from reeds and serving as a bed and a host of other purposes.) This dance was learned in Mexico City during the year 1954-55 from Sr. Escoto and Sr. Gomez. It was first presented by Henry "Buzz" Glass at the 1955 Stockton Folk Dance Camp.

**Record:** El Rascapetate, ASP 103-A

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

Measures      Pattern

## No Introduction

A (6/8)  
1 - 3      I. Basic Zapateado Step  
As music begins, dancers make a 1/4 turn to own R to face up or down the set. Both beginning on R execute 6 basic Zapateado Steps.  
4      Each make a 1/2 turn L on 4 stamps R, L, R, L (cts. 1-4,) hold (cts. 5, 6).  
5 - 8      Facing in this new direction, repeat the action of meas 1-4, starting R and making a 1/2 turn R on the 4 stamps.  
9 - 16      Repeat the action of meas 1-8. On last 4 stamps turn to face partner.  
Basic Zapateado: Step slightly fwd on R (ct. 1), step in place on L (ct. 2), step on R beside L (ct. 3), this step is repeated with opposite footwork as follows: step slightly fwd on L (ct. 4), step in place on R (ct. 5), step on L beside R (ct. 6). Two basic zapateado steps per meas.

B (6/8)  
1 - 2      II. Zapateado Variation and Buzz Turn  
Both starting R, execute 2 zapateado variation steps R, L.  
3 - 4      With 4 buzz steps, each makes one turn in place to own R (cts. 1, 3, 4, 6 of each meas.)  
5 - 8      Repeat the action of Fig II, meas 1-4, starting L and turning L.

## RASCAPETATE (CONT.)

Measures	Pattern
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|-------------------|--|
| 9 - 16            | Repeat the action of Fig II, meas 1-8.<br><u>Zapateado Variation:</u> Stamp on R in place (ct. 6), strike L heel beside R (ct. 1), tap L toe beside R momentarily taking wt (ct. 2), transfer wt to R (ct. 3), strike L heel on floor beside R (ct. 4), hold (ct. 5). This step pattern is repeated starting L and using opp footwork. One zapateado variation step per meas.  |
| A (6/8)<br>1 - 16 | III. <u>Basic Zapateado Step</u><br>Repeat the action of Fig I, basic zapateado step, meas 1-16.   |
| B (6/8)<br>1 - 16 | IV. <u>Rascapetate Step</u><br>Execute 16 Rascapetate Steps, both starting R. This step is done quite freely with ptrs facing or turning slightly from side to side as they flirt with each other.<br><u>Rascapetate (Rasping) Step:</u> Stamp on R in place (ct. 6), brush L slightly fwd (ct. 1), brush L back, and at the same time take wt on it (ct. 2), transfer wt to R (ct. 3), brush L slightly fwd (ct. 4), hold (ct. 5). This step pattern is repeated, starting L and using opp footwork. One Rascapetate step per meas. |
| A (6/8)<br>1 - 16 | V. <u>Basic Zapateado Step</u><br>Repeat the action of Fig I, basic zapateado step, meas 1-16.   |
| C (3/4)<br>1      | VI. <u>Paseo (Waltz)</u><br>Beginning L, ptrs take one step twd each other and pivot 1/4 turn L (ct. 1). Extend R twd R touching toe on floor (ct. 2), hold (ct. 3). Feet are astride and partners are facing away from each other.  |
| 2                 | Both step on R and pivot 1/2 turn R (ct. 1). Extend L twd L, touching toe on floor (ct. 2), hold (ct. 3). Feet are astride and ptrs are face to face.  |
| 3 - 4             | With 6 walking steps starting L partners turn away from each other L, almost 2 full turns to end facing each other in opp place.   |
| 5 - 8             | Repeat the action of Fig VI, meas 1-4, ending in own place.  |
| 9 - 12            | Repeat the action of Fig VI, meas 1-4.   |
| 13 - 14           | Repeat the action of Fig VI, meas 1-2.   |
| 15 - 16           | As partners meet face to face in the center this time, M takes rebozo from W R arm as she retains hold of rebozo with her L hand. As M backs up to his original place with 6 walking steps, W makes one turn L on 3 steps and backs up to original place on 3 steps. Dancers end holding rebozo with both hands and allowing it to dip slightly.   |
| A (6/8)           | VII. <u>Balance and Turn</u>   |

## RASCAPETATE (CONT.)

<u>Measures</u>	<u>Pattern</u>
1	Waltz balance to M L, step L (cts. 1,2), close R (ct. 3), step L (ct. 4), hold (cts. 5,6). W does opp footwork.
2	Repeat meas 1 to M R and W L.
3 - 4	Dancers take a three-step dishrag turn under rebozo to M L and W R. Description for M, W does opp footwork. Step L (cts. 1-3), step R (cts. 4-5), step L (cts. 1-3), bring R to L no wt (cts. 4-6). End facing.
5 - 8	Repeat the action of Fig VII, meas 1-4, M starting R and W L.
9 - 16	Repeat the action of meas 1-8.
B (6/8)	VIII. <u>Enredo (Windup)</u>
1 - 3	This is a variation of Fig 1 performed in the following manner: W holding one end of rebozo does 6 Basic Zapateado Steps, continually turning L, and winding the rebozo about her waist. At the same time M holds the other end of the rebozo (keeping it taut), and does 6 Basic Zapateado Steps in place.
4	Directly facing each other both stamp R, L, R, L (cts. 1-4), hold (cts. 5,6).
5 - 8	Repeat the action of meas 1-4, W unwinds turning R, ending facing in original place on the stamps.
9 - 16	Repeat the action of Fig VIII, meas 1-8, at the end M hands rebozo to W, and she again puts it around her shoulders.
A (6/8)	IX. <u>Basic Zapateado Step</u>
1 - 16	Repeat the action of Fig 1, basic zapateado step, meas 1-16.
B (6/8)	X. <u>Zapateado Variation and Buzz Turn</u>
1 - 16	Repeat the action of Fig II, meas 1-16, zapateado variation and buzz turn.
A (6/8)	XI. <u>Basic Zapateado Forward and Back</u>
1 - 4	Ptrs are directly opp facing. They take 6 basic zapateado steps in place, and on 4 stamps back away from each other R, L, R, L (cts. 1-4), hold (cts. 5,6).
5 - 8	Repeat meas 1-4 advancing twd each other on the stamps.
9 - 15	Repeat the action of Fig XI, meas 1-7.
16	Move together on 6 stamps. Accent the last stamp to pose close to and facing ptr.

Presented by: Henry "Buzz" Glass

# SCHOTTIS DEL NORTE (Mexico)

**Source:** This dance consists of authentic Mexican Schottis steps learned in Mexico, 1954-55, and is presented in this sequence as a recreational dance by Henry "Buzz" Glass. It was first presented at the 1956 Stockton Folk Dance Camp, University of the Pacific.

**Record:** "El Chote" Imperial 1081-A 2 meas Intro.

**Formation:** Cpls in a double circle, joined hands outstretched shoulder height, M back to center. Steps are described for the M, W opp.

## Measures      Pattern

- I - 8**      I. Mexican Schottis and Step-Hops  
Moving to the M L in LOD take one schottis pattern. Repeat to M R in reverse LOD. Repeat one schottis L and one schottis R.  
In closed dance pos with R hips adjacent, circle in place CW with 4 step-hops, using the 4th step-hop to bring L hips adjacent. With L hips adjacent take 4 step-hops back to original pos ending with joined outstretched hands as in the beginning.
- I - 8**      II. Step-Hops and Schottis  
Step-hop on the L and then the R in place (W R and L), moving to M L swd take 1 schottis step.  
Repeat step-hops beg M R and L (W L and R) and take 1 schottis step to M R.  
Repeat all of this action.
- I - 8**      III. Step-Hops and Stamps  
With M hands clasped behind back, and W hands on skirts, do the following: Separating from ptr, M backing up twd center, M step-hops L and R, and continues to back up slightly with 3 stamps L, R, L. W does the same on opp ft. Moving twd ptr, M step-hops R and L followed by 3 stamps R L R. W does the same on opp ft.  
Repeat all of this action.

Note: On the last pattern the M may progress to the W ahead instead of returning to his own ptr.

Presented by: Henry "Buzz" Glass

## CHA DE PANCHITA

Source: Couple or group dance composed by Henry "Buzz" Glass.

Record: "Tico Tico" Grenn 14020

Formation: Cpls with both hands joined, M back to COH facing ptr.  
(informally--cpls at will facing with hands joined.)

Footwork: Described for M--W opp.

Measures      Pattern

- I. Swivel, Touch, Step 2, 3  
 1 - 2 Facing each other, with wt on M R and W L, swivel slightly away by sliding M L and W R toe on floor obliquely swd to M L and W R (ct 1). With wt on M R and W L slide free ft to supporting ft moving to face each other (ct 2). (This has a swivel action.) Move swd to M L on L, close R to L, step on L (cts 3 & 4). With wt on M L and W R, repeat swivel step in RLOD, and move swd to M R with step R, close L to R, step R (cts 1,4).  
 3 - 4 Repeat all of the action of meas 1-2.

