KENTUCKY DANCE INSTITUTE

AT

Morehead State College

Morehead, Kentucky

1960

Welcome to the Seventh Kentucky Dance Institute. The staff is here to see that you get what you came for -- fun, relaxation, new material, new skills, or any combination of these or other unlisted objectives. Do not hesitate to call on any or all with any problem(s) you may have.

Criticisms, requests, and suggestions are most heartily welcomed. Any such communication, that will be beneficial to one or more without being detrimental to the Institute or to other dancers, will receive wholehearted consideration, and any action dictated by our policies.

Vyts Beliajus
Nancy DeMarco
Shirley Durham
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Harold Harton
M. G. Karsner
Paul-Andre Tetreault
Edith Stephenson
# TABLE OF CONTENTS

## DANCES

<table>
<thead>
<tr>
<th>Dance</th>
<th>Page</th>
</tr>
</thead>
<tbody>
<tr>
<td>Ace of Diamonds</td>
<td>31</td>
</tr>
<tr>
<td>Alabama Jubilee Mixer</td>
<td>120</td>
</tr>
<tr>
<td>Alexander</td>
<td>43</td>
</tr>
<tr>
<td>All American Promenade</td>
<td>62</td>
</tr>
<tr>
<td>Allemande</td>
<td>41</td>
</tr>
<tr>
<td>The Bear Went Over the Mountain</td>
<td>23</td>
</tr>
<tr>
<td>Bleking</td>
<td>29</td>
</tr>
<tr>
<td>Bluebird</td>
<td>30</td>
</tr>
<tr>
<td>Boston Two-Step</td>
<td>59</td>
</tr>
<tr>
<td>Broken Sixpence</td>
<td>127</td>
</tr>
<tr>
<td>Bye Bye Blues</td>
<td>114</td>
</tr>
<tr>
<td>Canadian Barn Dance</td>
<td>55</td>
</tr>
<tr>
<td>Cecilia</td>
<td>112</td>
</tr>
<tr>
<td>Chamche</td>
<td>89</td>
</tr>
<tr>
<td>Children's Polka</td>
<td>24</td>
</tr>
<tr>
<td>Chimes of Dunkirk</td>
<td>26</td>
</tr>
<tr>
<td>Circassian Circle</td>
<td>31</td>
</tr>
<tr>
<td>Cotee River Reel</td>
<td>134</td>
</tr>
<tr>
<td>Crested Hen</td>
<td>34</td>
</tr>
<tr>
<td>Cshebogar</td>
<td>33</td>
</tr>
<tr>
<td>Cumberland Square</td>
<td>48</td>
</tr>
<tr>
<td>Daar Agter Mit Pie Kappiehuit</td>
<td>82</td>
</tr>
<tr>
<td>Danish Dance of Greeting</td>
<td>26</td>
</tr>
<tr>
<td>Danish Double Quadrille</td>
<td>95</td>
</tr>
<tr>
<td>Debki Zaroura</td>
<td>88</td>
</tr>
<tr>
<td>Doudebska</td>
<td>47</td>
</tr>
<tr>
<td>El Gallo Copetan</td>
<td>94</td>
</tr>
<tr>
<td>Fado Blanquita</td>
<td>45</td>
</tr>
<tr>
<td>Family Sextur</td>
<td>88</td>
</tr>
<tr>
<td>Finger Polka</td>
<td>41</td>
</tr>
<tr>
<td>Fireman's Dance</td>
<td>46</td>
</tr>
<tr>
<td>Five Foot Two</td>
<td>62</td>
</tr>
<tr>
<td>Flaming Nannie</td>
<td>117</td>
</tr>
<tr>
<td>Gay Gordons</td>
<td>58</td>
</tr>
<tr>
<td>The Girl I Left Behind Me</td>
<td>115</td>
</tr>
<tr>
<td>Girl of the Fields</td>
<td>82</td>
</tr>
<tr>
<td>Glow Worm Gavotte</td>
<td>39</td>
</tr>
<tr>
<td>Gustaf's Skoal</td>
<td>18</td>
</tr>
<tr>
<td>Hambo</td>
<td>99</td>
</tr>
<tr>
<td>Hansel &amp; Gretel</td>
<td>30</td>
</tr>
<tr>
<td>The Hatter</td>
<td>39</td>
</tr>
<tr>
<td>Heelia</td>
<td>56</td>
</tr>
<tr>
<td>Here Comes Miss Susie</td>
<td>21</td>
</tr>
<tr>
<td>Here We Go 'Round the Mountain</td>
<td>19</td>
</tr>
<tr>
<td>Hessie's White Horse</td>
<td>76</td>
</tr>
<tr>
<td>Hiers Ek Weer</td>
<td>76</td>
</tr>
<tr>
<td>Hills of Habersham</td>
<td>136</td>
</tr>
<tr>
<td>Hindustan Two-Step</td>
<td>105</td>
</tr>
<tr>
<td>Homosassa Hornpipe</td>
<td>127</td>
</tr>
<tr>
<td>Hopak</td>
<td>51</td>
</tr>
<tr>
<td>Isle of Capri</td>
<td>58</td>
</tr>
<tr>
<td>It's True</td>
<td>108</td>
</tr>
<tr>
<td>Jamaja Labajalg</td>
<td>102</td>
</tr>
<tr>
<td>Jessie Polka</td>
<td>45</td>
</tr>
<tr>
<td>Jolly is the Miller</td>
<td>21</td>
</tr>
<tr>
<td>Kalvelis</td>
<td>44</td>
</tr>
<tr>
<td>Kettengallop</td>
<td>41</td>
</tr>
<tr>
<td>Klumpakoijis</td>
<td>86</td>
</tr>
<tr>
<td>Kohanotchka</td>
<td>103</td>
</tr>
<tr>
<td>Kompertijie</td>
<td>72</td>
</tr>
<tr>
<td>Kostursko Oro</td>
<td>89</td>
</tr>
<tr>
<td>Kruez Koenig</td>
<td>92</td>
</tr>
<tr>
<td>Kritikos</td>
<td>133</td>
</tr>
<tr>
<td>Korobushka</td>
<td>50</td>
</tr>
<tr>
<td>La Cardeuse</td>
<td>67</td>
</tr>
<tr>
<td>La Faira-da-Strada</td>
<td>98</td>
</tr>
<tr>
<td>Lancashire Barn Dance</td>
<td>35</td>
</tr>
<tr>
<td>La Patata Longue</td>
<td>65</td>
</tr>
<tr>
<td>La Russe</td>
<td>55</td>
</tr>
<tr>
<td>Las Virginias</td>
<td>96</td>
</tr>
<tr>
<td>Le Brise-Barriere</td>
<td>70</td>
</tr>
<tr>
<td>Let Footers One-Step</td>
<td>116</td>
</tr>
<tr>
<td>The Light in the Window</td>
<td>119</td>
</tr>
<tr>
<td>Lottie Walked</td>
<td>18</td>
</tr>
<tr>
<td>Man in the Hay</td>
<td>49</td>
</tr>
<tr>
<td>Mannings Mixer</td>
<td>118</td>
</tr>
<tr>
<td>Marklander</td>
<td>100</td>
</tr>
<tr>
<td>Mayim</td>
<td>50</td>
</tr>
<tr>
<td>Maypole Dance</td>
<td>36</td>
</tr>
<tr>
<td>Maypole Dance No. 2</td>
<td>38</td>
</tr>
<tr>
<td>Mexican Waltz</td>
<td>59</td>
</tr>
<tr>
<td>Miststrappeller Mazurka</td>
<td>83</td>
</tr>
<tr>
<td>The Muffin Man</td>
<td>26</td>
</tr>
<tr>
<td>My Waam Dr Ysterbaad</td>
<td>79</td>
</tr>
<tr>
<td>Narcissus</td>
<td>120</td>
</tr>
<tr>
<td>Nine Pin Reel</td>
<td>46</td>
</tr>
<tr>
<td>The Noble Duke of York</td>
<td>27</td>
</tr>
<tr>
<td>Oklahoma Mixer</td>
<td>47</td>
</tr>
<tr>
<td>Old Raccoon</td>
<td>130</td>
</tr>
<tr>
<td>Old Roger</td>
<td>22</td>
</tr>
<tr>
<td>Ottawa Special</td>
<td>132</td>
</tr>
<tr>
<td>Paris Polka</td>
<td>101</td>
</tr>
<tr>
<td>Patty Cake Polka</td>
<td>32</td>
</tr>
<tr>
<td>Paw Paw Patch</td>
<td>19</td>
</tr>
<tr>
<td>Pease Porridge Hot</td>
<td>27</td>
</tr>
<tr>
<td>Petronella</td>
<td>135</td>
</tr>
</tbody>
</table>
# DANCES (continued)

<table>
<thead>
<tr>
<th>Dance</th>
<th>Page</th>
</tr>
</thead>
<tbody>
<tr>
<td>Portland Fancy</td>
<td>64</td>
</tr>
<tr>
<td>Port Richey Reel</td>
<td>131</td>
</tr>
<tr>
<td>Pussy Cat, Pussy Cat</td>
<td>28</td>
</tr>
<tr>
<td>Puttjenter</td>
<td>40</td>
</tr>
<tr>
<td>Quadrille de Baruchois</td>
<td>73</td>
</tr>
<tr>
<td>Queen Victoria</td>
<td>135</td>
</tr>
<tr>
<td>Ranier Waltz</td>
<td>106</td>
</tr>
<tr>
<td>Ratukas</td>
<td>86</td>
</tr>
<tr>
<td>Roberts</td>
<td>58</td>
</tr>
<tr>
<td>Roman Soldiers</td>
<td>20</td>
</tr>
<tr>
<td>Sacketts Harbor</td>
<td>135</td>
</tr>
<tr>
<td>Saint Andrew's Night</td>
<td>85</td>
</tr>
<tr>
<td>Sauerlaender Quadrille No. 5</td>
<td>90</td>
</tr>
<tr>
<td>Sellenger's Round</td>
<td>51</td>
</tr>
<tr>
<td>Seven Steps</td>
<td>42</td>
</tr>
<tr>
<td>Shoemaker's Dance</td>
<td>24</td>
</tr>
<tr>
<td>Shoo Fly</td>
<td>19</td>
</tr>
<tr>
<td>Sicilian Circle</td>
<td>61</td>
</tr>
<tr>
<td>Sicilian Tarantella</td>
<td>52</td>
</tr>
<tr>
<td>Skip Annika</td>
<td>29</td>
</tr>
<tr>
<td>Skip to My Lou</td>
<td>33</td>
</tr>
<tr>
<td>Slaunchwise</td>
<td>134</td>
</tr>
<tr>
<td>Snurrebocken</td>
<td>101</td>
</tr>
<tr>
<td>Spinnradl</td>
<td>84</td>
</tr>
<tr>
<td>Squarehead's Reel</td>
<td>131</td>
</tr>
<tr>
<td>Susan's Gavotte</td>
<td>57</td>
</tr>
<tr>
<td>St. Bernard Waltz</td>
<td>60</td>
</tr>
<tr>
<td>Steiregger</td>
<td>104</td>
</tr>
<tr>
<td>Swedish Clap Dance</td>
<td>32</td>
</tr>
<tr>
<td>Tango Mixer</td>
<td>47</td>
</tr>
<tr>
<td>Terry Lynn's Jig</td>
<td>128</td>
</tr>
<tr>
<td>Texas Schottische for Three</td>
<td>63</td>
</tr>
<tr>
<td>Thady, You Gander</td>
<td>34</td>
</tr>
<tr>
<td>There Were Two Couples A-</td>
<td></td>
</tr>
<tr>
<td>- Skating Away</td>
<td></td>
</tr>
<tr>
<td>Three Dukes</td>
<td>25</td>
</tr>
<tr>
<td>Totur</td>
<td>42</td>
</tr>
<tr>
<td>Troika</td>
<td>18</td>
</tr>
<tr>
<td>Vava Vadmal</td>
<td>52</td>
</tr>
<tr>
<td>Vayiven Uziyahu</td>
<td>87</td>
</tr>
<tr>
<td>Ve 'David</td>
<td>44</td>
</tr>
<tr>
<td>Veleta</td>
<td>60</td>
</tr>
<tr>
<td>Ver in die Werld, Kittie</td>
<td>69</td>
</tr>
<tr>
<td>The Village Kaukowiak</td>
<td>80</td>
</tr>
<tr>
<td>Virginia Reel</td>
<td>35</td>
</tr>
<tr>
<td>Waltz Caress</td>
<td>113</td>
</tr>
<tr>
<td>Waltz of the Bells</td>
<td>110</td>
</tr>
<tr>
<td>Wesele V Witosa</td>
<td>77</td>
</tr>
<tr>
<td>We Won't Go Home Till Morning</td>
<td>48</td>
</tr>
<tr>
<td>Wind Up the Apple Tree</td>
<td>22</td>
</tr>
</tbody>
</table>

## SONGS

<table>
<thead>
<tr>
<th>Song</th>
<th>Page</th>
</tr>
</thead>
<tbody>
<tr>
<td>Let's Sing Something</td>
<td>147</td>
</tr>
<tr>
<td>Suggestions for Song Leader &amp;</td>
<td></td>
</tr>
<tr>
<td>Program Planner</td>
<td></td>
</tr>
<tr>
<td>Rounds</td>
<td></td>
</tr>
<tr>
<td>The Cuckoo</td>
<td>150</td>
</tr>
<tr>
<td>Latin Round</td>
<td>151</td>
</tr>
<tr>
<td>Make New Friends</td>
<td>151</td>
</tr>
<tr>
<td>Marching to Pretoria</td>
<td>149</td>
</tr>
<tr>
<td>Marianina</td>
<td>149</td>
</tr>
<tr>
<td>Rounds (continued)</td>
<td></td>
</tr>
<tr>
<td>Music Alone Shall Live</td>
<td>151</td>
</tr>
<tr>
<td>Live</td>
<td></td>
</tr>
<tr>
<td>Old Favorites Medley</td>
<td>150</td>
</tr>
<tr>
<td>Pick a Bale of Cotton</td>
<td>149</td>
</tr>
<tr>
<td>Siembamba</td>
<td>151</td>
</tr>
<tr>
<td>Watermelon</td>
<td>148</td>
</tr>
<tr>
<td>Whippoorwill</td>
<td>151</td>
</tr>
<tr>
<td>We'll Rant and We'll Roar</td>
<td>152</td>
</tr>
<tr>
<td>When the Ice Worms Next Again</td>
<td>152</td>
</tr>
<tr>
<td>I see the B'y that Builds the Boat</td>
<td>152</td>
</tr>
</tbody>
</table>
SQUARE DANCES