- II. Basic Cha Cha  
 1 - 2 Holding hands M moves fwd on L (ct 1), steps back on R (ct 2), steps on L beside R (ct 3), steps on R in place (ct &), steps on L in place (ct 4). (W same starting R and moving bwd.) M steps back on R (ct 1), steps in place on L (ct 2), steps on R beside L (ct 3), steps in place on L (ct &), steps on R in place (ct. 4).  
 3 - 4 Ptrs drop hands, and M turns while W does 1/2 basic, then W turns while M does 1/2 basic as follows:  
M action: Step fwd on L (ct 1) beg a R turn leaving R ft in place, step on R in place (ct 2), continuing to turn brings L beside R (ct 3), still turning, steps on R in place continuing to turn (ct &), steps on L beside R (ct 4), ending in original pos. Step bwd R (ct 1), step in place on L (ct 2), step R beside L (ct 3), step in place on L (ct &), step on R beside L (ct 4).  
W action: Step bwd R (ct 1), step in place on L (ct 2), step R beside L (ct 3), step in place on L (ct &), step R beside L (ct 4). Step fwd on L (ct 1) beg a R turn leaving R ft in place, step on R in place (ct 2), continuing to turn, bring L beside R (ct 3), still turning, step on R in place continuing to turn (ct &), step on L beside R (ct 4), ending in original pos.

- III. (Balance) Step-Close-Step, Step-Close-Step, Turn Step, Step-Close-Step  
 1 - 4 Both hands joined, balance L R L (cts 1 & 2), and R L R (cts 3 & 4)  
 Turn away from each other M L and W R making one turn (cts 1,2)

## CHA DE PANCHITA (CONT.)

<u>Measures</u>	<u>Pattern</u>
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traveling in LOD. Join hands again and balance M L R L (cts 3 & 4). Again M balances R L R (cts 1 & 2) and L R L (cts 3 & 4), and turn away in RLOD two steps R and L (cts 1,2), face and rejoin hands ending with 1 balance step M R L R (cts 3 & 4).

Note: Instead of turn dancers may take 2 walking steps in LOD.

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|-------|---|
| 1 - 2 | IV. <u>Away, Place, Step, Step, Step, Away, Place, Step, Step, Step</u><br>M step back on L (ct 1), step in place on R (ct 2), step in place L R L in succession (cts 3 & 4). W same action, stepping back on R. Repeat with M stepping back on R, in place on L, followed by R L R in succession (cts 1-4). W opp. |
| 3 - 4 | Repeat action of meas 1-2.  |

Note: To make progressive on the last meas dancers move to own R to meet a new ptr.

Presented by: Henry "Buzz" Glass

## SAMBA SIMPÁTICA

Source: Composed by Henry "Buzz" Glass.  
 Record: "Oye Negra" Windsor Ballroom Series 4-517A.  
 Formation: Cpls in double circle, facing. M R and W L hands joined.  
 Footwork: Described for M, W opp.

Measures      Pattern

Introduction  
 1 - 4 Open facing pos for Intro. Wait 2 meas. Step L in LOD, touch R toe, step back to place on R, touch L toe. Hands swing easily fwd and back. End in social dance pos.  
 1 - 3 I. Step-Close  
 Moving swd in LOD step on L (ct 1), close R to L (ct 2) taking wt on R. Repeat 2 more step-close patterns stepping swd L and closing R and moving swd in LOD.  
 4 Step swd on L (ct 1) and touch R beside L with no wt on R (ct 2).  
 5 - 8 Repeat action of meas 1-4 moving in RLOD stepping swd R and closing L to R. On meas 8, step on R and touch L beside R with wt on R.

II. Basic Samba  
 1 - 8 In social dance pos beg L, M takes 4 basic samba patterns in place and then turning L in place takes 4 basic samba patterns. (W steps back on R.)  
Basic Samba: Step fwd on ball of L (ct 1), step on ball of R beside L (ct 2), lower both feet in place with wt on L (ct 2). Repeat bwd in same manner starting R.

III. Balance and Solo Buzz Turn  
 1 - 4 Dancers face with both hands joined. Balance swd to M L stepping swd on L (ct 1), step on R in back of L (ct 2), step on L in place (ct 2). Repeat the action swd R stepping swd R on R (ct 1), stepping L in back of R (ct 2), stepping on R in place (ct 2). Releasing hands, turn away from ptr making 1 turn in 4 buzz steps.  
 5 - 8 Repeat the action of meas 1-4 but balance to M R and L and turn away in 4 buzz steps.

IV. Step-Close  
 1 - 4 Repeat the step-close action of meas 1-4 of Fig 1, with M moving to L side twd COH and W moving to R side twd wall.  
 5 - 8 Repeat the action of meas 1-4 with M starting R and

## SAMBA SIMPATICA (CONT.)

Measures      Pattern

moving twd wall, W starting L and moving twd COH, ending with ptrs in open facing position, M back twd COH, M R and W L hands joined.

- 1 - 4      V. Travel--Samba Travel Step  
 Dancers face fwd in LOD with inside hands joined. Using a Samba Travel Step, dancers move fwd with 4 Samba Travel Steps alternately turning slightly back to back and face to face. Samba Travel Step: Take a short step fwd on L, toeing out (ct 1) step on R beside L (ct &), take a short step on L toeing out (ct 2). This step has a slight "down-up-down" movement. When moving back to back, the inside hands come slightly fwd, when moving face to face, the joined hands move bwds.

- 5 - 8      VI. Progress  
 The M casts off to the W in back making a L turn in 4 samba travel steps, while the W turns R in place with 4 samba travel steps to receive a new ptr.

Presented by: Henry "Buzz" Glass

## EL MAR CARIBE

**Source:** El Mar Caribe is a composed recreational dance by Henry "Buzz" Glass. It is based upon Caribbean rhythms learned from the famous dancer, Katherine Dunham, an authority on West Indian dances. It can be performed as a couple dance or as a mixer.

**Record:** "Limbo Rock" Challenge 9/31

**Formation:** Couples in double circle formation in semi-skater's pos. L hands joined about chest height, M R hand at small of W back, W holding skirt in R hand. (May be done in informal formation.)

**Footwork:** Same for M and W.

Measures      Pattern

- Introduction
- 1 - 4      After slight pick-up dance in place swd L and R with 4 two-step balances L, R, L, R.
- 5 - 16      Two-Step Balance: Step swd on L (ct 1), step on R toe beside L (ct &), step in place on L (ct 2), hold (ct &). Repeat to R. Move fwd in LOD with 12 two-steps, beg L.
- 1 - 2      Two-Step: Step on L (ct 1), step on R toe beside L (ct &), step slightly fwd on L (ct 2), hold (ct &). Repeat R. Note: This step has a relaxed but controlled bounce.
- 1 - 2      1. Tap-Step, Tap-Step; Two-Step Turn (The Chase)  
Drop hands, M directly in back of W with backs to COH, facing wall. W hands on skirt. M hands free moving in rhythm to music. Step on L toe in front of R (ct 1), at the same time barely lifting R heel from floor, R toe in contact with floor. Hit R heel to the floor in place (ct &). Step on L toe (ct 2) just in back of R heel (R heel off floor). Step on R ft to floor in place hitting heel (ct &). (Like ball-change). Step fwd on L twd wall, with a long step L (ct 1), draw R toe up beside L almost at the same time, touch R toe beside L (ct &), beg a 1/2 turn L, step on L in place completing 1/2 turn (ct 2). End facing COH.
- 3 - 4      Repeat the same action of meas 1-2 as follows:  
Beg R, tap R toe fwd, strike L heel in place, tap R toe bwd, strike L heel in place. Step fwd R, draw L to R, touch L toe beside R beg 1/2 turn R, and step on R completing 1/2 turn.
- 5 - 6      Repeat the action of meas 1-2, beg on L ft.
- 7 - 8      Repeat the action of meas 3-4 beg on R ft. On turn make only 1/4 turn to face LOD and take semi-skaters pos as in Intro.

## EL MAR CARIBE (CONT.)

<u>Measures</u>	<u>Pattern</u>
	<u>II. Cross Step Moving Swd</u>
1	Moving swd to R directly away from COH, step on L across R instep (ct 1), step on R toe swd to the R (ct &). Continuing to move swd R again step on L over R (ct 2) and step on R toe swd R (ct &).
2	Again step L over R and step swd R on R toe (cts 1 &). Step L over R (ct 2) and bring free R ft beside L with no wt on R.
3 - 4	Repeat crossing step, beg cross with R over L and moving swd L. End with L ft free.
	<u>III. Two-Step and Progress</u>
5 - 7	Moving in LOD, take 3 two-steps beg L.
8	Giving W a slight push, W moves ahead as M moves back with 1 two-step on R to receive a new partner. With new partner, face out twd wall to begin with Fig I to repeat the dance.

Variation for more advanced dancers:Fig III. Two-Step and Progress

In semi-skaters pos take 3 two-steps fwd L R L. On the third two-step the M makes a 1/4 turn to almost end with back to COH but still keeping contact with partner. Giving W a slight push W beg R makes a three step turn turning R to move to M ahead. M turns to his R beg R and makes a three step turn moving to new partner in back. Begin dance with new partner.

Presented by: Henry "Buzz" Glass

## RUMBA ROUND

**Source:** A recreational rumba, composed by Henry "Buzz" Glass. This dance uses the typical Mexican rumba step of one, two, three, tap, with a slight hip movement. Take short steps, and step on the flat of the feet.

**Record:** "Linda Mujer" Grenn

**Formation:** Any number of cpls in a single circle, facing COH, hands joined, about waist height, elbows bent. Footwork is same for M and W.

Measures      Pattern

1 - 4      Introduction

Wait 2 meas. In place step L R L tap R and step R L R tap L.

I. Side-Close, Side-close; Walk 2 3 4; Side-Close, Side-Close, Walk 2 3 Tap

1 Facing COH, all take a short step swd on L and close R to L. Repeat side-close by stepping swd L and closing R to L.

2 Facing almost CW and continuing to move CW, walk L R L R.

3 - 4 Face ctr to repeat 2 side-close patterns moving CW. Face almost CW and walk L R L and tap R beside L, facing ctr on tap.