Air Hammer
A Nice Break
Back to Donegal
Banff "H"
Bend the Line
Break (2)
Busy Square
Carry On
Deed I Do
Deep Freeze
Figure Eight
Fine and Dandy
Hurricane
I Get the Blues
Kentucky Running Set
Introduction
Figure Eight
Shoot the Owl
Wild Goose Chase
Wind Up the Ball of Yarn
Page 142
Page 141
Page 142
Page 140
Page 141
Page 141
Page 140
Page 143
Page 146
Page 141
Page 138
Page 145
Page 141
Page 143
Page 137
Page 137
Page 138
Page 138
Page 139
Page 139
Page 145
Page 140
Page 144
Page 142
Page 140
Page 138
Page 139
Page 139

MISCELLANEOUS

Contra Dances
Suggestions for Introducing Contras
Leadership
Personal Qualities
Intelligence
Skills
Job Check List
Plan for Fun
Some Basic Fundamentals of Folk Dancing
The Joining of Hands
Means of Locomotion
Style in Movement
Timing
Page 121
Page 122
Page 1
Page 1
Page 2
Page 2
Page 3
Page 5
Page 5
Page 5
Page 6
Page 7

Some Basic Fundamentals (cont.)
Phrasing
Continuity
Concerted Movement
Mutual Support
The Room
Terms
Positions
Formations
Steps
Figures
Bibliography
Let's Make A Skirt
Page 7
Page 8
Page 8
Page 9
Page 9
Page 11
Page 11
Page 12
Page 14
Page 17
Page 153
LEADERSHIP
- Harold Harton

"Not what we have, but what we use;
Not what we see, but what we choose."

"A LEADER is one who shows the way by going first." (Webster)
To "Show the way" requires INTELLIGENCE; To "Go first" requires SKILL. Add certain PERSONAL qualities to INTELLIGENCE and SKILL -- and you have A GOOD LEADER!

PERSONAL QUALITIES

Energy and Enthusiasm
- both "very contagious" - watch your health and attitudes.
Dependability
- right place - right time - to do the right job.
Poise
- air of assurance "Look as if you know what you are doing!"
Maturity
- good judgment; discerning - not critical.
Friendliness
- likes working with people.
A Good Follower
- to understand the role.
A Good Example
- for others to emulate.

INTELLIGENCE

A Sense of Purpose
- belief in your project.
A Sense of Values
- social, physical, educational and spiritual.
Understanding
- abilities and interests of groups.
Resourcefulness
- to meet any situation.
Patience
- "Make haste slowly."
Impartiality
- with persons and material.
Relationships
- to other activities.
A Conviction
- that the person is more important than the activity.

Any others?
SKILLS

Knowledge
- basic subject material well in hand.

Teaching
- through eyes and ears.

Presentation
- interesting, logical and complete.

Use of Equipment
- adaptability and limitations.

Organization
- of groups and materials.

Any Others?

On a Social Recreation Leadership Job check these things:

Before:
- More material ready than necessary
- Know all the activities well
- Be sure the program is balanced
- Plan for getting people into formations
- All equipment checked and ready
- Any assistants - pianists, etc.

During:
- Be enthusiastic!! - and poised!!
- Be a leader - not a dictator
- Stand where all can see you
- Get them in formation first
- Explain by action as well as words
- A little bit at a time - repeat and repeat
- Keep them expectant - it holds attention
- Never shout - you lose their respect
- Make decisions quickly - but kindly
- Allow no "horse play"
- Don't be afraid to acknowledge an error
- Be the chief fun-maker
- Stop when the interest is at its peak

After:
- Thank all who helped
- Analyze your effort: was it
  - enjoyable for all
  - a good choice of activities
  - an enriching experience with carry over value.
PLAN FOR FUN
Tips on Planning a Party or Dance

1. Appoint Committees - not a committee
   - three on each committee - with power to add
   - appointed by the executive - not elected
   - so jobs can be rotated
   - to be responsible for:

   Decorations (crepe paper, lighting, stage, etc.)
   Arrangements (hall, chairs, keys, etc.)
   Finance (tickets and publicity)
   Music (orchestra, records, equipment)
   Refreshments (procuring and serving, dishes, etc.)
   Program (Master of Ceremonies, mixers, floor show, etc.)
   Clean Up (after the party!)

2. Let Them Do Their Job
   - in on the planning from the beginning
   - outline work to be done
   - let them figure out HOW
   - expect them to work - offer suggestions but do not do their work
   - if they do not function let the whole group do the disciplining.

3. MAP OUT THE PROGRAM - keep in mind
   - ages and sex of the group
   - space available
   - numbers expected

   Before the Party
   - where will the people go after they come in?
   - after they check their wraps?
   - is all the equipment ready?
   - have the musicians their instructions?
   - did you let the police know - if a large crowd is expected?
     (re parking, etc.)

   At the Party
   - a pre-party game that can be started by each person as he arrives
   - mixers - for two reasons: (1) to get everyone active, (2) to have each person meet everyone present
   - active and quiet games - save the best to the last - lead up to a climax
   - a skill activity - dancing, community singing, skit or stunt
   - finish with a bang! - a special feature - such as a closing song
   - thank the helpers.
Refreshments
- about two-thirds of the way through the program - if possible
- easy to handle
- suitable (children, men)

After the Party
- clean up the hall
- return all borrowed equipment
- call a meeting of all the committees immediately to -
  - evaluate the party
  - suggest improvements
  - commend extra effort

Keep a written record of everything and -

YOUR NEXT PARTY WILL BE EASIER TO PLAN!
SOME BASIC FUNDAMENTALS OF FOLK DANCING

In the small amount of time available for the presentation of fundamentals at the Institute it is impossible to cover all the basic fundamentals of folk dancing without giving each fundamental such a superficial treatment that no benefits could be realized. Consequently, only those fundamentals common to nearly all categories of folk dancing will be considered in the sessions on these knowledges and skills. Additional terms, steps, figures, positions, etc. peculiar to a specific phase of folk dancing will be covered in the sessions concerning those phases.

The Joining of Hands

When hands are joined, it is done for a purpose; to gain support, to lead another dancer or group of dancers, to assist in moving, or in achieving concerted action. If joining hands can not help in some manner, or if dancers do not take advantage of the assistance that can be realized from joining hands, there is little object in such joining.

When dancers join hands in a circle, men will offer their hand, palm-up, to the lady on either side, while ladies accept the men's hands with a palm-down position. If two or more of the same sex are joining hands in a circle, the general rule is for the right hand to be palm-up, and the left hand to be palm-down. In either case, the joined hands are held at shoulder height of the shorter dancer or slightly lower, with the elbows bent and pointing down.

When a man and a woman join inside hands, they join the hands on the side of the body nearer their partner (generally the man's right with the lady's left), man's palm up and lady's palm down. When two people face their partner and join both hands, right to left and left to right, the man again offers his hands palm-up. When two people join right hands, and/or left hands, the hands are clasped as in shaking hands, palms vertical with thumbs uppermost.

Regardless of the position of the hands, it is better to maintain contact by conformation of the hand rather than through pressure. By this, it is meant that the fingers should be curled to form "hooks" and these hooks then fastened, one around the other, to maintain the connection, rather than that the thumb and fingers squeeze the adjoining dancer's hand in order not to have the hands slip apart.

Means of Locomotion

There are two general means of moving. One way is to move a foot out from under the body, put it down, and then drag the body along behind it until the weight of the body is supported on that foot. This method is referred to as "leg-dancing," and is the normal procedure used in marching or walking. A second way of progressing from one place to another is to let the body lean slightly in the desired direction of movement, keeping the feet un-
der the body, permitting gravity to pull the body forward. The legs and feet then move to support the body and prevent it from falling over. This second way of moving, together with a slight spring in the ankles, gives the lift and fall of dancing steps, and not only appeals to the aesthetic sense but also requires much less effort than leg-dancing.

### Style in Movement

One of the more important considerations of style is good posture. Dancers should stand tall, and fairly straight, without stiffness. The entire body -- head, chest, hips, knees, and ankles -- should be in a vertical alignment, and should not be permitted to sag leaving the body in a succession of curves. The knees, particularly, should not be locked, but should be kept loose and flexible.

Another major consideration of style is a feeling and an attitude of lightness, as if suspended by a string attached to a point on the upper part of the chest. This feeling is best attained by good posture, a spring or give in knee and ankle joints, balance over the supporting foot, a "readiness" for movement, a complete relaxation of all body parts not being actively used, a knowledge of the techniques and routines being danced, and a desire to enjoy the dancing.

Some additional considerations are:

1. Smile at your partner and/or the dancers around you, and enjoy the company. Do not watch your feet or the feet of your partner. Even if it does not confuse you, it probably will affect your timing, and it certainly will affect your balance, and you can't watch two things at once.

2. Do not be afraid to make a mistake. Relax! Tenseness will cause you to take steps that are too long (over-stride), will make it difficult to lead or follow, and will also affect your timing.

3. Unless at a point in the dance where no locomotion is required, keep the body and feet moving, letting the weight of the body flow from one foot to the other. Do not step on a foot and sag, only to have to pick the body up and get ready for the next step.

4. Use steps just long enough to complete the floor pattern in the allotted amount of music. Keep the legs and feet as close together as the steps and figures permit.

5. Eliminate excess movement of the hips and arms. Hips that move sideways or excessively up and down detract from style, as do ballet movements of the hands and arms. Unless the hands are joined with another dancer, or otherwise used as designated in the directions for the dance being executed, the arms should hang loosely from the shoulders except when necessary to maintain balance or assist in turning movements.

6. Maintain body weight on one foot only. Standing on both feet prevents a good starting position, causing dancers to lose rhythm, start late,
or use the improper foot. Only on a jump will the weight be on both feet, and on the rebound, or lift, or spring, following the landing of the feet together, the weight should shift to one foot, freeing the other foot for the next movement.

7. When not moving, and locomotion is necessary in the succeeding figure, take a bounce or two in place before you are to move. This bounce will result in a slight lift of the body, permitting you to "fall" onto the supporting foot on the first beat of the music.

8. Anticipate the succeeding movement, and be in a position for the next step or figure at the end of the step or figure then being danced. For example: If a right-hand-star is to be followed by a left-hand-star, the turn and the joining of left hands should be made on the last two beats of music allotted for the left-hand-star; or if a do-si-do with your corner is to be followed by a do-si-do with your partner, the turn to face your partner should be made on the last two beats of the music allotted for the do-si-do with the corner.

**Timing**

In order for the dancer to "time" his dancing, he must know the form and shape of each figure and step used in the dance, and he must know how much music is allotted to each figure, and portion of each figure. A dancer should complete the figure and arrive at the designated place with-in the allotted music, neither arriving ahead of time and then having to wait, nor failing to reach his place on time and then being late in starting the succeeding figure. As long as he accomplishes this end, he has a certain amount of freedom in determining exactly how he gets there. He may move along a larger floor pattern by taking longer steps, or decrease the normal movement by taking shorter steps, which choice would determine to some extent the size of the path followed. Memorization, or at least the recognition, of the number and length of the phrases of the tune being used assist a dancer materially in timing his movements to the music. Arm and hand movements should also be made in time to the music, and the moving parts should be at the necessary location at a specified time.

**Phrasing**

Music is written with a number of beats (metrical accents) being grouped into measures and phrases, defined by the periodic recurrence of stronger accented beats (rhythmical accents). This grouping of beats, together with the rhythmical accents, gives meaning to music, much as punctuation gives meaning to the written word.

A dancer gets greater satisfaction and enjoyment when his steps and movements are phrased to fit the phrasing of the musical accompaniment. This phrasing is accomplished in dancing by varying the accents imparted to the steps, giving the strongest accent to the first step of the group and the weakest accent to the last step of the group. The accents are imparted partly through spring in the ankle, but mainly through the
balance of the body. The spring gives greater elevation, and the inclina-
tion of the body gives greater momentum, resulting in more lilt and
longer steps.

Continuity

Although dance directions are divided into figures and parts, and a
dance is usually taught by figures, or portions thereof, the dancer should
attempt to cancel the ending of one figure and the beginning of the next.
A dance is a continuous rhythmical movement, which though broken into
parts by proper phasing, flows from one part to the next part without un-
necessary stops and starts, and which is possible only through good timing.

To achieve continuity, it is necessary to understand the relation be-
tween the figure being danced, and the figure to follow, and to understand
how the transition is to be made from one to the other without hesitation,
undue haste, or loss of body balance.

Concerted Movement

Folk dancing, for the most part, is a group endevor, and such de-
mands the consideration of each dancer for the other. Dancers must
know what the other dancers are doing, where they are, and how the move-
ments of all mesh into one smooth action. It is possible to over-empha-
size this phase of dancing to the point where it becomes stilted, and loses
the carefree, enjoyable spirit. A wise choice might be to choose a mid-
dle course and shy away from the extremes.

Some general principles which might assist in achieving concerted
movement are:

1. In movements involving two or more people, the dancers should
   travel nearly equal distances, and when applicable, almost identical
   tracks, and should at all times do everything possible to assist the
   other dancer(s).
2. In dances involving the movement of dancers in a line, each dancer
   should adjust his position to the dancer on either side, thus main-
taining the line.
3. In forming rings, dancers should gradually move toward the center as
   they progress to the left or right, joining hands only when near enough
   to easily reach the hands of the dancer of either side.
4. Be sure the movements are properly timed with the music.