5 - 8 Repeat action of meas 1-4 moving swd R (CCW). End with wt on R.

II. Center 2 3 Tap; Back 2 3 Tap; Center Turn W Tap; Back up Step Tap

9 - 10 With hands joined, all move twd COH, L R L and tap R beside L, move back R L R tap L beside R.

11 - 12 All move again twd ctr L R L tap R beside L.

Note: As M takes above action, W beside him walks L R steps fwd on L beginning a half turn L and ends by tapping R beside L. Cpls are now in modified banjo pos with both hands joined about chest height, and ptrs are about one foot away from each other, M moving bwd and W fwd to circle rim, move back from COH by stepping R L R and tapping L beside R.

III. Vine 2 3 Tap; Vine 2 3 Tap; Around 2 3 Tap; To place Step Tap

13 Ptrs facing with both hands joined in modified banjo pos, beg L step on L in back of R, step swd on R, step slightly fwd on L as L hips move into almost side-car pos, and tap R beside L.

14 Beg on R, repeat vine action moving to own L, step on R in back of L, step swd on L, step slightly fwd on R moving twd

## RUMBA ROUND (CONT.)

<u>Measures</u>	<u>Pattern</u>
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15 - 16	modified banjo pos and tap L beside R. Moving in a spot turn CW take 3 steps L R L tap R. (M now facing out, W facing COH.) M releases W R hand but retains her L in his R. Raising joined hands in an arch, W moves <u>directly</u> swd under arch 3 steps R L R tap L, passing in front of M, who at the same time completes his CW circle by walking in back of W R L R tap L. End with all in circle joining hands.
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17 - 24	IV. Repeat the action of Fig II and Fig III, meas 9-16.
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The above description is for a cpl dance.

1 - 16	<u>Dance as a Mixer</u> Repeat Fig I, Fig II and Fig III as described above, meas 1-16.
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17 - 18	IV. <u>Fwd 2 3 Tap; Change Position Step Tap; W Over Step Tap; Back Out Step Tap</u> Circle move fwd to COH L R L tap R, and back out with R L R tap L. (As circle backs out M changes hands to courtesy pos.)
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19	M leads W over in front of him by releasing R hands, but retaining L.
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W action: W makes 1/2 L turn to move to new ptr stepping L R L tap R. W ends facing out.

M action: As M leads W across in front of him, M facing ctr takes Vine Step, stepping L in back of R, stepping swd R, stepping fwd on L and tapping R beside L.

20	Joining both hands with new ptr, cpl backs out twd rim of circle stepping R L R tap L, M moving bwd and W fwd.
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21 - 24	Repeat Fig III meas 13 - 16.
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Repeat dance from beg with new ptr.

Presented by: Henry "Buzz" Glass

## CHILI AND CHAPS

**Source:** This recreational dance, composed by Henry "Buzz" Glass, is based on patterns of the "baile social," as well as folk elements he learned in Mexico during the year 1954-55. It was introduced at the 1958 University of the Pacific Folk Dance Camp under the title "Cha Vidrio" by the composer.

**Record:** "Deep in the Heart of Texas" Glenn

**Formation:** Cpls in a double circle. M has back to ctr. Ptrs are facing, with M L and W R hands joined, waist high. M free hand is at side (or in back, palm out over hip pockets); W free hand is on skirt.

**Steps:** Two-Step Balance, Buzz Step  
All steps are described for the M, W do counterpart.

Measures	Pattern
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	<u>Introduction</u>
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1 - 4	No action, dancers may sway in time to music.
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	<u>I. Cross Step, Cha Cha Cha</u>
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1	Moving to M R (R LOD), step fwd on L across R, at the same time bringing joined hands fwd (ct 1). Step back on R in place to face ptr (ct 2). Dropping joined hands, and joining M R with W L hand, step in place L R L (cts 3, & 4).
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2	Moving in LOD, step fwd on R across L, at the same time bringing joined hands fwd (ct 1). Step back in place on L to face ptr (ct 2). Step in place R L R (cts 3, & 4), dropping hands and rejoining hands as in meas 1.
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3 - 4	Repeat the action of meas 1-2 (Fig 1).
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	<u>II. Balance</u>
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5	Ptrs face with M R and W L hands joined. Starting with L, do a two-step balance, twisting slightly to L (cts 1, & 2). Repeat two-step balance, starting with R and twisting slightly to R (cts 3, & 4). Joined hands swing fwd then bwd on the balance steps.
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	<u>III. Buzz Step</u>
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6	With four buzz steps, starting on L, make one complete L turn away from ptr, ending with wt on L, and R slightly in back of L (cts 1, & 2, & 3, & 4, hold)
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	<u>IV. Basico Cha Cha Cha</u>
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7	Facing ptr, step R beside L (cts 1, 2), step L in place (cts 3, 4).
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## CHILI AND CHAPS (CONT.)

<u>Measures</u>	<u>Pattern</u>
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8	With 3 successive steps in place step R L R (cts 1, 2, 3) and hold (ct 4).
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Repeat dance from beginning.

To make the dance progressive, each dancer moves to own R on last 3 steps of meas 8, to get next oncoming person as new ptr. M move RLOD, W LOD.

Styling Note: M moves hands at sides to mark rhythm--hands are in opposition to ft. W may use hands or skirts.

Presented by: Henry "Buzz" Glass

## ADOBE SCHOTTIS

Source: This schottis is based on figures learned from folk dancers of New Mexico. This arrangement as a recreational mixer is by Henry "Buzz" Glass.

Record: "Mexican Schottis" ASP 107

Formation: Cpls in a double circle--varsouviana pos.

Footwork: Same for M and W.

Measures      Pattern

I. Heel Toe and Chug  
 1 - 2      Place R heel fwd, toe up (ct 1), hold (ct 2).  
             Place R toe beside L (ct 3), hold (ct 4). Moving fwd  
             take 2 steps R and L (cts 1,2), chug slightly fwd on both  
             feet (ct 3), hold (ct 4).

3 - 4      Repeat the action of meas 1-2, beg L ft.

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

II. Schottis  
 1 - 2      Beg on R take a schottis step fwd as follows: Step R, L,  
             step-hop R (allowing free L ft to trail) (cts 1,4).  
             Step back on L, taking a step-hop on L (cts 1,2), brush  
             R toe across L instep (ct 3), hop on L (ct 4).

3 - 4      Repeat the action of meas 1-2.

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

Presented by: Henry "Buzz" Glass

# HI-LILI, HI-LO (America)

Source: This is a recreational waltz mixer, composed by Henry "Buzz" Glass. The dance may be done with any even or uneven number of couples, with the odd couple waltzing solo until they can "hook on."

Record: "Hi-Lili, Hi-Lo" Windsor 4-511B

Formation: Two cpls work as a team. In a semi-star formation, M hook L elbows, and place R arm around partner's waist in open pos.

Footwork: Described for M, W opp.

## Measures      Pattern

### Introduction

1 - 4      Wait 2 meas. Waltz balance fwd on L and back on R.

### I. Wheel Waltz, Waltz Hesitation

1 - 4      Beg M L and W R, take 4 accented waltz steps moving CCW.  
Waltz: Step fwd a short step on L with a little accent (ct 1),  
step on R toe slightly fwd (ct 2), step on L toe slightly fwd (ct 3).

5 - 8      Beg M L and W R, take 4 waltz hesitation steps moving  
CCW on alternate feet.

Waltz Hesitation: Step fwd on L (ct 1) touch R toe beside L  
(ct 2), hold (ct 3). Repeat beg R.

9 - 16      Repeat action of meas 1-8, waltz and hesitation.

### II. M Star, W Progress

17 - 24      The two M retain L elbows and release ptrs. M repeat 4  
waltzes and 4 hesitation steps. W (while M star, L elbows  
linked) progress anywhere with 4 waltzes and 4 hesitations.  
(Or may use 8 waltzes.)

Note: During the 8 meas, W hook on to a new M in open pos  
to reform star. In joining new ptr, W will complete this phrase  
of music.

### III. Couple Solo Waltz, Rejoin Star

25 - 40      M drop L elbows and take ptr in social dance pos. Cpls waltz  
freely about the hall for 16 meas. Cpls maneuver at the end of  
the 16 meas to hook with another cpl to begin dance. (May open  
out on last two meas ready to hook on.)

Presented by: Henry "Buzz" Glass

HEY!  
(America)

Source: An American round dance composed by Henry "Buzz" Glass.

Record: "Hey, Look Me Over" Green 14030

Formation: Cpls in a double circle formation, facing LOD, inside hands joined. Footwork described for M, W opp.

Measures      Pattern  
(4/4)

Introduction

1 - 2      Wait 1 meas, Step fwd L, touch R beside L, step bwd R, touch L beside R to acknowledge ptr.

I. Walk 2, 3, Touch; Back 2, 3, Touch; Balance, Balance:  
W Four Step Turn

1      With inside hands joined, walk fwd in LOD L R L and touch R beside L.

2      Walk bwd in RLOD R and L, step back on R beg a 1/4 turn R, touch L beside R to face ptr in butterfly pos (ptrs facing, hands joined, held out to sides, shoulder height. Arms are curved.)

3      Back pas de basque (balance) to M L and R, and W R and L, Back pas de basque: Step swd on L (ct 1), step on R toe in back of L (ct 2), step in place on L (ct 3). Repeat stepping swd on R (ct 4), L in back of R (ct 5), step on R in place (ct 6).

4      Moving in LOD, M takes 4 walking steps L R L R beside W who turns alone in a four-step turn R L R L making one turn.

5 - 8      Repeat action of meas 1-4 (Fig 1).