Mutual Support

Support is accomplished by leaning the body away from the person or
persons with whom hands have been joined. The body should be kept in a
comparatively straight line with the upper part of the body at a slightly
greater distance from the other dancer(s) than are the feet. The support
by leaning then permits the execution of the figures with smaller steps than
would otherwise be possible, since the feet are nearer the other dancers' feet, and the floor pattern is therefore smaller. Each dancer must adjust the amount of lean and the resulting support to the other dancer(s) so that all exert the same amount of force.

The Room

The designation of the sides of a dancing hall or room is determined by the location of the music. Unless otherwise designated, the top of the room is that side on which the music originates, and on which the leader stations himself. The bottom of a room is that side opposite the top. The right wall is that side on a dancer's right when the dancer is facing the top. The left wall is that side on a dancer's left when the dancer is facing the top.

Terms

Break - to release joined hands.
To Cast Off - to turn out and dance outside of the set.
To Cast Down or Cast Up - to turn out and move down or up.
Center - middle of a set.
Clockwise and Counter-Clockwise - refer to circular movements in the same or opposite directions respectively as the movements of the hands of a clock.
Contrary or Corner - the person standing by a dancer other than his partner.
To Cross Hands - two dancers join hands, right to right and left to left, with the right hands being uppermost.

Designation of Dancers - (a) In a square set - Head Couple - the couple standing nearer the top of the room with their back to the music and the leader, and called Couple 1; Head Couples - Couple 1 and the opposite couple, Couple 3; Side Couples - the couple standing to the right of Couple 1, Couple 2; and the couple standing to the left of Couple 1, Couple 3.
(b) In a line - Head Couple - the couple at the head of the set, the end of the line nearer the top of the room; Foot Couple - the couple at the foot of the set, the end of the line nearer the bottom of the room.
(c) In a circle - Head Couple(s) - the couple(s) in the circle nearer the top of the room; Foot Couple(s) - the couple(s) in the circle nearer the bottom of the room; Side Couples - the couple(s) in the circle nearer the right and left walls of the room.

Down and Up refer to directions. To face or move up is to face or move toward the head of the set or the top of the room. To face or move down is to face or move toward the foot of the set or the bottom of the room.

To Fall Back - to dance backward.
Forward refers to direction. To move forward is to move in the direction one is facing. To move forward around the room is to move in
a counter-clockwise direction around the room, also referred to as the Line of Dance (LOD) or the Line of Direction.

Free Foot - the foot that is carrying no weight and which is free to move.
In - toward the center of the set. To Face In is to face center. To Turn In is to turn so that you face the center.
Home or Places - the original station of any individual, couple, or group at the beginning of a dance.
Inside - if facing forward or backward around the room in a circle, inside refers to that part of the body nearer the center of the set. Inside Foot, Inside Hand. More frequently the term applies to a couple standing side by side, with inside referring to that side nearer the other dancer.
To Lead - to move with one or both hands joined with partner; to indicate by signal the next move to your partner.
Leading Foot - the foot which is the farthest advanced in the direction of movement whether moving backward, forward, or sideward.
LOD - see forward.
To Move - to dance forward without hands joined.
Opposite - the dancer, couple, or group directly across the set.
Out - away from the center of the set. To Face Out is to face the wall. To Turn Out is to turn away from the center of the set.
Outside - if facing forward or backward around the room in a circle, outside refers to that part of the body farthest from the center of the circle, Outside Foot, Outside Hand. More frequently the term applies to a couple standing side by side, with outside referring to that side away from the other dancer.
Partner - the person with whom you are dancing. The woman on the man's right, or the man on the woman's left.
To Pass by the Right or Left - is to pass right or left shoulders respectively with the dancer(s) in front or behind you. When moving forward it is often referred to as a Pass Through.
To Pass to the Right or Left - is to pass left or right shoulders respectively with the dancer(s) in front or behind you.
Places - see Home.
Progression - the method of changing places with another dancer, another couple, or a group of dancers, or of changing your position during a dance so that you finish in a different position after dancing through the dance once.
Progressive Dance - one in which the dancers are in a changed position after each repetition of the dance.
Progressive Figure - the figure which, when completed, leaves the dancers in a changed position in the set after one repetition of the dance.
Reverse Line of Dance (RLOD) - facing or moving clockwise around the room. Also referred to as Reverse Line of Direction, and sometimes Back or Backward.
A Round - dancing through all the figures of a dance once and generally refers to progressive dances only.
Separate - to leave or move away from.
Set - a group of dancers in any formation, or the floor area enclosed within the formation.

Supporting Foot - the foot on which the body weight is placed, and, of necessity, is the one on the floor.

Trailing Foot - the foot which is in rear of the other foot, or is following after the other foot.

Turn - Whole, Half, Quarter - refers to a change of direction through 360°, 180°, or 90° respectively. Unless instructed otherwise, the turn will always be a whole turn.

Turn In - to turn to face the center of the set.

Turn Out - to turn to face away from the center of the set.

Up - see Down.

Positions

Open - partners stand side by side and join inside hands, generally facing LOD.

Promenade - couples stand side by side, facing the same direction, with hands crossed and joined. The promenade may also be made in var- souviene position, or with hands and arms in various other positions.

Shoulder-Hip or Shoulder-Waist - partners face, man places hands a- round girl's waist, and girl places hands on front of partner's shoulders, or on his upper arms.

Two-Hand or Facing - partners face and join both hands.

Varsouviene - couples stand side by side, left hands joined in front of man's body (man's palm up), with man's right arm behind partner's shoulders and holding partner's right hand above her right shoulder. Lady's right hand faces forward with the back of the hand resting against man's palm.

Waist Swing - partners stand with right hips adjacent, girl's right hand in boy's left hand which is held out to the left side, boy's right arm around girl's waist, girl's left hand on partner's right shoulder or right upper arm.

Closed or Ballroom - two dancers face. The man's left hand is held out to his left, approximately shoulder high, and his right arm is around his partner's waist with the right hand supporting her back. The elbow of the man's right arm must be kept at least as high as the right hand in order to lead properly. The lady's right hand is placed on the man's left hand, and her left hand is placed on the man's right shoulder or upper arm. The lady's left arm should be in contact with the man's right arm, though she should carry the weight and not drag down on her partner.

Butterfly - two dancers face and join hands out to the sides, palm to palm, elbows slightly bent.

Formations

Single Circle - all dancers stand in a circle either with or without hands joined, and regardless of sex. Variations: circle consists
of couples, with lady on man's right; dancers face center; dancers face clockwise; dancers face counter-clockwise; dancers face out (backs to center); if in couples, partners may face; the number of dancers may be limited to a specific number of couples or of individual dancers; there may be extra dancers in the center of the set.

**Double Circle** - usually consists of couples who are facing counter-clockwise around the circle. Variations: partners face; all dancers face center; all dancers face toward the wall with backs to center; men are in the outside circle with women in the inside circle; every other couple faces clockwise while alternate couples face counter-clockwise, leaving a couple facing a couple.

**Square or Quadrille** - four couples face the center of the set, with each couple having their backs to the nearest wall.

**Contra or Longways** - couples stand in two lines, men in one line facing the right wall and their partners who are standing in another line and who are facing the left wall. Starting with the couple at the head of the set, couples are numbered consecutively, to the foot, with rarely more than six couples to a set. Variations: couples are numbered alternately 1 and 2 down the set, with the size of the set limited only by the size of the room or the desires of the dancers; couples are numbered in groups of three (1, 2, 3; 1, 2, 3); active or number one couples may exchange places, with the men in the women's line and the women in the men's line.

**Miscellaneous** -

**Sets** consist of two couples who face each other, sometimes referred to as a set "for four."

Two couples form a line and face two couples in another line. These groups of four couples then stand in one straight line, with the lines of four facing either up or down the set. The ends of the line of sets of four couples may be joined to form a circle of these groups.

**Steps**

**Walking** - the same step used for normal locomotion except that it has more spring, making it much lighter, and is usually not so long.

**Running** - similar to the walking step but executed in a quicker tempo and with more spring, requiring that both feet be off the ground in the transition from one step to the next.

**Skipping** - a step taken on either foot followed quickly by a low hop on the same foot. This combination, executed in an uneven rhythm, is then repeated on the other foot and, if continued, alternated between one foot, then the other. The step is taken on the accented beat. When beginning the skipping step, it is generally started with the hop on one foot followed by a skip step on the other foot.

**Step Hop** - similar to a skip step but executed in an even rhythm. A step on one foot followed by a hop on the same foot.
Hop - a spring from the ground on one foot, returning to the ground with weight on the same foot.

Slipping or Sliding - A step to the right or left with the leading foot followed by the other foot closing to it and taking the weight. The tempo is quick and uneven, with the leading foot moving quickly to the side after the trailing foot has closed. The feet remain near the floor and the legs are only slightly separated. The leading foot lands on the accented beat and the trailing foot takes the weight only long enough to move the free foot out to the side again.

Side Step - executed similarly to the slipping step but slower, in even rhythm, and with much less spring.

Draw - similar to the side step except that the trailing foot is closed to the supporting foot with the heel leading and the toe pointed to the side. The weight may be taken on the closing foot or it may remain on the supporting foot, depending upon the next movement.

Leap - a spring from the ground on one foot, returning to the ground with the weight on the opposite foot, landing on the ball of the foot and absorbing the shock through ankle and knee bend. The leap is executed in even rhythm, and may be made either forward or sideward.

Jump - a spring from the ground on one or both feet, landing with the weight on both feet temporarily, and with the ankle and knee bend absorbing the shock. It is executed in even rhythm.

Gallop - similar to the slipping step but executed forward. A step on one foot followed by a quick closing of the trailing foot. It is danced in uneven rhythm. The same foot leads on each step.

Stamp - a step with accent, usually with the heel or flat foot. It may or may not take the weight, depending upon the next movement.

Point - touching the floor with the pointed toe without taking weight. The toe may touch backward, sideward, forward, or across in front of the supporting foot.

Heel - touching the floor with heel, toe raised, without taking weight, and usually executed either forward or diagonally forward and to the side.

Heel and Toe - one heel step followed by a touching of the toe to the floor at any point called for in the directions of the dance, and without taking weight.

Swing - a movement of the leg at the hip joint, either forward, backward, or across in front of the supporting foot.

Brush - same as a swing with the toe brushing the floor at the lowest point of the swing.

Step Swing - a step with one foot followed by a swing of the other foot. Successive steps begin with alternate feet. May be executed either forward, backward, or sideward. It is danced in even rhythm.

Two-Step - a step with one foot, followed by a closing of the other foot, and again a step with the originating foot. Left, right, left, or right, left, right. It is danced in uneven rhythm and may be danced forward, backward, sideward, or turning. The rhythm is quick - quick - slow, quick - quick - slow.

Polka - a springy two-step which is preceded by a hop on the supporting foot on the up-beat.
Schottische - three steps followed by a hop on the supporting foot. On the hop the free foot may execute a swing. It is danced in even rhythm, and may be executed forward, backward, sideward, or turning. On the second step, the free foot may be closed to the supporting foot, or may move past the supporting foot before taking the weight.

Waltz - three steps in which the free foot is closed to the supporting foot on the third step. It is danced in even time but with either three or six steps to the measure. It may be danced forward, backward, sideward (seldom), or turning.

Grapevine - a sideward movement in which the trailing foot may cross behind or in front of the leading foot, or may alternate crossing in front and then behind or behind and then in front. The number of steps taken depends upon the directions for the dance being executed, though the most common numbers are either three or four. The step may be started with a sideward step, moving the body in the direction of the originating foot, or it may be started by crossing one foot over the other, in which case the body moves in the direction the crossing foot moves.

Mazurka - two steps with the free foot displacing the supporting foot on the second step, followed by a hop on the new supporting foot. Left, cut (R), hop (R), or right, cut (L), hop (L). It is danced in even time but with three steps to the measure. On the hop, the heel of the free foot is crossed over in front of the supporting leg.

Buzz or Pivot - this step is used when the body is moving sideward to the left, but with the right foot leading. Crossing the right foot over in front of the left, step to the left on it, and close the left foot to the right. The rhythm is uneven with the right foot always stepping on the accented beat. The weight of the body is kept on the left foot just long enough to move the right. The same step can be used when swinging in the shoulder-waist or waist-swing position. The step can also be used to move in the other direction by reversing the footwork.

Pas de Basque - this is a variation of the two-step moving sideways. The timing is exactly the same. To Pas de Basque left, leap onto the left foot, cross the right foot over in front of the left foot and momentarily take the weight on it, then quickly step on the left foot in place. To Pas de Basque right, reverse the above described footwork.

**Figures**

Forward and Back - designated dancers dance four short steps forward and four steps back to place.

Forward and Pass Through - designated dancers, usually couples or lines, dance eight steps forward, passing right shoulders with the opposite dancer.

Swing - couples assume designated position and turn in place until directed to dance another figure or until the music for the swing is finished.

Promenade - man places the lady with whom he is to promenade on his
right side in one of the promenade positions and dances counterclockwise around the set, or around the room, until the man reaches his original position or as directed.

Do-si-do (Back to Back) - two dancers face, move forward passing right shoulders (unless directed otherwise), move to the right passing back to back, and fall back to places, all in eight steps. The direction of facing remains the same. There should be no spins. The same figure may be danced passing left shoulders first and moving to the left.

Right-Hand Turn or Left-Hand Turn - two dancers join right or left hands as directed, turn once round clockwise or counter-clockwise respectively, release hands, and fall back to places. As soon as hands are joined the direction of facing is the same as the direction of movement.

Balance - the balance may be performed in several ways, some of which are explained here.

1. Two dancers face and dance two step-swing, starting to the right first, either with or without right hands joined.
2. One two-step, two walking steps, or a step and touch moving forward or back, and then repeat the same steps in the opposite direction.
3. A two-step or Pas de Basque to the left and then to the right or to the right and then to the left.

Two-Hand Turn - two dancers face, and, joining both hands, turn once around clockwise, release hands and fall back to place. It is necessary to cross the feet somewhat as the dancers face during the entire turn.

Circle Left (Hands three, hands four, hands six, etc.) Circle Right - the designated number of dancers join hands and, unless directed otherwise, make one complete circle moving to the left. If the circle left is to be repeated to the right it may be called "and back." Infrequently the circle will be formed with the dancers facing out, in which case the circle would still move to the dancers present left or right as directed.