II. Vine 2, 3, Touch; Vine 2, 3, Touch; W Turn Step-touch:  
Back 2, 3, Touch

1      In loose social pos (ballroom pos but about 1 ft apart) take grapevine to M L in LOD, stepping swd on L, R in back of L, swd L and touch R to L.

2      Repeat grapevine to M R stepping swd R on R, L in back of R, swd R, and touch L to R.

3      As M dances in place L R L touch R, W turns to R under joined L-R hand arch with a three-step turn R L R touch L.

4      As M dances in place R L R touch L, W returns to ptr under same arch turning L, with L R L touch R.

III. Walk 2, Turn Touch; Away Touch, Together Touch; Walk 2, Turn Touch; Away Touch, Together Touch

5      With inside hands joined, walk fwd L R step fwd on L beg 1/2 turn R (for M) and touch R beside L (W turns L on half turn), end facing RLOD. As dancers make half

## HEY! (CONT.)

<u>Measures</u>	<u>Pattern</u>
-----------------	----------------

- |       |   |
|-------|---|
|       | turn, they rejoin new inside hands at same time (M L--W R).   |
| 6     | M steps directly swd on R, touch L to R, steps swd L and touches R to L.  |
| 7 - 8 | Repeat above action moving in RLOD starting with M R and W L. M turns L, W R on half turn. M steps swd L, touch R, steps swd R touch L. |

Tag: Acknowledge ptr with bow and curtsy.

As a Mixer:

On Fig III, meas 8, cts 3,4, M may step fwd on R and touch L beside R. W steps back on L and touches R beside L.

Presented by: Henry "Buzz" Glass

# ROUND THE TOWN (America)

Source: An American circle dance composed by Henry "Buzz" Glass.

Record: "Hot Time in the Old Town Tonight" Windsor 7115B

Formation: Cpls with hands joined, forming a single circle, W to R of M, facing ctr.

Measures      Pattern

2 meas      Introduction

I. Circle Left, Swing, Promenade

1 - 8 All circle L with 16 walking steps. Swing ptr 8 cts in waist-swing pos. In promenade pos cpls promenade 8 walking steps in LOD.

II. Back Track, Do Sa Do, Box the Gnat, Swing and Promenade

1 - 8 On the call "Back Track" M turn R and W L to face RLOD retaining promenade pos, M is on the inside and his ptr is to his L. Cpls promenade 4 walking steps. Dropping hands, ptrs face with M back to COH. Do sa do passing R shoulders in 8 walking steps. Join R hands and Box the Gnat. Box the Gnat: M holding joined R hands in an arch, walk to opp place making a half turn R, as W makes a half turn L to change places in 4 steps, walking under arch. Cpls swing 8 cts and then promenade in LOD 8 cts.

III. Grand Star

1 - 8 On the cue "Grand Star" ptrs face retaining only joined R hands, held head high in a star pos. Ptrs walk around in a CW circle 6 cts (6 walking steps). M takes 2 walking steps (2 cts) to move fwd in LOD to meet the oncoming W who progresses RLOD with 2 walking steps. In a L hand star new ptrs circle CCW with 6 walking steps. M again progresses fwd LOD 2 steps (2 cts) to meet new ptr with R hand star (6 cts), W progresses RLOD as before. Each M and W progress again to a new ptr (M on inside of the circle) (2 cts), and swing 4th W with a waist-swing (square dance swing) 8 cts. Re-form circle and repeat from the beg.

## Call:

Circle to the L, around the ring you go,  
Circle round the town, and swing your little doe  
Swing your honey round, and then you'll promeno  
There'll be a hot time in the old town tonight  
Then Back Track

## ROUND THE TOWN (CONT.)

<u>Measures</u>	<u>Pattern</u>
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	Back the other way, do sa do your girl
	Box that gnat, and swing a little whirl
	Swing her round and round, then you'll promenade
	With the cutest, the sweetest girl in town

Grand Star

	Turn by the R, it's a L hand to the next,
	L hands round, then a cutie by the R
	R hand star and swing a brand new taw
	There'll be a hot time in the old town tonight
	(and circle--beginning)

Presented by: Henry "Buzz" Glass

# REMEMBER TODAY

## (America)

Source: An American round dance by Wayne and Norma Wylie, St. Louis, Missouri.

Record: Blue Star 1616B

Formation: Open pos, facing LOD. Footwork is opp throughout, directions for M.

Measures      Pattern

1 - 5      Introduction

Wait three meas, then acknowledge ptr, come together into loose closed pos with M back to COH.

I. Waltz, Balance, Left; Waltz, Balance, Right; Vine; Pivot.

1 - 4      Starting on M L step to side in LOD, step on R behind L, step in place on L; repeat in RLOD step on M R and W L; step in LOD on L, XIB on R (W also XIB) step in LOD on L; step thru on R (both XIF) to begin three step pivot to end facing LOD in closed pos.

II. Step, Point, Hold; Back, Point, Hold; Twirl; Dip, Face, Close.

5 - 8      In closed pos facing LOD step fwd on L, point R and hold; step back in RLOD on R point L back and hold; M do one pursuit waltz fwd down LOD while W does one R-face twirl under joined hands (M L and W R) in three steps R L R; in semi-closed pos waltz fwd, dipping slightly on ct 1, face ptr on ct 2, and close R to L on ct 3, ending in closed pos. M back to COH.

III. Waltz, Balance, Left; Waltz Balance, Right; Vine; Pivot  
Repeat the action of Fig I, meas 1-4.

9 - 12

IV. Step, Point, Hold; Back, Point, Hold; Twirl; Dip, Fwd, Close.

13 - 16      Repeat the action of meas 5-8 of Fig II except on last meas step fwd in LOD on M R and W L dipping slightly, step fwd again in LOD on M L and W R moving slightly away from ptr and close R to L; end in open pos at extended arm pos.

V. Step, Swing, Hold; Wrap, Canter, Step; Unwrap, Canter, Step; Step, Swing, Hold.

17 - 20      In open pos facing LOD start on M L and W R step swing away from each other M twd COH and W twd wall.

## REMEMBER TODAY (CONT.)

<u>Measures</u>	<u>Pattern</u>
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M take two side steps twd wall in canter rhythm thus, step twd wall on R, hold ct 2, close L to R on ct 3; step twd wall on ct 1, hold ct 2, close L to R on ct 3; step twd wall on R, swing L across R, hold ct 3; (while M is doing side steps in canter rhythm W will make two L-face turns in canter rhythm wrapping in 1 meas around her L and his R arm into close snuggle pos on M R side; change hand hold to his L and her R and unwrap twd COH in canter rhythm; step on L twd COH, swing R across L, hold ct 3.

21 - 24

VI. Wrap, Canter, Step; Unwrap, Canter, Step; Step, Swing, Hold; Together, Face, Touch.

M will repeat side steps and step swing as in meas 18-20 starting on L and moving twd COH. (W will repeat wrap and unwrap as in meas 18-20 turning R-face and moving twd wall.) After both step swing away from each other, step together on M R and W L into closed pos M facing wall, touch and hold.

25 - 28

VII. Balance; Maneuver; Waltz, Turn; Twirl.

In closed pos balance back twd COH on M L, maneuver in 1 meas; one R-face turning waltz; twirl to open pos.

29 - 32

VIII. Roll; Roll; Step, Swing; Face Touch.

Start on M L and W R roll away from each other in two waltz meas making one complete turn to end in open pos facing LOD. Step fwd in LOD on outside ft, swing inside ft fwd, hold ct 3; step fwd in LOD on inside ft, turning to face ptr, touch M L to R (W R to L), hold ct 3.

Dance goes through three complete times then, W does two R-face twirls in canter rhythm under joined hands, M L and W R, then change hands, bow and curtsy.

Presented by: Jack McKay

# GOLDEN GATE WALTZ

(America)

Source: An American round dance by Bob and Helen Smithwick, San Diego, California.

Record: Grenn 14040

Formation: Open, both facing LOD with inside hands joined. Opposite footwork throughout, directions for M.

## Measures      Pattern

4 meas      Introduction

Wait; wait; balance apart, touch; balance together, touch.

I. Waltz Away, 2, 3; Waltz Together, 2, 3; Roll Out, 2, 3; Maneuver, 2, 3 (to closed pos).

1 - 4 In open pos starting M L ft waltz slightly away from ptr L R L moving in LOD; waltz twd ptr and LOD by stepping fwd on M R, to side twd LOD on L turning to face ptr, close R to L at the same time change hands to M L and W R and face RLOD; stepping bwd twd LOD on L and releasing hands, ptrs roll out and around (M R-face, W L-face) M steps R L; continuing on around twd LOD ptrs maneuver to take CP with M back to LOD in 3 steps R L R.

II. Waltz Turn, 2, 3; Waltz Turn, 2, 3; Waltz Turn, 2, 3; Twirl, 2, 3.

5 - 8 In CP starting bwd on M L ft do 3 R-face turning waltzes progressing in LOD; twirl the W R-face under the M L and W R hands as the M moves alongside R L R to end in open pos facing LOD.

9 - 16 Repeat the action of meas 1-8 (Fig I, Fig II) except to end in butterfly pos with M facing ptr and LOD at end of the twirl.

III. Twinkle Out, 2, 3; Twinkle In, 2, 3; Twinkle Out, 2, 3; Cross, Touch.

17 - 20 In butterfly pos starting M L ft do 3 twinkle steps moving diag out twd wall and LOD then diag in twd COH and LOD (M XIF, W XIB); at end of 3rd twinkle step the M steps R across L twd COH and LOD, touch L beside R, hold 1 ct (slightly butterfly hanjo pos).