Right-Hand Star (Right-hand mill, right-hands across), Left-Hand Star - the four dancers (usually) join hands with the diagonally opposite dancer and move once round the circle clockwise if right hands are joined, and counter-clockwise if left hands are joined. In either case the dancers face in the same direction they are moving. If two men join hands and two women join hands, the men's hands are above those of the women.

Ladies chain - this figure is danced by two couples who are facing. The women join right hands and turn until they can join left hands with the opposite man. With left hands joined with the opposite man, the women release right hands, and the men place their right arm around the ladies' waist. In this side-by-side position the two dancers wheel counter-clockwise in place, leaving the men in their original places and leaving the women in the opposite woman's place. This much of the figure is a half ladies chain. The right hand turn and
wheel is then repeated, returning to own partner and original position. On the wheel, the women customarily place their right hand on their hip, palm out, and in the man’s right hand. The entire figure requires sixteen beats to complete, four for the first right hand turn, four for the wheel, and eight for the repeat back to place.

**Right and Left** - this figure is danced by two couples facing, who dance forward four steps passing right shoulder with the opposite dancer, join inside hands and wheel counter-clockwise in place to finish in the other couples starting position. This much of the figure is called a [Half Right and Left]. The movement is then repeated to places. The figure requires sixteen beats to complete, four to pass through, four to wheel, and eight to repeat the movement back to place.

**Half Promenade** - this figure is danced by two couples facing. In promenade position, the couples dance forward, men passing left shoulder, and turn counter-clockwise into the other couples place, all in eight steps.

**Allemande Left** - join left hands with the corner and turn once counter-clockwise in eight steps, ending in starting position.

**Grand Right and Left** - partners face while in a single circle, men facing counter-clockwise and women facing clockwise. Join right hands and pass right shoulders. Join left hands with the next dancer and pass left shoulders. Continue, moving in the same direction and alternate passing right and left shoulder, until back to place, until partners are met, or until music allotted for the grand right and left is finished, as called in the dance.

**Roll** - a turn to the right or left, progressing to the right or left respectively, generally made in four steps or three steps and a touch or swing of the free foot. In 3/4 or 6/8 time the roll may be made in six steps or in four steps with a swing or touch.

**Twirl** - a roll made with leading hands joined. With the assistance gained through the joined hands, the twirl may be made in only two counts or steps, or as described in the roll, above.
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tals, and the teaching of dances themselves, the list given here is pre-
sented as possibly the "cream of the crop" of books. This is not neces-
sarily the best source of dances, and the list was not considered from this point of view.

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Dances for Kindergarten and First, Second and Third Grades

TROIKA

MUSIC: Kismet 104, Methodist 105, Folkraft F1170, Folk Dancer 1059
FORMATION: Three dancers, man between two women, in a line facing LOD. May be danced with three men or three women in line.

Measures

Run four steps forward diagonally to the right.
3-4 Run four steps diagonally forward to the left.
5-8 Run eight steps straight forward
9-12 Dancer on right goes under the arch of dancer on left and middle dancer, followed by middle dancer in eight running steps.
13-16 Dancer on left goes under the arch of dancer of right and middle dancer, followed by middle dancer, in eight running steps.
17-24 The three dancers join hands in a circle, run to the left for twelve steps, and then stamp three times.
25-32 In a circle, run to the right for twelve steps, and stamp three times.

To make the dance progressive, have the center dancer more forward to the next line during the last three stamps.

GUSTAF'S SKOAL

(MSwedish)

MUSIC: Folkraft F1175, Victor 45-6170
FORMATION: Four couples in a square.

Measures

Head couples dance forward and back.
5-8 Side couples dance forward and back.
1-8 Repeat the action of measures 1-8.
9-16 Side couples join inside hands to form an arch. Head couples dance four skip steps to the center, release partner's hand and face the nearest side couple, join inside hands with opposite dancer and dance four skip steps through the arch, separate and dance four skip steps back to the partner, join hands with partner and turn once in place with four skip steps.
9-16 Repeat the action of measures 9-16, but with the head couples making the arches, and the side couples skipping the figure.

LOTTIE WALKED

Lottie walked up and down the highway
For to see and be seen in the church on Sunday.

Lottie walked up and down the highway
For to see and be seen in the church on Sunday

Men, turn and walk in opposite direction, while women continue dancing forward.

Tra, la, la, la, la, la, la

Take new partner and dance four side steps counter-clockwise.

Tra, la, la, la, la, la, (faster)

Dance seven slipping steps clockwise.
HERE WE GO 'ROUND THE MOUNTAIN

MUSIC: Folk Dancer MH 1108, Folkraft F1102 and F1185
FORMATION: One circle of dancers with a couple in the center.

1. Here we go 'round the mountain two by two,
   (repeat twice)
   Rise, Sugar, rise.
   The circle walks or skips to the left.

2. Give us a little motion two by two,
   (repeat twice)
   Rise, Sugar, rise.
   Circle stands still and clap hands, while couple in center demonstrates some movement.

3. "It's a very fine motion two by two,
   (repeat twice)
   Rise, Sugar, rise.
   Dancers in circle copy movement demonstrated, while couple in center choose a couple to take their place.

SHOO FLY

MUSIC: Folk Dancer MH 1109, Folkraft F1197
FORMATION: Dancers join hands in a circle.

Shoo Fly, don't bother me
Shoo Fly, don't bother me
Shoo Fly, don't bother me
I belong to somebody

I feel, I feel, I feel like a morning star,
I feel, I feel, I feel like a morning star,

All dance 4 steps to center of circle
All dance 4 steps backwards to place
All dance 4 steps to center of circle
All dance 4 steps backwards to place
Keeping hands joined, one couple pulls the circle under an arch made by a couple on the opposite side of the circle until all have passed under the arch, turning the circle inside-out, finishing the backs to center.

Repeat all, dancing backwards to the center first, and with the same couple backing under the same arch, turning the circle right side out to face center.

PAW PAW PATCH

MUSIC: Folk Dancer MH 1109, Folkraft F1197
FORMATION: Four to six couples in one line - as in a contra. or "Virginia Reel"

1. Where, oh where is dear little (the active dancer's name) (3 times)
   Way down yonder in the Paw Paw Patch
   The dancer at the head of the right line, the girls' line, turns to the right, and skips around the two lines and back to place.

2. Come on boys, let's go find her (3 times)
   Way down yonder in the Paw Paw Patch
   The same dancer skips around to the right again, followed by the left line (the boys' line).

3. Pickin' up Paw Paws, puttin' em in your pocket (3 times)
   Way down yonder in the Paw Paw Patch
   Cast off - girls to the right, boys to the left, and while imitating the movements of the words, skip to the foot of the set. The first couple makes an arch, and all other couples dance under the arch to place.
FORMATION: Two parallel lines facing each other, one Romans and one English.

DIRECTIONS: The Romans march forwards and backwards, singing the appropriate verse, and acting accordingly. The English reply in the same manner.

1) Have you any bread and wine
   For we are the Romans
   Have you any bread and wine
   For we are the Roman soldiers.

   Yes, we have some bread and wine
   For we are the English
   Yes, we have some bread and wine
   For we are the English soldiers.

2) Then we will have one cup full, etc.
   No you won't have one cup full

   Then we will have two cups full
   No you won't have two cups full

   We will tell the king on you
   We don't care for your king or you

   We will send our dogs to bite
   We don't care for your dogs or you

   We will send our cats to scratch
   We don't care for your cats or you

   Are you ready for a fight?
   Yes, we're ready for a fight.

The children break ranks and pretend to fight—as long and fiercely as the teacher can bear. They end limping around in a circle, making suitable gestures as they sing:

   Now we only have one eye, etc.

   Now we only have one arm

   Now we only have one leg

Shake hands and sing cheerfully
Now we're friends and fight no more
For we are united, etc.
HERE COMES MISS SUSIE

FORMATION: Two lines facing each other.

1) Here comes Miss Susie (3 times)
   Struttin' on down!

2) Here comes another one (3 times)
   Struttin' on down!

3) A-down this way and
   A-down that way,
   A-down this way and
   A-struttin' on down.

JOLLY IS THE MILLER:

MUSIC: Folkraft Fl192
FORMATION: Circle of couples facing counter-clockwise, inside hands joined.
One extra player in the center.

Measures

<table>
<thead>
<tr>
<th>Measures</th>
<th>Song</th>
</tr>
</thead>
<tbody>
<tr>
<td>1-2</td>
<td>Jolly is the miller who lives by the mill,</td>
</tr>
<tr>
<td>3-4</td>
<td>The wheel turns around of its own free will,</td>
</tr>
<tr>
<td>5-6</td>
<td>One hand in the hopper and the other in the sack,</td>
</tr>
<tr>
<td>7-8</td>
<td>The hub goes forward and the rim turns back.</td>
</tr>
</tbody>
</table>

Measures  Action Part I

1-8 All walk counter-clockwise, singing. While singing the second line,
      dancers in inner circle extend their left arms sideward, toward the
      center, forming a mill wheel. On the last count of the last measure,
      the outer circle (the "rim") face about on the word "back."

Part II

1-8 Dancers in inner circle walk or skip counter-clockwise while the
      dancers in the outer circle walk or skip clockwise. The extra
      player in the center joins either ring. All find new partners at
      the word "back" in the last measure. Dancer without a partner
      goes to the center.

For more frequent changes of partners, omit Part II. On last count, at the word
"back" partners drop hands and those in inner circle step forward, while those in
the outer circle step backward, to find new partners. Extra dancer also tries to
get a partner during this exchange.
**WIND UP THE APPLE TREE**

**POSITION:** Children stand in a single line, hands joined.

**DIRECTIONS:** The child at the left end is the apple tree, and stands still, while the child at the other end is the leader, and leads the line round and round the tree.

1) Wind up the apple tree, hold on tight.
   Wind all day and wind all night.
   (Repeat as many times as necessary)

When all are wound up, the leader runs straight out, which makes the tree turn around very fast. Do not run too fast, or wind too tightly.

2) Stir up the dumplings, the pot boils over!

**OLD ROGER**

**POSITION:** A single ring. One child, Old Roger, lies 'dead' in the center. The tree, the wind, and the Old Woman stand outside the ring. The ring walks slowly clockwise, singing. The actors enter at the appropriate time, and act out the song.

1) Old Roger is dead and gone to his grave
   Gone to his grave, gone to his grave.
   Old Roger is dead and gone to his grave
   High-ho! Gone to his grave.

2) They planted an apple tree over his head, etc.

3) The apples got ripe and ready to drop.

4) There comes a big wind blowing them off.

5) There came an old woman a-picking them up.

6) Old Roger got up and gave her a thump.

7) It made the Old Woman go hippety-hop.
THERE WERE TWO COUPLES A-SKATING AWAY

MUSIC: (The Mulberry Bush) Folkraft F1183
FORMATION: One large circle, Two couples in center making a right hand star.

WORDS
There were two couples a-skating away, a-skating away, a-skating away,
There were two couples a-skating away, So early in the morning,
The ice was thin and they all fell in, they all fell in, they all fell in,
The ice was thin and they all fell in, So early in the morning,
The old swing out and the new swing in, The old swing out and the new swing in,
The old swing out and the new swing in, So early in the morning.

THE BEAR WENT OVER THE MOUNTAIN

FORMATION: All dancers join hands in a single circle, facing the center.

The bear went over the mountain
(3 times)
To see what he could see,
Repeat the words, adding one more
"To see what he could see"
Continue repeating the verse adding one more "To see what he could see" each time.

ACTION
The outside circle hands joined, circle to the right. The two couples in the center make a right hand star and walk clockwise.
The outside circle reverses and walks to the right, The two couples change to a left hand star and walk counter clockwise.
The outside circle stands still, The four inside dancers go quickly to four people in the outside circle, take both hands and wing them into the circle. The four new people come into the center, form a right hand star and repeat the dance.

Kneel on right knee,
Kneel on left knee
Put right elbow on ground,
Put left elbow on ground,
Put forehead to ground.

Each position is held until the leader goes to next movement. On last verse, all run to center on "To see what he could see".
CHILDREN'S POLKA

MUSIC: Folkraft F1187, RCA Victor LPM 1625 (Kinderpolka)

FORMATION: Single circle of couples, Partners facing, hands joined at side.

Measures Figure 1
1-2 Two step-draw steps toward the center of the circle, ending with three steps in place.
3-4 Two step-draw steps away from the center of circle, ending with three steps in place.
5-8 Repeat action of measures 1-4.

Figure 2
9 Slap knees once with both hands, then clap own hands once.
10 Clap both hands with partner three times.
11-12 Repeat action of measures 9 and 10.

Figure 3
13 Hop, placing one heel forward, and shake forefinger at partner three times.
14 Repeat "scolding" pattern, using other foot forward and other finger.
15 Turn once around with 4 light running steps.
16 Stamp three times in place.

SHOE MAKER'S DANCE

MUSIC: Folkraft F1187, RCA Victor LPM 1624

FORMATION: Double circle, partners facing, men on the inside.

Measures Figure 1
1 With arms bent at shoulder height and hands clenched to form fists, circle one fist over the other in front of chest, "winding thread"
2 Reverse the movement of the hands, winding the thread the other way
3 Pull elbows back vigorously twice, "pulling and tightening the thread!"
4 Clap own hands three times
5-7 Repeat action of measures 1-3
8 Tap own fists together three times, "driving the pegs"

Figure 2
9-16 Couples, facing counter-clockwise with inside hands joined, skip 14 steps counter-clockwise, and end with a bow.

Figure 2 (Variation)
9 Place heel of outside foot forward (counts 1 and) Place toe of outside foot backward (2 and)
10 Three running steps forward, starting with the outside foot, pausing on the last count.
11-12 Repeat action of measures 9-10, starting with the inside foot.
13-16 Repeat action of measures 9-12.