21 - 24 Twinkle step repeated, starting M L ft moving in RLOD (M XIB, W XIF); at end of 3rd twinkle step M cross R XIB of L, touch L beside R and at the same time take CP, hold 1 ct; M facing LOD and ptr.

## GOLDEN GATE WALTZ (CONT.)

<u>Measures</u>	<u>Pattern</u>
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25 - 28	<p>IV. <u>Balance Back</u>; <u>Waltz Fwd to Semi-closed</u>, <u>2</u>, <u>3</u>;  <u>Waltz Fwd</u>, <u>2</u>, <u>3</u>; <u>Thru</u>, <u>Side</u>, <u>Close</u>            In CP M balance back twd RLOD on L, hold 2 cts; starting            fwd on M R ft do 1 waltz fwd in LOD R L R to semi-closed            pos facing LOD (W steps back on L starting to turn R-face,            steps side on R completing turn, closes L to R) in semi-            closed pos waltz fwd in LOD L R L; both do a thru, side,            close, M R L R to CP with M back to COH.</p>
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29 - 32	<p>V. <u>Balance Back</u>; <u>Waltz Maneuver</u>, <u>2</u>, <u>3</u>; <u>Waltz Turn</u>, <u>2</u>, <u>3</u>;  <u>Twirl</u>, <u>2</u>, <u>3</u>.            In CP with M back to COH, balance back on L, hold 2 cts;            starting fwd on M R ft do a waltz maneuver making a 1/4            R-face turn to end with M back twd LOD R L R; starting            back on M L ft do 1 R-face waltz turn L R L; twirl the            W R-face in 3 steps as M moves fwd in LOD alongside            to end in open pos facing LOD R L R.</p>
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Dance is done a total of three times, at end of meas 31  
 on third time through, twirl the W (slow twirl) as the  
 music retards, change hands, bow and curtsy.

Presented by: Jack McKay

## SQUARE DANCE FOR BEGINNERS

(Presented by Peg Allmond)

This class is shaped to fit the needs of beginning dancers. The basics included will cover the necessary movements to enable new dancers, with practice, to dance at Beginner Hoe-downs, or Fun Level Hoe-downs. This form of Early American Dance gets its name from the formation in which it is done--square formation--and a square is formed by four couples facing in, each couple parallel to a different wall in the hall. Couples are numbered by the position in which they stand, as follows:

- Couple #1 has back to the music and the caller
- Couple #2 is counter-clockwise from #1
- Couple #3 is counter-clockwise from #2, and facing couple #1
- Couple #4 is counter-clockwise from #3, and facing couple #2
- Couples #1 and #3 are also called Head Couples
- Couples #2 and #4 are also called Side Couples

### People in the Square

- Partner: The man's partner is the lady on his right side  
The lady's partner is the man on her left side
- Corner: The man's corner is the lady on his left side  
The lady's corner is the man on her right side
- Opposite: The man or lady opposite the working couple
- Right Hand Lady: The lady of the couple on the right

Calls, or commands are generally directed to the men and the ladies must be aware of this, and interpret accordingly. Calls, or commands directed specifically to the ladies must be acted upon by them without assistance from the men.

The Basic Step in square dance is the Shuffle Step, in which the weight is kept well forward, over the balls of the feet, and steps are comfortable, effortless, and done in time to the music, a step for each beat.

Following are a few basic words used in the language of square dance:

Square Your Sets: Form squares

Circle Left or Right: Join hands and shuffle to the left or right

Promenade: Join right hands with partner, join left hands underneath the right hands, and walk counter-clockwise around the square (which becomes a circle when promenade commences). Partners walk forward counter-clockwise, side by side men's left shoulders toward the center of the circle. Promenade is always counter-clockwise, unless specifically directed otherwise.

Bow or Honor: Acknowledge the person indicated, with a slight bow.

Balance: When side by side, step away from each other, and back to place.

## SQUARE DANCE FOR BEGINNERS (CONT.)

Balance (cont.)

From any other position, step forward and back.

Swing:

Right or left arm swing or turn: Two persons facing each other, use arms indicated by call, and walk around each other. The grip should be made by placing the palm of the hand against the forearm and press toward yourself.

Walk Around: This is a movement used when you get the call "Swing" and no particular swing is indicated. Take ballroom dance position, modify it by each taking a step to the left so right hips and right feet are adjacent. You are now in position, side by side, facing opposite directions--walk forward around each other, to the beat of the music.

And now for the basics:

Allemande left or right: (Same as a left or right arm swing.)

Two persons join hands indicated and walk around each other.

Grand right and left: Face partner and join (lightly) right hands, walk forward, releasing right hands, give next person left hand, go by, give next person right hand and continue until you meet your partner. Ladies go clockwise, men counter-clockwise, unless otherwise directed.

Star right: Persons indicated take a step to the center and raise and touch right hands--walk forward.

Star left: Persons indicated take a step to the center and raise and touch left hands--walk forward.

Pass through: Go forward and pass right shoulders with the person opposite you and wait for the next command.

U turn back: Turn back individually, and face the position you came from.

Courtesy turn: Couples facing the same direction, join left hands in front, and join right hands behind the lady, at her waist, and side by side, walk once around, man backing up and lady going forward.

Two ladies chain: Two couples facing each other. Ladies join right hands, walk past each other, give left hand to opposite man, who will turn her with a courtesy turn.

Four ladies chain: Four ladies make a right hand star in the center, pass one man, give the next the left hand and he will turn you with a courtesy turn.

Three-quarter chain: Ladies indicated make a right hand star in the center and walk forward past two positions (or 3/4's around) to their corner, who

## SQUARE DANCE FOR BEGINNERS (CONT.)

### Three-quarter chain (cont.)

will turn them with a courtesy turn.

Right and left through: Two couples facing each other, go forward, touch right hands with opposite, pass right shoulders, (release right hands) walk forward a step, give left hand to partner and do a courtesy turn. Couples end up facing each other again, but have changed places.

Do-pas-o: Do a left hand swing with your partner, now a right hand swing with your corner, now give left hand to your partner and do a courtesy turn.

Cross trail: Couple facing couple, pass through and change sides by crossing each other's path, the person on the right going in front. Do not turn around, but wait for the next call. (Cross trail is also called a trail through in some areas.)

Swing the one across the hall: Step into the square, promenade single file, clockwise, pass one person, and swing the next.

Wheel around: From promenade position, designated couples turn half way round to face the opposite direction, men backing up.

Whirl away with a half sashay (or Partners whirl away): Put the lady from the man's right side to his left side, the lady makes a left face turn as she passes in front of her partner (they start the movement with inside hands joined, and the man gives the lady the lead.)

Corners whirl away: Same action, with the corner instead of partner and the lady makes a right face turn as she passes in front of the man.

Roll away with a half sashay: Same as a whirl away with a half sashay, but done from a star promenade.

Do-sa-do: Face person indicated, pass right shoulders, slide back to back and back up into place.

All around your left hand lady: A do-sa-do with your corner.

See saw: A left shoulder do-sa-do.

California twirl: Partners facing same direction, inside hands joined, man walks in front of the lady, lady walks left under his raised right hand, to face opposite direction.

Frontier whirl: Same as a California twirl.

Box the gnat: Face your partner, join right hands, exchange positions, the lady making a left face turn under your joined hands as you do so.

## SQUARE DANCE FOR BEGINNERS (CONT.)

Box the gnat (cont.)

The man should lead the movement and does so by pulling his right hand (still joined with lady's right hand) toward him and then putting it out away from his body as he walks forward.

Box the flea: Same as box the gnat, with left hands joined, and the lady making a right face turn.

Allemande thar: Join left forearms with the designated person, walk forward around each other until the men are in the center and the ladies on the outside, men make a right hand star and move backwards, while ladies walk forward. Keep the star moving until the next command is given.

Star promenade: Working in couples, with arm around partner's waist, or on shoulder, man would be in the center for a left hand star, moving counter-clockwise. To reverse the star, centers would back out and the outside move in to form the right hand star, which moves clockwise, arm still around partner's waist.

Promenade single file: Dancers move one behind the other in the direction indicated by the call.

Turn back from single file: From a single file promenade those indicated by the call turn out and promenade outside the set in the opposite direction--or follow the call.

Turn back from a right and left grand: When partners meet in a right and left grand, they join right forearms, walk half way round to face the opposite direction and take the next call.

Alamo style: From a left hand swing continue to hold left hands and join right hands with the next person in grand right and left direction, forming a circle again, with men facing in and ladies facing out.

Right end up left end under; or, right hand high left hand low: From a line (of 3 or 4 people) the person on the right end of the line makes an arch with the person next to them and walks in front of that person; the person on the left end of the line simultaneously ducks under the arch, drop hands. If the lines are in side positions the traveling people end up in head positions and if the lines are in head positions, the traveling people end up in side positions.

Square through: This figure is based on four movements, couple facing couple.

1. Right to the opposite, pull her by and face out
2. Face your partner, take left hand, pull her by and face sides
3. Face opposite, take right hand, pull her by and face out
4. Face your partner, take left hand, pull her by and face sides.

Note: Note that you finish up facing the sides and not the set.

## SQUARE DANCE FOR BEGINNERS (CONT.)

Ends turn in: In a line of four, all facing out, center two make an arch and the two on the ends walk forward along the line and together duck under the arch. Center two do a California twirl to face center unless otherwise directed.

Ends turn out: In a line of four, all facing in, center two make an arch and the two on the ends walk forward along the line and together duck under the arch.

Ocean wave: A line of four persons, alternating in the directions in which they face.

Dive to the middle; or, inside arch outside under: Couple facing couple, one facing middle and one facing away; inside couple make an arch and move toward the outside of the square, and do an automatic California twirl, while the outside couple go under the arch to the center of the set.