Cues
Wind, wind, wind the bobbin Wind, wind, wind the bobbin
Pull, pull
Clap, clap, clap Repeat 1-3 above
Tap, tap, tap

Heel and toe
Heel and toe and away we go
"See my new shoes neatly done."
Away we go to have some fun
THREE DUKES

FORMATION: All but three players stand in one line. The three Dukes stand about fifteen feet away facing the large group.

Here comes three dukes a-riding,
Riding, riding,
Here comes three dukes a-riding,
So ransom, handsome, tydio.

And what are you riding up here for,
Here for, here for,
And what are you riding up here for,
So ransom, handsome, tydio?

We're riding up here to get partners,
Partners, partners.
We're riding up here to get partners,
So ransom, handsome, tydio.

And which of us will you have sirs,
Have sirs, have sirs?
And which of us will you have sirs,
So ransom, handsome, tydio.

You are so very dirty, dirty, dirty,
You are so very dirty,
So ransom, handsome, tydio.

We're just as good as you are,
You are, you are,
We're just as good as you are,
So ransom, handsome, tydio.

You're all as stiff as pokers,
Pokers, pokers,
You're all as stiff as pokers,
So ransom, handsome, tydio.

We can bend as well as you can,
You can, you can.
We can bend as well as you can,
So ransom, handsome, tydio.

We'll walk through the kitchen,
And walk through the hall and
Take the prettiest of them all.
The prettiest one that I can see
Is this one here. Come walk with me.

The three dukes walk up to line of children.
The three dukes swagger, act smart aleck.
The children advance to the three dukes. They act a bit uppity.
The three dukes advance and act a bit shy and cute.
The children advance, primping, combing hair, putting on lipstick, etc.
The children advance acting very sassy and ugly.
The children advance acting very surprised and angry.
The three dukes walk stiffly, hands held rigidly at sides.
The children bend down and up three times.
The two children at the left end of the long line make an arch. The three dukes turn to right, walk under arch, choose a partner from the long line, and skip back to place.

The game then continues with six dukes; the next time with twelve dukes and so on until entire group are on the dukes' side.
THE MUFFIN MAN

MUSIC: Folkraft F 1188
FORMATION: Single circle facing center. One extra player, the “muffin man” inside the circle.

Measures Figure I
1-8 All dancers in the circle join hands and dance 16 walking or skipping to the left, singing the words.

Words
Oh, have you seen the muffin man
The muffin man, the muffin man,
Oh, have you seen the muffin man
Who lives in Drury Lane
or
Who lives across the way.
Oh, yes, we’ve seen the muffin man,
The muffin man, the muffin man,
Oh, yes, we’ve seen the muffin man
Who lives in Drury Lane.

Figure II
1-8 The dancers in the circle stand still facing the center and clap hands while the “muffin man” chooses a partner from the circle, joins hands in front, right hands over left, and skips clockwise around the inside of the circle. At the end of the verse, the muffin man takes his place in the circle while his partner becomes the muffin man for the next repetition of the dance.

NOTE: In large groups or as variations:
1. Start with two or more muffin men in the center.
2. Play the game cumulatively. Start with one muffin man in the center who chooses and skips with a partner while all sing, the second verse, “Two have seen the muffin man, etc.” These two then choose partners and the four skip while all sing, “Four have seen the muffin man, etc.” Continue until all have been chosen and all skip, singing “All have seen the muffin man, etc.”

CHIMES OF DUNKIRK
(French-Belgian)

MUSIC: Folkraft F 1188, RCA Victor LPM 1624
FORMATION: Single circle of couples, partners facing.

Measures Figure I
1-2 Stamp three times in place.
3-4 Clap own hands three times.
5-8 Join both hands with partner and turn once clockwise in 8 running steps.

Figure II
9-16 All join hands and circle to the left with 16 running steps, ending with a bow.

DANISH DANCE OF GREETING

MUSIC: Folkraft F 1187
FORMATION: Single circle of couples, facing the center.

Measures Action "Cues"
1 Clap own hands twice, then bow to partner Clap, clap, bow
2 Clap own hands twice, then bow to neighbor Clap, clap, bow
3 Stamp twice in place, facing center Stamp, stamp
4 Turn once around in place with 4 running steps Turn yourself around
5-8 Repeat action of measures 1-4.
9-16 All join hands in a circle and run 16 steps to the left and to the right.
PEASE PORRIDGE HOT

MUSIC: Folkraft F1190
FORMATION: Double circle, partners facing.

Measures
1-2 Slap own thighs with both hands (pease), clap own hands (porridge), clap both hands with partner (hot). Repeat "clapping", singing "pease porridge cold.
3-4 Slap own thighs with both hands (pease), clap own hands (porridge), clap right hands with partner (in the), clap own hands (pot), clap left hands with partner (nine), clap own hands (days), clap both hands with partner (old).
5-8 Repeat "clapping" of measures 1-4

Chorus
1-4 Partners join both hands and slide sideward counter-clockwise.
5-8 Partners slide clockwise.

Repeat dance with same partner or all move one place to own right to meet and dance with a new partner.
Note: As a chorus variation, form two circles facing each other by extending arms sideward and joining hands with neighbors. Both circle slide to the left then to the right, stopping to meet own partner or a new partner, one place to own right.

THE NOBLE DUKE OF YORK

TUNE: A Hunting We Will Go
FORMATION: Longways set of six couples.

Measures

1-4 Head couple join both hands and slide 8 steps down the center of the set
5-8 Head couple slide eight steps back up the center of the set to place.

Figure II
1-8 Head couple, hands joined, swing and dance down the center of the set to the foot and form a two-hand arch.

Figure III
1-4 Girl's line cas·s off to right; boys' line casts off to left. Skip eight steps to the foot, meet partner, and join hands.
5-8 Second couple leads other couples under arch of head couple, and dances eight skips to the center, to become new head couple.

Words
Oh, The Noble Duke of York
He had ten thousand men
He led them up to the top of the hill
And led them down again.
And when they were up, they were up
And when they were down, they were down
But when they were only half way up
They were neither up nor down.

We'll catch a fox and put him in a box,
And never let him go.

Songs
Pease porridge hot, pease porridge cold,
Pease porridge in the pot nine days old;
Some like it hot, some like it cold,
Some like it in the pot nine days old.

Tra, la, la, la, tra, la, la, la,
Tra, la, la, la, la, la, la, la,
Tra, la, la, la, tra, la, la, la,
Tra, la, la, la, la, la, la, la.
**PUSSY CAT, PUSSY CAT**

**MUSIC:** Folkraft F1199

**FORMATION:** Single circle facing center. One player, "the pussy cat", in center.

<table>
<thead>
<tr>
<th>Measure</th>
<th>Figure</th>
<th>Words</th>
</tr>
</thead>
<tbody>
<tr>
<td>1-4</td>
<td>All question and scold &quot;the pussy cat&quot;</td>
<td>Pussy cat, pussy cat, where have you been? I've been to London to visit the Queen.</td>
</tr>
<tr>
<td>5-8</td>
<td>&quot;Pussy Cat&quot; walks with exaggerated dignity, ending pantomime with a bow or deep curtsey.</td>
<td>Pussy cat, pussy cat, what did you there? I frightened a little mouse under the chair.</td>
</tr>
<tr>
<td>9-12</td>
<td>All walk to center, scolding and questioning &quot;Pussy Cat&quot;</td>
<td></td>
</tr>
<tr>
<td>13-16</td>
<td>&quot;Pussy Cat&quot; springs up and frightens the group, chasing everyone back to their place in the circle,</td>
<td></td>
</tr>
</tbody>
</table>

**Chorus**

| 1-8 | Players in circle join hands and circle left, swinging joined hands while "Pussy Cat" deliberates on choice of new center player. | Tra-la, la, tra-la, la, tra-la, la, etc. |
| 9-16 | Circle right while "Pussy Cat" chooses and changes places with the new center player. | Tra-la, la, tra-la, la, tra-la, la, etc. |
DANCES FOR THE FOURTH, FIFTH, AND SIXTH GRADES

SKIP ANNKA
(Swedish)

MUSIC: Folkraft F 1193
FORMATION: Circle of couples facing counterclockwise, inside hands joined

Meas. | Introduction
--- | ---
1-2 | Dance 3 walking steps forward, ending with a bow or curtsey.
     | Figure I
1-8 | Dance 16 walking steps counterclockwise, swinging joined hands forward and backward.
     | Figure II
9-16 | Dance 16 skipping steps counterclockwise, swinging joined hands forward and backward. Finish facing partner.
     | Figure III
17 | Clap own hands, then right hands with partner,
18 | Clap own hands, then left hands with partner,
19 | Clap own thighs with both hands, then clap own hands,
20 | Clap both hands with partner three times.
21-24 | Repeat the clapping of meas. 17-20. Finish facing counterclockwise, inside hands joined with partner.
     | Figure IV
25-32 | Dance 16 skipping steps counterclockwise, swinging joined hands forward and backward.

Repeat the entire dance, starting with the Introduction each time, and finish the dance with the Introduction.

To dance as a mixer, have the dancers on the outside of the circle move forward to the next partner during the Introduction of each repetition.

BLEKING
(Swedish)

MUSIC: Folkraft F 1188, RCA Victor LPM 1622
FORMATION: Double circle, partners facing men on the inside, arms extended forward at shoulder height, and joined with partner.

Meas. | Figure I (Bleking Step)
--- | ---
1 | Hop on left foot, placing right heel forward, thrusting right arm forward and pulling left elbow back vigorously (cts 1 and); jump onto right foot, placing left heel forward, thrusting left arm forward and pulling right elbow back vigorously (2 and).
2 | Repeat action of meas. 1, but in double time, making three quick changes, alternating heel, R, L, R, pausing on last ct.
3-4 | Repeat action of meas. 1-2, but beginning with left heel.
5-8 | Repeat action of meas. 1-4.
9-12 | Partners face and join hands, with arms extended sideward. Turn clockwise with partner in 8 step-hops, moving arms up and down, "wind-mill" fashion, with each step-hop.
13-16 | Repeat action of meas. 9-12, but turning counterclockwise.
HANSEL AND GRETEL
(German)

MUSIC: Folkraft F1193
FORMATION: Double circle, partners facing.

Measures Figure I
A 1-2 Bow to partner
  3-4 Join hands in skater’s position, right hands over left and face ccl.
  5-6 Place heel forward and point toe back then run forward three steps.
  7-8 Repeat action of measures 5-6 with other foot.

Figure II
B 1-8 Skip 16 steps counter-clockwise

Figure III
C 1-2 Tap foot three times
  3-4 Clap own hands three times
  5-6 Repeat measures 5-6 of Figure I.
  7-8 Repeat measures 7-8 of Figure I.

Figure IV
C 1-2 Nod head three times.
  3-4 Snap fingers overhead three times.
  5-6 Repeat measures 5-6 of Figure I.
  7-8 Repeat measures 7-8 of Figure I.

Repeat the dance or have either the inner or the out circle move forward one place for the repetition.

Bluebird

MUSIC: Folkraft F1180
FORMATION: Single circle, facing the center. Hands are joined and raised to form a circle of arches. One dancer, the “bluebird”, stands outside the circle.

Measures Figure I
  1-16 The “bluebird” weaves in and out through the arches.

Figure II
  1-16 The “bluebird” steps behind a dancer in the circle and, with both hands, taps the dancer lightly, in rhythm, on the shoulders, finishing with the hands on the dancer’s shoulders.

The selected dancer now becomes the new bluebird and leader.

Words
Bluebird, bluebird, through my window (3 times)
Oh Johnny, I am tired.

Take a little boy (girl), tap him on his shoulder (3 times)
Oh Johnny, I am tired.

Repeat with a new bluebird leading the file each time. In large groups, or as a variation, start with two or more bluebirds at various points in the circle.
ACE OF DIAMONDS
(Danish)

MUSIC: Folkraft F1176
FORMATION: Double circle, partners facing, boys inside.

Measures

**Part 1**
1. Clap own hands once, then stamp and take weight on left foot.
2-4. Partners hook right elbows and turn once clockwise with six skip steps or three polka steps.
5. Clap own hands once, then stamp and take weight on right foot.
6-8. Partners hook left elbows and turn once counter-clockwise with six skip steps or three polka steps.

**Part 2**
9-12. Partners face, hands on hips, and dance four step-hops toward the center of the circle, starting with the right foot. Boys, or dancer on the inside of the circle moving backward, while the girls, or dancers on the outside of the circle move forward.
13-16. Dance four step-hops away from the center of the circle, boys moving forward, and girls moving backward.

**Part 3**
17-24. Couples face forward with inside hands joined, and dance eight polka steps (starting with hop on inside foot) counter-clockwise around the circle.

Repeat the entire dance.

As a mixer - have the girls, or outside circle, move forward to new partner on the last two polka steps (measures 23 and 24).

CIRCASSIAN CIRCLE

MUSIC: Folkraft F1115, F1167, F1247 or any good 2/4 or 4/4 music.
FORMATION: Single circle of couples facing center with hands joined.

Measures

1-4. All dance four steps to the center and four steps backward to place.
5-8. Repeat.
1-4. Girls only dance four steps forward to center and four steps back to place.
5-8. Boys dance four steps forward to center, turn to the left on the last step to face the corner (left-hand girl), and dance four steps toward the corner.
9-16. Either join both hands with corner or take a waist-swing position, and swing for sixteen counts - sixteen buzz, pivot, walking, or skipping steps.
9-16. With new partner, face counter-clockwise with hands joined, right to right and left to left, and promenade with sixteen walking steps, turning in to join hands on the last four steps, with new partner on boy's right.
SWEDISH CLAP DANCE
(Klappdans)

MUSIC: Folkraft F1175
FORMATION: Circle of couples facing counter-clockwise, inside hands joined.

Measures

**Figure 1 a**

1-8 Eight polka steps forward, progressing counter-clockwise, starting with the hop on the inside foot, turning, "face to face" and "back to back" with partner as joined hands are swung backward then forward. Start "face to face" with partner, swinging joined hands backward on first polka step.

**Figure 1 b**

1-2 Heel-toe and a polka step forward, starting with the outside foot. Place heel of outside foot forward (counts 1 and). Touch toe of outside foot in back (2 and), then dance one polka step forward, starting with the hop on the inside foot (measure 2).

3-4 Heel-toe and polka step forward, starting with the inside foot. Place heel of inside foot forward (counts 1 and). Touch toe of inside foot in back (2 and), then dance one polka step forward, starting with the hop on the outside foot (measure 4).

5-8 Repeat action of measures 1-4.

**Figure 2 a**

1-2 Bow or curtsey to partner, then clap own hands three times.

3-4 Repeat action of measures 1-2.

5-6 Clap right hands with partner then clap own hands; clap left hands with partner, then clap own hands.

7-8 Turn once around in place to the left, and stamp three times.

**Figure 2 b**

1-2 Bow or curtsey to partner, then shake right forefinger at partner three times, "scolding".

3-4 Bow or curtsey to partner, then shake left forefinger at partner three times.

5-8 Repeat action of measures 1-4.

To dance as a mixer, all move one place to the left on a turn, ending with three stamps on the last two measures of Figure 2 b.

PATTY CAKE POLKA

MUSIC: Any good 2/2 or 2/4 music. Little Brown Jug, Golden Slippers, etc.
FORMATION: Double circle of couples, partners facing, men on the inside, both hands joined out to the side. Steps described for men, women use opposite.

Measures

1 Hop on right foot and place left heel out to left side, toe pointed to left.

2 Repeat action of measure 1.

3-4 Dance four slipping steps to the man's left.

5-8 Repeat action of measures 1-4 but using opposite footwork, and moving to the man's right.

9 Clap right hands with partner three times.

10 Clap left hands with partner three times.

11 Clap both hands with partner three times.

12 Slap thighs three times with both hands.

9-16 Hook right elbows and swing once around, moving to the next dancer to the left in the opposite line.
SKIP TO MY LOU

MUSIC: Folkraft F1192, Folk Dancer MH 1110.
FORMATION: Single circle of couples facing center. All sing while dancing action described in song.

Measures Part 1
1-2 Boys walk four steps to the center
3-4 Boys walk back four steps to place
5-6 Boys walk four steps to the center
7-8 Boys walk back four steps to place
1-8 Girls repeat action of boys in Part 1,
Part 2
1-8 Boys swing corner, girl on the left, as he swung partner, finishing in original place
1-8 Couples in promenade position, walk 16 steps counter-clockwise around the circle.
1-8 Girls continue to walk forward, while boys release partner’s hands, turn, and walk in opposite direction.
1-8 Boys take new partner and promenade counter-clockwise, ending in single circle with new partner on right.

Words
Boys to the center, skip to my Lou
Boys to the outside, skip to my Lou
Boys to the center, skip to my Lou
Skip to my Lou, my darling,
Same as first verse except that “girls” are sung instead of “boys”
Swing your partner, skip to my Lou
Skip to my Lou, my darling.
Swing your corner, skip to my Lou
Skip to my Lou, my darling.
Promenade all and skip to my Lou
Skip to my Lou, my darling.
Lost my lover, what shall I do?
Skip to my Lou, my darling.
Found another one just as true
Skip to my Lou, my darling.

CSHEBOGAR
(Hungarian)

MUSIC: Folkraft F1196, RCA Victor LPM 1620
FORMATION: Single circle by couples, hands joined,

Measures Part 1
A 1-4 Dance eight slipping steps to the left, jumping onto both feet on eighth count.
5-8 Repeat to the right.
Part 2
1-4 Raising arms, take four walking steps to the center, and lowering arms, walk backward four steps to place.
5-8 Partners link right elbows, raise left arm sideward, and swing with eight skip steps. Finish in single circle, partners facing.
Part 3
B 1-4 Dance four step-draws to the center without taking weight on last count. Arms are extended to sides, hands joined.
5-8 Dance four step-draws to place, without taking weight on last count.
Part 4
1-2 Dance two-step draws to center without taking weight on last count.
3-4 Dance two-step draws to place without taking weight on last count.
5-8 Partners hook right elbow and swing with eight skip steps, ending in single circle, hands joined.
CRESTED HEN

(French)

MUSIC: Folkraft F1159 and F1194

FORMATION: Sets of three, usually a man and two women, in a small circle, hands joined.

Measures
1-8 Starting with the right foot, dance eight step-hops to the left, stamping on the first step.
1-8 Starting with the right foot, dance eight step-hops to the right, stamping on the first step. Open up at end so that dancers are standing in a line.
9-16 Center dancer, the man, and left-hand-partner raise joined hands to make an arch. While left-hand girl dances four step-hops in place, the right-hand girl dances under the arch, followed by the man, and returns to place with four step-hops. The left-hand girl now dances under the arch formed by the man and the right-hand girl, followed by the man, and returns to place with four step-hops.
9-16 Repeat action of measures 9-16.

THADY, YOU GANDER

MUSIC: HMV B10013, Folkraft F1167 (too slow except for small children)

FORMATION: Contra for four couples. Six couples may be used with the Folkraft record.

Measures
A1 1-8 First man leads partner down the center of the set (8 running steps), changes sides with her, and comes up the outside of the set to his partner's place (8 running steps), while his partner comes up the outside of the set into the first man's place.
A2 1-8 First lady, followed by the man's line, crosses over and leads the men down behind the women's line, and up to place (16 running steps).
A3 1-8 First man, followed by the women's line, crosses over and leads them down behind the men's line, and up to place (16 running steps).
B 1-8 First couple reel down the line to the foot, turning first with partner with the right, then the next dancer in the opposite line with the left, and so on down the line, ending on own side at foot of set.

* Played twice (16 measures) if each turn is allotted four steps. On the HMV record only 16 measures is allotted.
**VIRGINIA REEL**

**MUSIC:** Almost any contra or square music.

**FORMATION:** Contra. A column of four, five, or six couples facing the music, with the lady on the gentleman's right. Start the dance with partners facing.

**Measures**

**Part 1**

1-4 Partners advance toward each other with three walking steps, then bow or curtsey, and dance back to place with four walking steps, moving backwards.

5-8 Repeat action of measures 1-4.

9-12 In eight walking steps, partners hook right elbows, turn once around, and fall back to place.

13-16 In eight walking steps, partners hook left elbows, turn once around, and fall back to place.

1-4 Partners join both hands, turn once around clockwise and fall back to place in eight walking steps.

5-8 In eight walking steps, walk forward, passing right shoulders with partner; then, without turning, move to the right, passing back to back, and fall to place. (Do-si-do)

9-16 Head couple, with both hands joined, slide eight steps down the center of the set and eight steps back up the center to place.

**Part 2**

Head couple reel to the foot of the set. First couple turn partner once around with right elbow, then turn next person in opposite line with left elbow, partner in the center with the right elbow, next in line with the left elbow, and so on down the line alternately turning partner and dancer in the opposite line. Finish at the foot of the set on own side.

Head couple join both hands and slide eight steps up the center of the set to place.

**Part 3**

Head man, followed by the other men, and head lady, followed by the other women, cast off (men to the left, women to the right) and dance eight steps down to the foot of the set. First couple join both hands and form an arch, under which the second couple leads all the other dancers up the center. The second couple now becomes the leasing couple for the next repetition of the dance.

Continue, until each couple has danced at the head of the set.

**LANCASHIRE BARN DANCE**

**MUSIC:** Beltona 2489 (Canadian Barn Dance), Folkraft F 1258 (Lancaster Barn Dance - with calls).

**FORMATION:** Double circle, partners facing and six to eight feet apart, men inside.

**Measures**

1-4 All dance three steps forward toward partner, and stamp heel lightly on fourth count, then fall back three steps and clap hands twice quickly on the fourth count.

5-8 Repeat action of measures 1-4.

9-12 Partners join right hands and turn once clockwise in eight steps.

13-16 Partners join left hands and turn once counter-clockwise in eight steps.

1-4 Partners join both hands and turn once clockwise in eight steps.

5-8 Partners do-si-do in eight steps, moving to the right as each falls back so that everyone finishes facing a new partner.
MAYPOLE DANCE

MUSIC: Folkraft F1178

The division in the recording make it possible to select the figures best suited to the group. With older groups, substitute the "Festival Processional" (Folkraft 1179) for the entrance, and dance all of "Sellenger's Round" (F1174).

FORMATION: A column of couples, numbered off in twos. Any number of couples, divisible by four may participate. Twelve couples is the recommended number for most groups. Column may be divided into two sections for entrance from opposite sides.

STARTING POSITION: Girl on partner's right, inside hands joined.

Measures

I - Entrance
1-32 Couples enter from the same side, or in two columns from opposite sides, and ENCIRCLE POLE, skipping or running COUNTERCLOCKWISE. On reaching their own place, couples continue to skip or run in place, or join both hands with partner and swing clockwise. ENDING WITH A BOW OR CURTSEY.

II - Sellenger's Round (Part 1)

CHORD: All join hands in a single circle, facing center, with girl on partner's right, left foot free.

Music A
1-4 CIRCLE LEFT with eight slides sideward.
5-8 CIRCLE RIGHT to place with eight slides.

Music B

Chorus
-2 TWO BALANCE STEPS FORWARD (Right, Left) TOWARD CENTER.
3-4 FOUR RUNNING STEPS BACKWARD, starting with Right foot. Finish facing partner.
5-8 PARTNERS BALANCE (Right, Left) then TURN SINGLY. Partners facing, balance to the right and to the left, then each turns, once clockwise, in place with four running steps. All finish facing center.
9-16 REPEAT pattern of measures 1-8, ENDING WITH A BOW.

III - Boys Present Ribbons

1-4 BOYS WALK FORWARD, kneel on one knee, AND UNFASTEN TWO RIBBONS. Pegs used to secure ribbons should be tossed close to pole, at a safe distance, away from the dancing area.

5-8 BOYS RETURN with one ribbon in each hand and PRESENT RIBBON TO PARTNER. Girls curtsy as they receive their ribbon, (The distance from the circle to the ribbon will determine the necessary number of steps and whether two or four steps are taken to a measure.

IV - Simple Weaving

CHORD: Face partner. Girls hold loop of ribbon in left hand, boys hold loop of ribbon in right hand. Use the free hand to assist in managing the ribbon by slipping the free hand as high up the ribbon as convenient.

1-4 GIRLS WEAVE UNDER BOYS' RIBBONS, progressing ONE PLACE CLOCKWISE, with eight skips, moving to new position in circle, greeting new partner with a curtsey.

5-8 BOYS WEAVE UNDER GIRLS' RIBBONS progressing ONE PLACE COUNTERCLOCKWISE, with eight skips, moving out to new position in circle, bowing to new partner.

1-32 ENTIRE PATTERN of measures 1-8, DONE FOUR TIMES, boys ending the "wind".

(more on back)
MAYPOLE DANCE (Cont'd)

b. "Unwind"

CHORD: Face in opposite direction and transfer ribbon to other hand.

1-32 BOYS START THE "UNWIND". Repeat the "simple" weaving pattern, unwinding the ribbons, ending with a bow or curtsey to partner when girls complete the "unwind", returning to place.

(Older groups, or experienced "Maypole dancers", may prefer to make twice the number of changes, progressing to each new place with only four skips. This may be more spectacular but it does not allow for the friendly salutations that are possible with the eight count changes.)

V - Circling

CHORD: All slip right hand through loop in ribbon and join hands in a single circle, facing center, left foot free.

1-8 CIRCLE LEFT with sixteen slides sideward.

9-16 CIRCLE RIGHT to place with sixteen slides.

VI - Double Weaving

a. "Wind"

CHORD: Number one couples turn to face their number two couple, boys in inner circle, nearest pole. Boys hold both ribbons in hand nearest pole and link other arm with partner, OR, each hold own ribbon in hand nearest pole and join other hand.

1-4 "ONES" dance FOUR SLIDES IN, toward pole, weaving under "TWOS'" ribbons, then FOUR SLIDES OUT to circle progressing ONE PLACE CLOCKWISE.

5-8 "TWO" dance FOUR SLIDES IN, toward pole, weaving under "ONES'" ribbons, then FOUR SLIDES OUT to circle progressing one place COUNTERCLOCKWISE.

1-32 ENTIRE PATTERN of measures 1-8 DONE FOUR TIMES, one couple active at a time, "Twos" ending the "wind".

b. "Unwind"

CHORD: All face in opposite direction, boys remaining in inner circle, nearest pole, and transfer ribbons to other hand.

1-32 "TWOS" START THE UNWIND. Repeat the "double weaving" pattern, unwinding the ribbons, ending with a bow or curtsey to opposite couple when "Ones" complete the "unwind", returning to place.

VII - Barber's Pole

a. "Wind"

CHORD: Face partner with girls in inner circle, facing clockwise, boys in outer circle, facing counterclockwise. All hold ribbon in hand nearest the pole.

1-8 CIRCLE IN OPPOSITE DIRECTIONS with sixteen skips, winding ribbons around the pole. The girls' ribbons will twist around the pole while the boys' ribbons will rotate the revolving top or wind above the ribbons of the inner circle.

b. "Unwind"

CHORD: All face about and transfer ribbon to other hand.

1-8 REVERSE DIRECTION, circling in opposite directions with sixteen skips, unwinding the ribbons and returning to place.

VIII - Single Weaving and Exit

a. Single Weaving

CHORD: Face partner and all hold ribbon in right hand.

1.... ALL WEAVE SIMULTANEOUSLY, as in the "Grand Chain" or "Grand Right and Left", without joining hands, passing partner by the right, next one by the left, and continue to weave around the circle, GIRLS skipping clockwise, starting to weave "OVER AND UNDER", while the BOYS skip counterclockwise, weaving "UNDER AND OVER".

(more on next page)
MAYPOLE DANCE (Cont'd)

The activities of the May Day program will determine the finale and exit of the Maypole Dance. If the program is to continue around the decorated pole, plait as long as possible, then release the ribbons and end the dance in a single circle with a bow and curtsey to partner. If an exit is necessary, plait as long as desired, allowing enough music for the participants to leave the dancing area.

b. Exit

The dancers may start the exit figure (1) at a signal from a leader, (2) after plaiting for a specified number of measures (3) after partners have met a specified number of times. The exit may be (1) a gay, informal one, with everyone skipping off in all directions, (2) a repetition of the entrance, skipping off in the same order in one column or two columns, (3) a "serpentine", with one person leading the group with all hands joined in a single line.