Presented by: Peg Allmond

SQUARES  
Presented by  
Jerry Helt

AIR LINE  
Jerry Helt

Head men with your corner go  
up and back  
Go forward, opposite box the gnat  
Right and left thru, don't get lost  
Same ladies chain across  
Circle eight go 'round the track  
All four men go up and back  
Men pass thru, separate behind  
the ladies stay  
Forward eight and back that way  
All double pass thru  
Girls turn back, star thru  
Bend the line, go forward  
and back you rave  
Girls go forward make an  
ocean wave  
Rock forward and back to town  
Turn by the left, partners all  
a right hand 'round  
Allemande left, etc.

ONE QUARTER MORE  
Jerry Helt

One and two say howdy do  
Three and four right and  
left thru  
Number one down the center, split  
the ring, line up four  
Line go forward and back once  
more  
Slide the line to the right one  
quarter around the square  
Forward six and fall back four  
right there  
Number two split the couple facing  
you, line up four  
Forward eight and back in time  
All double bend the line  
Arch in the middle the ends  
duck thru  
California twirl all eight of you  
Circle four half way around  
the floor

ONE QUARTER MORE (CONT.)

Dive thru, a right hand star once  
and a quarter more  
Allemande left, etc.

TWO FOLD  
Jerry Helt

Side ladies chain across  
Number one back to back  
With the corner box the gnat  
Head positions cross trail across  
the floor  
Separate around two, line up four  
Forward eight and back in time  
Pass thru ends swing and face  
those two  
Girls star left, gents star right  
Turn the stars once around in the  
middle of the night  
Girls step in behind your date  
A right hand up star all eight  
A left hand star the other way back  
Gents reach under, box the gnat  
Pull 'em by, turn partner left  
Roll promenade around the set

STAREYED  
Jerry Helt

Head men with your corner forward  
and back  
Cross trail thru across the track  
Separate around two more  
Circle eight around the floor  
Ladies go forward and back to town  
Square thru four hands around  
Girls right hand star with the men  
once around  
Girls to the middle, star left to  
the same men  
Catch all eight a right hand half  
then left allemande

STAR HAPPY  
Jerry Helt

Promenade eight don't slow down  
One and three wheel around  
A right hand star with the couple  
you found  
Heads center with a left hand star  
Sides wait right where you are  
Back to the sides a right hand star  
once more  
Head gents lead to lines of four  
Forward eight and back to the land  
Pass thru, girls turn left around  
your man  
Allemande left, etc.

A WHEEL AND A QUARTER  
Madeline Allen

Four ladies chain three quarters  
'round  
Now one and three lead out to the  
right  
Circle four and form a line  
Forward up and back with you  
Pass thru, wheel and deal  
But keep on wheeling one  
quarter more  
You're facing out in lines of four  
Forward and back, now whirlaway  
Arch in the middle, the ends turn in  
Double pass thru then separate  
Dixie grand all around the ring  
Right, left, right, to a left  
allemande  
A full turn around, go right and  
left grand

SAME, WITH COMPLICATIONS  
Madeline Allen

One and three you bow and swing  
Chain your ladies across the ring  
Same two couples lead to the right  
Circle four and form a line  
Forward up and back with you  
Pass thru, wheel and deal  
But keep on wheeling one  
quarter more

SAME, WITH COMPLICATIONS (CONT.)

You're facing out in lines of four  
Forward and back, now whirlaway  
Arch in the middle, the ends turn in  
Double pass thru, lead four  
turn alone  
Circle up four with the ones behind  
Gentlemen break and form a line  
Forward up and back with you  
Pass thru, wheel and deal  
But keep on wheeling one quarter more  
You're facing out in lines of four  
(girls on the end)  
Forward up and back again  
Arch in the middle, the girls turn in  
Men turn alone, follow those girls  
To a dixie chain, the girls turn back  
There's your corner, left allemande

ARKY SINGLE WHEEL  
Gordon Blaum

Head gents face your corner and  
box the gnat  
Square your sets, all four men go  
forward and back  
Pass thru, single wheel, dixie chain  
Both turn left stand behind the ladies  
Ladies pass thru, split two around one  
Down the middle and pass thru  
Single wheel then dixie chain  
Both turn left stand behind the men  
Men pass thru, split the ladies  
around one  
Down the middle and pass thru  
Single wheel then dixie chain  
Both turn left behind the ladies stand  
Ladies pass thru split the men  
around one  
Down the middle and pass thru  
Single wheel then dixie chain  
Both turn left behind the men  
Men pass thru, allemande left, etc.

MILL WHEEL BREAK

Al Gottlieb

All join hands form a ring, circle to  
the left like everything  
It's up with the right in the  
old mill wheel  
Back with the left and you grind  
the meal  
Take the hand that's on your  
shoulder  
Duck right out and still you hold her  
First couple it's up to you, form  
an arch  
Dishrag turn and pull 'em all thru  
Circle to the left as you always do  
Allemande left with the corner maid  
Come back one and promenade  
Don't slow down, just keep on  
walking those girls around  
One and three wheel around  
Right and left thru the two  
you've found  
Square thru three quarters 'round  
Find the corner, allemande left etc.

STAR "U" TWIRL

Jerry Helt

Heads go forward and back that way  
Sides roll away a half sashay  
Heads forward, star thru  
Heads "U" turn back you do  
Star thru with the outside two  
"U" turn back all eight of you  
With the opposite star thru  
"U" turn back all eight of you  
With the opposite star thru  
"U" turn back all eight of you  
With the opposite star thru  
California twirl, left allemande etc.

STOP UP THE ROAD

Jerry Helt

One and three forward and back  
Circle four inside the track  
Half way 'round then a 1/4 more  
Pass thru, circle four

STOP UP THE ROAD (CONT.)

Half way around then 1/4 more  
Back away to lines of four  
Forward eight and back in time  
Just the heads bend the line  
With the diagonal two right and  
left thru  
Across with you right and left thru  
All pass thru and roll away  
Left allemande etc.

APRIL SNOW

Jerry Helt

One and two say howdy do  
Three and four right and left thru  
Head positions lead to the right,  
circle to a line  
One and two California twirl  
Forward eight and back you reel  
All wheel and deal  
Face your partner back away  
Forward eight and back that way  
Pass thru, bend the line  
Girls star left, men star right  
Turn the stars in the middle  
of the night  
Number one man first pick up  
your partner, arm around  
Pick 'em all up as you go 'round  
Girls roll back, left allemande, etc.

COFFEE TIME

Larry Brockett

Four ladies chain three quarters  
'round  
Take them by the left and turn  
them around  
Heads pass thru, both turn right  
Do a dixie chain with the one you meet  
Go on to the next, two ladies chain  
Turn the girls wheel chain back  
Catch 'em left, left allemande, etc.

SQUARE DANCERS CANCAN

John Ward

One and three do a half sashay  
 Circle up eight while you're that way  
 Circle to the left here's what we do  
 Now those who can do a right and  
     left thru  
 Then you turn this Sue and cross  
     trail thru  
 Go 'round one and crowd right in  
 Circle up eight and we're gone  
     again  
 Circle to the left here's what we do  
 Now those who can go right and  
     left thru  
 Then you turn this Sue and cross  
     trail thru  
 Go 'round one and crowd right in  
 Circle up eight and we're gone  
     again  
 Circle to the left here's what we do  
 Now those who can go right and  
     left thru  
 The other four your opposite swing  
 And face to the side of that ring  
 Allemande left with your left hand  
     etc.,

A WOBBLY WHEEL

John Ward

Promenade and don't slow down  
 Keep on going 'round the town  
 One and three just wheel around  
 Star thru the couple you found  
 Do a right and left thru and  
     turn her Jack  
 Square thru five hands 'round and  
     don't look back  
 Five hands 'round and watch it man  
 Allemande left with your left hand

THINK QUICK

Larry Brockett

Promenade and don't slow down  
 First and third wheel around,  
     do a right and left thru  
 Forward eight and back with you  
 Bend the line, then bend it again  
 Cross trail thru, left allemande etc.

TRIPPER #3

Del Coolman

One and three, right and left thru  
 Two and four, ladies chain, one  
     and three, ladies chain  
 Two and four, square thru, four  
     hands 'round  
 That's what you do, right and left  
     thru the outside two  
 Allemande left, etc.

NEW HOT HAM 'N EGGS

Jerry Helt

Allemande left just like that  
 Partners all box the gnat  
 Girls star left, three quarters  
     'round  
 Box the gnat when you come down  
 Heads go forward up and back  
 Head ladies chain across the track  
 Heads roll away with a half sashay  
 Go forward, star thru that way  
 Circle four with the outside two  
 Half way around then a quarter  
     more  
 Back away in lines of four  
 Go forward star thru  
 Outside arch, inside under  
 Around one line up four  
 Forward eight and back  
 Turn the left hand lady under and  
     "U" turn back  
 Center four half square thru  
 Catch all eight with the outside two  
 Back by the left allemande, etc.

MOTHER'S DELIGHT

Jerry Helt

Heads to the right, circle to a line  
 Forward and back in time  
 Pass thru, wheel and deal  
 Double pass thru without a squeal  
 With your partner, single wheel  
     and deal  
 Double dixie chain across the set  
 Heads go right, sides go left  
 Dixie chain again for me  
 Girls turn back and box the flea  
 Girls turn back and dixie chain  
 Men go right, girls go left  
 Allemande left, etc.

DOG CHAIN

Jerry Helt

Face your partner star thru  
 "U" turn back  
 California twirl  
 "U" turn back  
 California twirl  
 "U" turn back  
 California twirl  
 "U" turn back  
 Left allemande, etc.