MAYPOLE DANCE NO. 2

FORMATION: Double circle facing counter-clockwise, inside hands joined, around the Maypole. Couples are number 1-2-3, 1-2-2, 1-2-3, etc.

Measures

1-8 Skip sixteen steps counter-clockwise, finishing in a single circle facing the center with the girl on the boy's right.

1-2 Skip four steps toward the center.
3-4 Skip backward four steps to place.
5-8 Repeat action of measures 1-4.

1-8 Partners join right hand and turn with sixteen skip steps.

1-4 All No. 1 couples dance four skip steps to the Maypole, pick up their streamers, and skip backward four steps to place.
5-8 All No. 2 couples repeat action of measures 1-4.
9-12 All No. 3 couples repeat action of measures 1-4.
13-16 All face partner, holding streamer in right hand, and wait until end of phrase.

1-32 Moving as in "grand right and left", the dancers skip around the Maypole holding the streamers taut and weaving as they go (sixty-four skip steps).

1-4 All skip four steps toward the Maypole, drop their streamers, and skip four steps backward to place.
5-8 All skip four steps to the center and four steps back to place.

1-4 All join hands and skip eight steps to the left.
5-8 Skip eight steps back to the right.
9-16 Repeat action of measures 1-8.

Finish by breaking away from the pole, and following a designated leader off.
THE HATTER
(Danish)

MUSIC: Folkraft F1160, Folk Dancer MH 1100, Columbia DB 1799, Victor 20449

FORMATION: Four couples in a square.

Measures

1-8 All join hands and circle left with sixteen buzz steps.

Chorus

1-2 Face corner, stamp three times, and clap own hands three times.

3-4 Repeat action of measures 1-2.

5-8 Face partners and repeat action of measures 1-4.

9-16 Grand right and left all the way around with sixteen step-hops.

Chorus

Figure 1

1-8 Partners, in shoulder-waist position, swing with sixteen buzz steps.

Figure 2

1-8 Women form a single mill by placing right hand on right wrist of dancer to their left, left hand on right shoulder of dancer to their left, and dance clockwise with sixteen buzz steps.

Figure 3

1-8 Men form a two-hand mill by joining both hands with opposite man, right to left and left to right with the right hand being above left hand of man to their right, and dance clockwise with sixteen buzz steps.

Figure 4

1-8 Couples 1 and 2 form a basket, couples 3 and 4 form a basket, and all dance clockwise with sixteen buzz steps.

Figure 5

1-8 All four couples form one big basket and dance clockwise with sixteen buzz steps.

Figure 6

1-8 End the dance with partners swinging, shoulder-waist position, with sixteen buzz steps.

Figure 7

Note: No record available will have sufficient music to dance all seven figures. Decide ahead of starting which figures you will use, or have leader(s) call the figures to be danced.

GLOW WORM GAVOTTE

MUSIC: Windsor 7613, Folkraft F1158, MacGregor 310, Shaw 106

FORMATION: Circle of couples facing counter-clockwise, inside hands joined.

Measures

1-4 Beginning on outside foot (lady’s right, man’s left), walk three steps forward and point toe of inside foot. Repeat, beginning with inside foot, facing partner on last count.

5-8 Dance one grapevine schottische to man’s left and repeat to man’s right.

9-12 Man drops left hand, and partners change places with three steps and a point, lady passing under joined hands. Repeat to place, and assume a closed ballroom position.

13-16 Dance four two-steps, turning, in line of dance (counter-clockwise).
Dances for Junior High School Students

The following list of dances is applicable for use in all grades from the first through Junior High School, and the directions may be found in the section of dances for the first, second and third grades: Gustaf's Skoal, Troika.

The following list of dances, directions for which may be found in the section on dances for the fourth, fifth, and sixth grades, are also applicable for use in Junior High School: Ace of Diamonds, Circassian Circle, Crested Hen, Cshebogar, Lancashire Barn Dance, Patty Cake Polka, Skip Annika, Swedish Clap Dance, Virginia Reel.

PUTTJENTER (Put-yen-ter)  
(German)

MUSIC: Folkraft F 1176, Folk Dancer MH 1049
FORMATION: Four couples in a square.

Measures

Part 1 - Circle Eight

A 1-4 Circle left with eight walking steps.
5-8 Circle right to place with eight walking steps.

Chorus

B 1-4 Face corner, Stamp three times, clap own hands three times, then join both hands with corner and turn once clockwise in four skip steps, 5-8 Face partner, and repeat action of measures 1-4.

C 1-6 Face partner. Boys remain in place while girls, with twelve skipping steps, weave in and out, moving clockwise, all the way around the circle. Girls start by giving right hand to partner, left to the next, right to the next, and left to the last, as they pass each boy.
7-8 Partners join both hands, and turn once around clockwise in four skip steps.
1-8 Repeat action of measures C 1-8, but with the boys weaving the ring, and moving counter-clockwise.

Part 2 - Girls' Ring

A 1-4 Girls join hands in a circle inside the set, and dance eight walking steps to the left.
5-8 Girls reverse the direction and dance eight walking to the right and back to place.

B and C

Chorus

Part 3 - Boys' Mill

A 1-4 Boys place right hand on right wrist of the boy to his left, and dance eight walking steps clockwise.
5-8 Boys place left hand on left wrist of the boy to his right, and dance eight walking steps counter-clockwise to place.

Chorus

B and C Finish with bow to partner,
FINGER POLKA

MUSIC: Folkraft F1419
FORMATION: Circle of couples facing counter-clockwise.

Measures

Part 1
1-8 Eight polka steps or sixteen skip steps forward around the circle.

Part 2
1. Face partner and place hands on own hips.
2. Stamp three times.
3. Pause.
4. Clap own hands three times.
5. Shake right forefinger at partner three times.
6. Shake left forefinger at partner three times.
7-8 Swing right hand across in front as if to strike partner, and turn completely around, boy (dancer on inside of circle) moving to girl behind, girl moving to boy ahead.

KETTENGALLOP
(Swiss)

MUSIC: Folk Dancer MH 1112
FORMATION: Double circle of dancers in couples, couples alternately facing clockwise and counter-clockwise in varsouviennne position.

Measures

1. Starting with the left foot, touch the heel forward, then bring the foot back, touching the left toe in front of the right foot.
2. Dance one two-step (left, right, left, pause), the man dancing in place as the woman crosses over to his left side.
3-4. Repeat to the right, starting with the right heel and toe, the lady changing back to the right side on the two-step. Couples half face each other as the ladies change across.
5-6. Dance four slides diagonally forward to the left, passing the other couple, the lady again shifting over to the man's left side.
7-8. Dance four slides diagonally forward to the right, the lady shifting back to the right side. Couples are standing with their backs to the original couple and are ready to begin the dance with the new couple they are facing.

ALLEMANDE LEFT TO COTTON-EYED JOE

MUSIC: Folkraft F1255 or F1035
FORMATION: Single circle of couples, facing the center.

Measures

1-4. Allemande left with corner in eight walking steps.
5-8. Grand right and left two passes, passing partner right and the next dancer left, in eight walking steps. Join both hands or take a ballroom position with the third dancer. The grand right and left may be made in four steps, in which case the last four counts are used to bow and curtsy to the third dancer.
9-10. Starting with the inside foot (foot nearer the center of circle), dance a heel and toe step, and one polka or two-step to the center.
11-12. Starting with the outside foot, dance a heel and a toe step, and one polka or two-step away from the center.
13-16. Repeat action of measures 9-12.
TOTUR
(Danish)

MUSIC: Folk Dancer MH 1021
FORMATION: Two couples facing each other.

Measures

<table>
<thead>
<tr>
<th></th>
<th>Part 1</th>
</tr>
</thead>
<tbody>
<tr>
<td>1-8: (a)</td>
<td>With hands joined in a circle, dance 16 skip steps to the left and 16 skip steps to the right.</td>
</tr>
<tr>
<td>9-16: (b)</td>
<td>Couples change places with 6 two-steps in the following manner: Men take one two-step backward while women start forward immediately. Women pass right shoulder and men then pass left shoulder. All turn toward partners and finish facing the opposite couple in the opposite couple's position. Stamp three times in place. Repeat the change back to place and take three stamps.</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th></th>
<th>Part 2</th>
</tr>
</thead>
<tbody>
<tr>
<td>1-8: (a)</td>
<td>In shoulder-waist position, partners swing in place with 32 buzz or pivot steps,</td>
</tr>
<tr>
<td>9-16: (b)</td>
<td>As in Part 1.</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th></th>
<th>Part 3</th>
</tr>
</thead>
<tbody>
<tr>
<td>1-8: (a)</td>
<td>Couples form a basket with the men's hands joined behind the girls' waists, and with the girls' arms and hands resting on the men's upper arms, and dance 32 buzz steps clockwise.</td>
</tr>
<tr>
<td>9-16: (b)</td>
<td>As in Part 1.</td>
</tr>
</tbody>
</table>

SEVEN STEPS
(German)

MUSIC: Folk Dancer MH 1048, Folkraft FL 1163
FORMATION: Circle of couples, facing counter-clockwise, Man's right arm around partner's waist, woman's left hand on man's right shoulder.

Measures

<table>
<thead>
<tr>
<th></th>
<th>Part 1</th>
</tr>
</thead>
<tbody>
<tr>
<td>1-2</td>
<td>Starting with the outside foot, dance seven running steps forward.</td>
</tr>
<tr>
<td>3-4</td>
<td>Starting with the inside foot, dance backward with seven running steps.</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th></th>
<th>Part 2</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>Starting with the outside foot, dance one schottische or three running steps, moving away from partner.</td>
</tr>
<tr>
<td>2</td>
<td>Starting with the inside foot, dance one schottische or three running steps, returning to partner, ending in shoulder-waist position.</td>
</tr>
<tr>
<td>3-4</td>
<td>Dance two clockwise turns with partner in four step-hops.</td>
</tr>
<tr>
<td>5-8</td>
<td>Repeat action of measures 1-4.</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th></th>
<th>Part 2 As A Mixer</th>
</tr>
</thead>
<tbody>
<tr>
<td>1-4</td>
<td>As in Part 2 above.</td>
</tr>
<tr>
<td>5</td>
<td>Starting with the outside foot, dance one schottische or three running steps, moving away from partner and with man moving to woman ahead.</td>
</tr>
<tr>
<td>6</td>
<td>Starting with the inside foot, dance one schottische or three running steps, moving toward new partner.</td>
</tr>
<tr>
<td>3-4</td>
<td>Dance two clockwise turns with new partner in four step-hops.</td>
</tr>
</tbody>
</table>
ALEWANDER
(Swiss)

MUSIC: Folk Dancer MH 1112
FORMATION: Single circle of eight couples, all hands joined. When hands are free, fists are placed on the hips.

Measures

Part 1
1-8 Circle. Walk 15 steps to the left. On the 16th count, the men bring the feet together with a stamp, while the women merely bring the feet together. Repeat the circle to the right. Drop hands at the end.

Part 2
9-16: Girls Show Off. The girls, passing first in front of the man on the right, weave in and out going once around the ring, taking four steps to pass in front of the first boy, four steps to pass behind the next boy, and so on until back to place. At the same time, the boys start walking back away from the center of the circle (while the girls pass in front) four steps, then dance four steps forward toward the center (while the girls pass behind them), four out, four in, etc., until the girls are back in place. If the boys will take short steps on the first four moving out from the center, they will pass through their original position and thus permit the girls to move in a slightly smaller circle. Remember that both boys and girls must smile, flirt, and enjoy the dance.

Part 3
17-24 Couples Turn In Place. Partners place inside arms around partner's waist and hold partner's outside hand on the outside hip. In this position the couples turn in place with 15 walking steps, leaning away from partner, and with the man moving backward. On the 16th step, the feet are brought together, and the boys stamp.

Part 4
17-24: The turn is repeated with the men dancing forward and the girls dancing backward. At the end, join hands in a circle.

Part 5

Part 6
9-16: As in Part 2, except that the boys weave in and out of the ring while the girls dance first backward and then forward. The men pass in front of their partners first, then behind the next girl.

Part 7
17-24: As in Part 3.

1-8: All join hands in the circle and take 14 slip steps to the left. On the 15th count, jump into the air (not too high) and on the 16th count, land on both feet ready to dance to the right. Repeat the slip steps to the right and end with the jump.
KALVELIS
(Lithuanian)

MUSIC: Folk Dancer MH 1016, Imperial 1136, Methodist M101, Folkraft F1051
FORMATION: Single circle of couples, hands joined.

Measures
A 1-16 Dance seven polka steps to the right and stamp three times.
Dance seven polka steps to the left, and stamp three times.
B 17-32 Chorus. Clap own hands (starting left over right) four times, hook right elbow with partner and turn once around with two polka steps; repeat (starting right over left) and turning once with left elbows hooked. Repeat all.
C 33-48 Women dance three polka steps to the center, stamp three times, turn, and return to place with three polka steps and stamp three stamps. Men dance the same.
B 49-64 Chorus. Repeat measures 17-32.
D 65-80 Dance a grand right and left with sixteen polka steps.
B 81-96 Chorus. Repeat measures 17-32 with new partner.

VE' DAVID (Y'fev Enayim)
(ve-da-VEED yuh-fay en-ah-YEEM)
(Israeli)

MUSIC: Folkraft F1432
FORMATION: Circle of couples facing counter-clockwise, inside hands joined.

Measures
A 1-2 Starting with the right foot, all walk forward four steps, progressing counter-clockwise, then walk four steps, backing out to form a single circle will all hands joined.
3-4 Starting with the right foot, dance four steps to the center and four steps backward to place.
B 1-2 Girls, starting with the right foot, walk four steps to the center and four steps backward to place as the boys clap.
C 1-2 All clap, as boys, starting with the right foot, walk four steps to the center, turn to the right, and walk forward four steps, passing partner, progressing to the next girl.
3-4 Swing with new partner eight buzz or pivot steps, right arm around partner's waist, left arm raised. Finish facing counter-clockwise.
FADO BLANQUITA

(Portuguese)

FORMATION: Single circle of couples facing center, all hands joined.