25 CENTS

Jerry Helt

Number one go down the  
     middle, split the ring  
 Line up four, go forward  
     and back  
 Forward again, wheel and deal  
 Wheel a quarter more, split  
     the outside, line up four  
 Forward eight and back with  
     you  
 Just the ends star thru  
 Centers cross trail, left  
     allemande, etc.

BREAK

Jerry Helt

Promenade don't slow down  
 One and three wheel around  
 Right and left thru the couple  
     you found  
 Star thru and the outside arch  
     inside under  
 Go around one and line up four  
 Forward eight and back  
 Forward box the gnat  
 Pull by and cross trail,  
     left allemande, etc.

BREAK

Jerry Helt

Heads pass thru, turn right  
     single file  
 Half way around, girls turn  
     back, star thru  
 Allemande left, etc.

Presented by: Jerry Helt

## TRADITIONAL CONTRAS

THE GRACES

Cpls 1-4 etc active

Don't cross over

Fwd six and back

6 hands half around

Fwd six and back again

6 hands half around to place

Head cpl down the ctr, same way back

Cast off one cpl

2nd cpl down the ctr, same way

Back to place

Actives R hand star with 3rd cpl

L hand star back to place

R and L with 2nd cpl

THE ORANGE TREE

Cpls 1-4 etc active

Don't cross over

1 and 3 cpls balance ptrs

R hand to ptr half way around

Balance ptrs again

1 cpl down the outside

3 cpl up the middle at the same time

Both cpls balance ptrs

Turn by R hand half way round

1 cpl up the ctr

3 cpl down the outside

1 cpl cast off one cpl

6 hands once around

R and L at the top

MISS PARKER'S FANCY

Cpls 1-4 active

Cross over before dance starts

Active cpls down outside below 2 cpls

Up the ctr to place

Same cpl down the ctr and back

Cast off one cpl

Lady balances 2 cpl

Gent balances 3rd cpl (same time)

3 hands with same cpls

R and L 4 at the top

Presented by: Ralph Page

## CONTRAS

THE TOURIST

Cpls 1, 3, 5, etc., active  
Cross over before the dance starts

Down the outside and back  
Into the ctr and do si do  
Circle four with the cpl below  
Turn your corner with L hand around  
Now your own with a R hand around  
Swing your corner lady  
Opposite ladies chain

TROJAN REEL

(Ray Dwyer)

Cpls 1, 3, 5, etc., active  
Cross over before dance starts

Down the outside and back  
Balance and swing ptr in ctr  
Down the ctr with ptr  
Same way back and cast off  
All forward and pass through  
R hand ladies chain (half way)

ST. LAWRENCE JIG

Cpls 1, 3, 5, etc., active  
Cross over before dance starts

Allemande L the one below  
Swing ptr in the ctr  
Down the ctr four in line  
Turn alone, the same way back  
Cast off, R and L four  
All fwd and back  
R hand star once around

BEEDE HILL REEL

Cpls 1, 3, 5, etc., active  
Cross over before dance starts

Active cpls swing ptr in ctr  
Balance and reel the one below  
Down the outside below two  
Up the ctr with ptr, cast off

BEEDE HILL REEL (CONT.)

Half promenade  
Half R and L

DUKE'S REEL ("DUKE" MILLER)

Cpls 1, 3, 5, etc., active  
Cross over before dance starts

Balance and swing the one below  
With your ptr do si do  
Allemande L the one you swung  
Then balance four in line  
All the M promenade up  
All the ladies promenade down  
Turn around the same way back  
With your ptr allemande L  
Opposite ladies chain

ROCHESTER REEL

Cpls 1, 4, etc., active  
Do not cross over

R hand star with next below  
L hand star back to place  
Both cpls down the ctr  
Turn in place, come back again  
Four hands half way round  
Ladies sashay across (between M)  
M walk straight across  
Both cpls bow to ptr  
R and L four with cpl below

NONE SO PRETTY

Cpls 1, 4, etc., active  
Cross over before dance starts

R hand star with next below  
L hand star back to place  
Down the outside below two cpls  
Up the ctr with ptr, cast off  
Turn the one below by the L hand  
round, the one above by the R  
hand round  
R and L four with cpl above

CONTRAS (CONT.)CONSTITUTION HORNPIPE

Cpls 1, 4, etc., active  
Cross over before dance starts

Fwd six and back again  
Circle six hands half around  
Ladies chain with cpl above  
Half promenade, half R and L  
Fwd six and back again  
All turn ptrs into place by the  
R hand

CONTRAS

Presented by: Ralph Page

LANCERSTHE GIRLS OF GOTTENBERG

Ace of Clubs #7701

First Figure

Honor ptrs and corners  
Head two cpls fwd and back  
Same two cpls half R and L  
R and L four with R hand cpl  
Ladies chain with L hand cpl  
All balance and swing ptrs  
Head cpls fwd and back  
Same two cpls half R and L  
R and L four with L hand cpl  
Ladies chain with R hand cpl  
All balance and swing ptrs  
Side cpls do the same

Second Figure

Honor ptrs and corners  
Head cpls R and L four with  
R hand cpls  
Arches: Gentlemen take L hand  
of ptr, heads face R, sides face L,  
sides make an arch, all moving fwd  
around the ring, heads pass under  
the arch, then make an arch for  
cpl coming twd them, alternate  
in this fashion around the ring  
until all are home.  
All balance and swing corners  
and return to place  
Repeat entire figure with L hand cpls  
Repeat entire figure with sides leading

Third Figure

Honor ptrs and corners  
Ladies fwd, curtsy, return to place  
Gentlemen fwd, join both hands with opp  
Ladies then link arms with gentlemen--  
pause  
All circle L in this formation, break  
off at own places  
Gentlemen fwd and back  
Fwd again and bow to ptrs, give  
L hand to opp gentleman, R arm  
around ptrs waist--pause  
All promenade in this star formation  
to place  
Repeat entire figure

Fourth Figure

Honor ptrs and corners  
Head cpls lead to the R  
Circle four hands around  
Take side lady to opp place  
Ladies grand chain without the M  
All balance and swing ptrs  
Repeat once more with new R hand cpls  
Sides to the R, circle four hands around  
Take head gentleman to opp place, etc.

## LANCERS (CONT.)

THE CALEDONIANSFirst Figure"Bonnie Dundee" Folkraft 1171A

Honor ptrs and corners  
 Head two cpls R and L four  
 Side two cpls R and L four  
 Head cpls R and L with R hand cpls  
 Head cpls R and L with L hand cpls  
 All balance corners, swing corners,  
 promenade corners  
 Head two ladies chain  
 Side two ladies chain  
 Side ladies chain to the R  
 Side ladies chain to the L  
 All balance corners, swing corners,  
 promenade corners  
 Head two cpls R hand star once around  
 Allemande L the corners, head two  
 cpls swing ptrs  
 Side two cpls R hand star once around  
 Allemande L the corners, side two  
 cpls swing partners  
 All four ladies half grand chain  
 All swing partners  
 All promenade

Second Figure"Hussars Quadrilles" ACL 7701,  
Band 6

Bow to ptrs  
 All four ladies fwd and back  
 All four gentlemen fwd and back  
 All balance corners, swing corners  
 Promenade corners to place  
 All join hands, fwd and back  
 All swing ptrs in place  
 Repeat entire figure 3 more times  
 changing ptrs each time

Third Figure"Lord MacDonald's Reel"  
Folk Dancer MH 1512B

Honor ptrs and corners  
 Head two cpls lead to the R  
 four hands around

Leave head ladies with side  
 gentlemen, head M home alone  
 Fwd six and back at the sides  
 Four ladies quarter chain to the  
 heads (by R hands)  
 Fwd six and back at the heads  
 Four ladies quarter chain to the  
 sides (by L hands)  
 Fwd six and back at the sides  
 Four ladies quarter chain to the  
 heads (by R hands)  
 Fwd six and back  
 Four ladies quarter chain to the  
 sides (by L hands)  
 All balance ptrs and swing in place  
 All promenade ptrs  
 Repeat entire figure with sides  
 leading to the R  
 Grand Square--heads fwd,  
 sides divide  
 All four M chassez to R (behind ptr)  
 swing R hand lady  
 All four ladies grand chain  
 All four M chassez to R, etc., etc.,  
 till home to place  
 Grand Square--sides fwd, heads  
 divide  
 Grand right and left full around  
 All promenade ptrs

Fourth FigureThe Hibernians "Bush In Bloom"  
Folk Dancer MH 1075B

Honor ptrs and corners  
 All fwd and back, quarter chassez  
 to the R  
 Four ladies half grand chain  
 All fwd and back, quarter chassez  
 to the R  
 Four ladies half grand chain  
 All fwd and back, quarter chassez  
 to the R  
 Four ladies half grand chain  
 All fwd and back, quarter chassez  
 to the R to place  
 Four ladies half grand chain  
 All promenade ptrs

## LANCERS (CONT.)

### THE CALEDONIANS (CONT.)

Head two cpls lead to the R,  
balance the side two cpls\*  
Chassez by (ptr) and form in lines  
(Ladies passing in front of ptrs,  
all change places with ptrs with  
chassez step, all face ptrs)  
End two ladies chain (2nd and 4th  
ladies)  
All fwd and back, all chassez  
in line  
All fwd and back in line, half  
R and L across  
All fwd and back, all chassez in  
line  
All fwd and back in line, half  
R and L across  
Head two cpls face the sides, all  
chassez by ptr (ladies in  
front of M)  
Circle four hands around with  
side cpls to place  
All promenade ptrs  
Side two cpls to the R, balance  
the head two cpls, etc., etc.,  
repeating figure from \*  
Grand R and L full around. Then  
repeat 1st part of dance (quarter  
chassez to R, etc.)  
All promenade ptr.

### MILITARY LANCERS

Any march tune will do. I am  
using the records listed.

#### First Figure

"Campers Capers" Danceland  
Record #275B

Honor ptrs and corners (gentlemen  
salute, ladies curtsy)  
All fwd, leave gents in ctr back to  
back, ladies return to place  
All chassez to R four steps, balance  
fwd and back  
All chassez to L four steps, balance  
fwd and back

All turn ptrs to place  
All fwd and back, all swing ptrs  
Head two cpls only grand R and L  
(when head cpls have almost  
finished the above, side cpls  
fwd to ctr and form arches,  
2nd gent and 4th lady  
4th gent and 2nd lady, and is called -  
Sides fwd form arches (taking their  
time from above)  
First cpl pass under the arch,  
third cpl separate and pass outside  
Third cpl pass under, first cpl outside  
Turn corner with R hand, ptr with  
L hand  
Repeat entire figure, leaving ladies  
in the ctr, etc., etc.  
Repeat from heads fwd and form  
arches, etc., etc.  
Grand Square (salute ptrs when  
home, ladies curtsy)  
Grand R and L full around

#### Second Figure

"Berwickshire Lass"

Danceland Record #270A

Honor ptrs and corners (gentlemen  
salute, ladies curtsy)  
All promenade ptrs  
Head two cpls turn around, half  
R and L that cpl behind them  
(1 and 4, 2 and 3)  
Same ladies half chain  
Pass through the same two, on to  
the next and circle four hands  
around  
All swing L hand lady (gentlemen  
should be careful to swing in  
home pos)  
Allemande L on the corners,  
promenade the one you swung  
Heads turn around, half R and L  
that cpl behind them  
Same ladies half chain  
Pass through the same two, on to  
the next and circle four hands  
around

## LANCERS (CONT.)

## MILITARY LANCERS (CONT.)

Allemande L on the corners,  
promenade the one you swung  
(original ptr)  
Repeat entire dance for side cpls  
Head two ladies half chain to the R  
All four ladies half grand chain  
New head ladies chain to the R  
All four ladies half grand chain  
All salute ptrs

Third Figure

"Over the Border"

Danceland Record #270B

Honor ptrs and corners (gentlemen  
salute, ladies curtsy)  
Head two M turn by the R hand  
once around  
Turn by the L hand once around  
R hand to ptrs L and promenade  
in a line once around  
The same two ladies half chain  
to the R  
Repeat once more for head two M  
All four ladies grand chain  
balance ptrs all, swing ptrs  
Grand R and L full around  
All promenade ptrs turning ptr  
once around in each cpls place  
(For instance: 1st cpl  
promenade to 2nd cpls place  
where they turn as cpls once  
around them on to 3rd cpls place  
where they turn once more, etc.)  
Repeat figure for side two M  
All four gentlemen grand chain (by  
L hand over and back)  
All balance ptrs, swing ptrs  
Grand R and L full around  
All promenade with full turn  
around in each cpls place

Fourth Figure

"Four Provinces"

Danceland Record #261B

Honor ptrs and corners (gentlemen

salute, ladies curtsy)  
Head two cpls fwd and back  
Side two cpls, fwd and back  
Head cpls face R, side two cpls  
face L and all  
Windmill on the corners around the set  
(For instance: Cpl facing cpl #2,  
the two ladies do a ladies chain  
figure while their ptrs promenade  
to their own R to meet ptr in next  
cpls place; here, they turn the  
ladies once around and on to the  
next place in similar manner)  
All turn corners by the L hand, all  
turn ptrs by the R hand  
Repeat for the side two cpls  
All join hands and circle once around  
All promenade ptrs  
Head two cpls join the sides (separate,  
M to the L ladies to R)  
All fwd and back, side two cpls  
half R and L  
All fwd and back, side cpls half R  
and L home, heads return to place  
Side cpls join the heads (as above)  
All fwd and back, head two cpls half  
R and L  
All fwd and back, head cpls half R  
and L to place, sides return to place  
Ladies grand windmill (ladies join  
R hands in ctr and circle half  
around; gentlemen turn ptrs once  
around in opp place; ladies join R  
hands in ctr once more and circle  
around to home pos, where ptrs  
turn them once around as before.  
M will promenade single file to  
around the outside in opp direction  
to the ladies to get to opp place,  
and to return home)  
Gents grand windmill (as above,  
but M join L hands in ctr to form  
the windmill, while ladies promenade  
single file to their L half around  
the set, etc.)  
All salute ptrs (gentlemen salute,  
ladies curtsy),

## LANCERS (CONT.)

THE STUDENTS LANCERS  
ACL #7705First FigureBand 1

Honor ptrs and corners  
 Head two cpls R and L four  
 Head two cpls balance and  
   swing ptrs  
 Head two ladies chain  
 Head cpls half promenade, half  
   R and L to place  
 All join hands and circle eight  
   hands once around  
 Repeat for side two cpls  
 All balance and swing ptrs  
 All promenade ptrs.

Second FigureBand 2

Honor ptrs and corners  
 All four ladies half grand chain  
 All four gentlemen half  
   grand chain  
 All four ladies half grand chain  
 All four gentlemen half  
   grand chain  
 All chassez to the L (in straight  
   line, not in circle) balance  
   fwd and back  
 All chassez back to place  
 Face ptrs and all march half  
   around the set (ladies  
   inside, gents outside)  
 All bow to ptrs, all fwd and back,  
   all circle eight hands around  
   to place  
 Head two cpls half R and L with  
   R hand cpl  
 Same head cpls (who are now in  
   side pos) half R and L  
 Same head cpls half R and L with  
   cpl on the L  
 Head cpls half R and L home  
 Eight hands once around  
 All chassez to L (as before)  
   balance fwd and back  
 All chassez back to place

All grand R and L full around  
 All balance and swing ptrs

Third FigureBand 4

Honor ptrs and corners  
 Head two cpls visit and honor cpl  
   on their R then move on to cpl  
   on their L  
 Head two cpls R hand star with  
   R hand cpls  
 L hand star back to place  
 Link arms with same and all  
   swing four hands around  
   (M join own hands in front,  
   ladies hook on to their  
   ptrs and corner's elbows)  
 Head two cpls repeat proceeding  
   to the L hand cpl, then to R  
 Head two cpls R hand star with L  
   hand cpl  
 L hand star back to place  
 Link arms with same and all  
   circle or swing four hands  
   around (as above)  
 Repeat entire figure with side  
   cpls leading.

Fourth FigureBand 5

Introduction, chord only, bow to ptrs  
 Grand R and L full around  
 First cpl promenade around inside  
   the set to the R finishing in their  
   own place facing out  
 Side cpls fall in behind them  
 All chassez to ptrs side, balance fwd  
   and back  
 Repeat back to place (ladies pass in  
   front of M each time)  
 Cpl one go down the ctr, followed  
   by other cpls in turn  
 At the foot they separate, and lead  
   up the outside finishing in two lines.  
   Ladies facing gentlemen  
 All fwd and back  
 All swing ptrs to place  
 Repeat 3 more times, each cpl

## LANCERS (CONT.)

## THE STUDENTS LANCERS (CONT.)

leading in turn  
 Finish with grand R and L half  
 around  
 All bow to ptrs and swing ptrs,  
 all promenade.

HUSSARS LANCERS

ACL #7701

First Figure

Band 1

Honor ptrs and corners  
 First lady and opp gentleman fwd  
 swing, return to place  
 Head two cpls change places, cpl  
 one passing between third  
 return to places third cpl  
 passing between first  
 All balance corners, swing corners,  
 return to places  
 Repeat with 2nd, 3rd, and 4th  
 ladies and opp gentlemen leading

Second Figure

Band 2

Honor ptrs and corners  
 Head two cpls fwd and back  
 Fwd again, leave ladies in ctr  
 back to back  
 Head cpls balance ptrs, swing ptrs  
 to place  
 Side two cpls separate and join  
 the heads  
 All fwd and back in line  
 All swing ptrs to place  
 Repeat entire figure with  
 sides leading  
 Repeat both parts.

Third Figure

Band 3

Honor ptrs and corners  
 Head lady, opp gent turn once  
 around by the R hands  
 L hands back, give R hands to  
 own ptr, forming line of four  
 Balance fwd and back twice, then

lead round to opp place  
 Head lady and opp gent fwd  
 and back again  
 Fwd again and honor and return  
 to places  
 Two head cpls fwd and back  
 Half R and L to places  
 Each lady and opp gent  
 dances whole figure in turn

Fourth Figure

Band 4

Honor ptrs and corners  
 First cpl fwd and back, fwd  
 again, gent returns to place  
 leaving his ptr with opp  
 gentleman  
 Same gentleman with the two  
 ladies fwd and back  
 Fwd again and leaves both ladies  
 with first M, he returns to place  
 Top three fwd and back, fwd again,  
 circle four hands around half way  
 Both cpls half R and L to own places  
 Repeat three more times, each cpl  
 leading in turn

Fifth Figure

Band 5

Honor ptrs and corners  
 All join hands fwd and back  
 Fwd again, swing ptrs to place  
 Head two cpls fwd and back  
 Head two cpls half promenade  
 Same two ladies chain  
 Head cpls fwd and back  
 Head cpls half promenade to places  
 Repeat, sides leading  
 Repeat entire figure  
 All join hands, fwd and back  
 All swing ptrs.

All Lancers figures are inter-  
 changeable in whole or in part. The  
 figures given here are some I have  
 found in a winter of research.  
 I hope you will like them.

Presented by: Ralph Page