Meas. Part 1
1-4 Starting with the right foot, circle left with 16 running steps.
5-8 Starting with the right foot, circle right with 16 running steps.

Interlude
1-2 Partners face, join right hands, and transfer weight from one foot to the other, shifting right, left, right, left.

Part 2
1-3 Keeping right hands joined, couples turn partners with 3 smooth, low schottische steps. Finish facing corner.
4-6 Joining left hands with corner, turn with 3 smooth, low schottische steps, starting with the left foot.
7-12 Repeat action of measures 1-6, ending in single circle facing center.

Interlude
1-2 All sway four times, right, left, right, left.

Part 3
1 Jump in place on both feet (count 1), hop on right foot and swing left leg across in front of the right leg (count 2); jump in place on both feet (count 3), hop on left foot and swing right leg across in front of left leg (count 4).
2 Jump in place on both feet (count 1); jump in place turning right to face out from center (count 2), pause (counts 3 and 4).
3 Repeat action of measures 1-2, finish facing center.
5-8 All join hands and walk four steps to the center, raising hands, then walk backward four steps to place, lowering hands.
1-8 Repeat action of measures 1-8 above.

On the Standard record, Part 1 is omitted on the last repeat.

JESSIE POLKA

MUSIC: Folkraft F1093, Crystal 108, Jubilee 701
FORMATION: Couples or groups of any number in lines facing counterclockwise. Arms are placed behind waist of dancer on either side, left foot free.

Meas.
1 Place left heel diagonally fwd on floor, then step on L ft next to R ft.
2 Touch R toe in back, then touch R toe beside L ft.
3 Touch R heel diagonally fwd on floor, then step on R ft next to L ft.
4 Touch L heel diagonally fwd on floor, then bend L knee, swinging L ft across in front of R ankle.
5-8 Dance fwd with 4 two-setps or polka steps.
FIREMAN’S DANCE

MUSIC: Folkraft F1131, Methodist M 107

FORMATION: Two couples in one line facing two other couples in a line. These sets may be arranged in one line down the center of the floor, or arranged in a circle.

Measures
1-8 The dancer at the head of each line (or the outside dancer if sets are in a circle) turns out, dances eight walking steps down the outside of their own line, turns out once more, and dances eight walking steps back to place while the dancers at the foot of each line (or the inside dancers if sets are in a circle) join both hands, dance eight slipping steps up the center of the set and eight slipping steps back down the center to places.

1-8 The action in measures 1-8 above is now repeated, with the dancers who walked down the outside and back now slipping down the center and back while the dancers who slipped up the center and back now slipping up the outside and back.

9-16 The two head couples in each line (or outside couples) dance a ladies chain while the two foot couples (inside couples) dance a right and left.

9-16 The two head couples in each line dance a right and left while the two foot couples dance a ladies chain.

17-20 The four dancers in each line join hands and dance four steps forward and fall back four steps to place.

21-24 The four dancers in each line drop hands, and dance eight steps forward, passing right shoulder with the opposite dancer, and face a new line to repeat the dance.

NINE-PIN REEL

MUSIC: None in particular. Rakes of Mallow is good, as is Beltona 2480

FORMATION: Four couples in a square with an extra man or woman in the center.

Measures
1-8 Head couples face partners, join hands out to the side, and slide eight steps across the set, men passing back-to-back, and slide eight steps back to place, women passing back-to-back.

1-8 Side couples the same.

9-16 Head couples circle left around the center (the Ninepin) dancer with four two-steps or eight walking steps, and repeat, moving to the right and to places.

9-16 Side couples the same.

1-4 The ninepin swings with the opposite dancer of couple no. 1 (man, if ninepin is a woman; woman, if ninepin is a man).

5-8 The ninepin swings with opposite in second couple, while same sex of first and second couples circle left in center.

9-16 Ninepin swings with third and fourth opposite, in turn, while partners circle left in center.

9-16 Ninepin and partners of dancers the ninepin swung circle left in the center. When the music stops, the five circling dancers try to get a partner. The one left out is the Ninepin for the next round.
OKLAHOMA AND TANGO MIXER


FORMATION: Circle of couples facing counter-clockwise in varsouvienne position.

Measures Oklahoma  
1 Touch left heel forward, touch left toe beside right foot.  
2 Three walking steps - left, right, left. Keeping left hands joined, woman walks to center of circle, passing in front of her partner, as man moves to outside of circle. Both finish in line, woman facing clockwise, man counter-clockwise.
3 Repeat action of measure 1 with right foot.
4 Three walking steps - right, left, right. Woman walks forward, extending her right hand to new partner (man behind). Man walks forward to meet new partner, joins right hands with her, and assumes the varsouvienne position.
5-6 With new partner in varsouvienne position, dance two schottische steps forward (left, right, left, hop - right, left, right, hop).
7 Two step-hops forward (left, right).
8 Repeat action of measure 7.

Tango  
Point left toe diagonally forward, draw left toe slowly to arch of right foot, without transferring weight. Same as Oklahoma.

Repeat action of measure 1 with right foot.

Same as Oklahoma.

Repeat action of measure 7 with right foot.

With new partner in varsouvienne position, dance two two-steps forward (left, right, left, pause - right, left, right, pause).

Two long walking steps forward - (left, right).

Tango break, Step forward a short step on left foot, slide and step sideward right on right foot, draw left toe slowly to arch of right foot without transferring weight.

DOUDLEBSKA POLKA  
(Czechoslovakia)

MUSIC: Folk Dancer MH 3016, Folkraft 1413

FORMATION: Couples in ballroom position anywhere around the floor. Unattached dancers may steal partners in Part 3.

Measures Part 1  
A 1-16 Sixteen polka steps with partner in ballroom dance position.

Part 2  
B 1-16 All couples promenade, counter-clockwise, in a "wheel" of six to twelve couples with man's left hand on shoulder of man ahead, and with his right arm around partner's waist. Woman places her left hand on partner's right shoulder. In this formation, all promenade, singing, "Tra, la, la," etc.

Part 3  
C 1-16 Women leave partners, turn about and polka clockwise, in a circle around the men, while the men stand still facing the center and clap as follows to each measure of the music: clap own hands twice (counts 1 and), turn hands out and clap once with the man on either side by extending the arms sideward (count 2).

Unattached dancers sneak in here. At the end of this part, men turn around and find a new partner.
CUMBERLAND SQUARE EIGHT
(English)

MUSIC: Folkraft F1209, F1143, F1241; Methodist M 109; English Col DB 2259.

FORMATION: Four couples in a square.

Measures
A1 1-8 Head couples join both hands out to the side and dance across the set in eight slipping steps, men passing back-to-back; and, without turning, dance back to place in eight slipping steps, women passing back-to-back.
A2 1-8 Side couples dance the same figure.
B1 1-4 Head couples join right hands across and dance clockwise eight walking steps, turn and
5-8 Joining left hands across, dance counter-clockwise to places with eight walking steps.
B2 1-8 Side couples dance the same figure.
A1 1-8 Head couples form a basket and circle left with sixteen pivot steps.
   Note: To form the basket, men put their arms around the girls' waists and join hands with one another; girls bring their arms over the men's arms, then bring their own forearms under the men's arms, and clasp hands in front of the men's chests.
A2 1-8 Side couples dance the same figure.
B1 1-8 All join hands and circle left with eight flat-footed polkas.
B2 1-8 Men give right arm to partner, and all promenade around the set with eight polka steps or sixteen walking steps.

WE WON'T GO HOME TILL MORNING
(English)

MUSIC: Folkraft F1331, HMVB8684, HMV B9279

FORMATION: Contra (longways) with every other couple active (duple-minor).

Measures
A1 1-4 Right-hand star, eight walking steps.
   5-8 Left-hand star, eight walking steps.
B1 1-4 All stand still and clap six times, once to each beat of the music.
A2 1-4 Active couples lead down the center, turn toward partners and face up with eight walking steps.
   5-8 Active couples lead up the center and cast off around the number two couples as the number two couples move up into the active couples' place. This part of the figure may be danced with walking steps, eight skipping steps, or four polka steps.
B2 1-4 As in B1.
A3 1-8 Partners join both hands or take a waist-swing position, and swing for sixteen steps.
MAN IN THE HAY
(German quadrille)

RECORD: Folk Dancer MH 1051

FORMATION: Four couples in a square

Introduction: Dance begins (after opening four measures of music) with everyone holding hands in a circle and swinging arms vigorously for eight measures of music.

Figure 1: Still holding hands, all skip to the left in a circle, with sixteen steps.

CHORUS: Head and foot couples, in ballroom dance position, take three slide steps to center of set, and then jump on both feet. Repeat, moving back to place. The same two couples take eight slide steps, changing positions, passing the other couple in center of set. Return to place with eight slide steps. On the way across men pass back to back; coming back ladies pass back to back.

Side couples repeat all.

Figure 2: Ladies go to center of set, join hands, and circle left with sixteen skipping steps. Men clap hands.

CHORUS

Figure 3: Men go to center of set, join hands, and circle to the left with sixteen vigorous skipping steps. Ladies clap hands.

CHORUS

Figure 4: Head and foot couples form a basket in center of set. (Men lock hands around ladies' waists, while ladies join hands across the men's shoulders.) Circle left with sixteen buzz steps. (Warning, be sure to stop in time to begin chorus.)

CHORUS

Figure 5: Side couples do Figure 4

CHORUS

Figure 6: All skip to left, holding hands in a circle.
MAYIM, MAYIM (Water, Water)  
(Israeli)

MUSIC: Folkraft F 1108, Israel 114  
FORMATION: Single circle, facing center, hands joined, no partners.

Measures  
Part 1  
1-2 Cross and step on right foot in front of left foot; step on left foot beside right; cross and step on right foot in back of left foot; step on left foot beside right.  
3-8 Repeat action of measures 1-2 three more times.  
Part 2  
1-2 Starting with right foot, dance four running steps to the center, raising arms.  
3-4 Starting with right foot, dance four running steps backward to place, lowering arms.  
5-8 Repeat action of measures 1-4.  
Interlude  
1-2 Starting with the right foot, run four steps to the left. End facing center, and shift weight to right foot.  
Part 3  
1 Hopping on right foot, tap left toe to the front then to the side.  
2-4 Repeat action of measure 1 three times.  
5 Shift weight to left foot and touch right toe to the front on count 1, and clap hands. Hop on left foot and touch right toe to the side on count 2, and open arms out to the side.  
6-8 Repeat action of measure 5 (hopping on left foot both times) three more times.

KOROBUSHKA  
(Russian)

MUSIC: Folk Dancer MH 1059, Imperial 1022, Folkraft F 1170  
FORMATION: Double circle by partners, men inside, partners facing, both hands joined.

Measures  
Part 1  
1 Dance one schottische step away from center, man starting with left foot, women starting with right foot - one, two, three, hop.  
2 Dance one schottische step toward center of circle, man starting with right foot, woman starting with left foot.  
3 Repeat action of measure 1.  
4 Man step back on right foot, woman step forward on left foot (count 1), Man points left toe to left side as lady points right toe to side (count 2), Bring feet together (count 3).  
Part 2  
1 Dance one grapevine schottische to the right, right - left - right - and hop on right, swinging left foot over in front of right.  
2 Repeat action of measure but moving to the left, and starting with left foot.  
3 Balance forward and back with a step-hop each way, right hands joined.  
4 Change places with partners in three steps.  
5-8 Repeat action of measures 1-4, leaving dancers in original position.
**SELLINGER'S ROUND**  
*English*

**MUSIC:** Folkraft F1174, HMV B8686, RCA Victor 45-6174, RCA Victor LPM 1624

**FORMATION:** Circle of couples

**Measures**

**Part 1**

A 1-8  All join hands and slip eight steps to the left and eight steps to the right.

B1 1-2  All dance two singles (balance step) to the center.

3-4  All fall back to places with four running steps. Finish facing partners.

5-8  Set and turn single. Balance right, then left, and turn in place with four running steps to the right.

B2 1-8  Repeat the action of B1 1-8.

**Part 2**

A 1-4  All join hands in a circle and dance four running steps to the center and fall back to places with four running steps.

5-8  Repeat the action for measures 1-4.


**Part 3**

A 1-4  Partners side. Move forward, passing left shoulders, three steps, turning left on the third step to face partners, and bring the feet together on the fourth count. Return to place, passing right shoulders, with three steps, turning to the right to face partners on the third step, and bring the feet together on the fourth count.

5-8  Repeat action of measures 1-4.


**Part 4**

A 1-4  Partners link right arms, turn once around clockwise, and fall back to place with eight running steps.

5-8  Partners link left arms, turn once around counter-clockwise, and fall back to place with eight running steps.


**Part 5**

A 1-8  All join hands and slip eight steps to the left and eight steps to the right. Finish with a bow or curtsey to partner.

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**HOPAK**  
*Russian*

**MUSIC:** Methodist M 110

**FORMATION:** Single circle by couples, facing center, with hands joined

**Measures**

1-8  All stand on left foot, and tap right foot lightly eight times, taking weight on the right foot on the eighth count.

9-16  Still holding hands, all leap to the left onto the left foot, bring the right foot behind the left and step on it. Repeat seven more times.

17-24  Dropping hands, all dance four running steps to the center, clapping hands on the fourth count; fall back four running steps, clapping hands behind body on fourth count. Repeat.

25-32  Czardas swing. Partners stand, right shoulder to right shoulder, left hand in the air over head, right arm around partner's waist, and swing clockwise with sixteen buzz or pivot steps. Finish with the girl on the man's left by the gent taking his partner's right wrist in his left hand, releasing his right arm, and opening up to face the center.
SICILIAN TARANTELLA

(MUSIC: Folkraft F1173
FORMATION: Sets of two couples anywhere around the room or, sets of two couples in column formation, boys in one line, girls in the other.

Measures

Part 1 - Step-Swing
A 1-2 Step in place on left foot, clapping own hands or tambourine (count 1 and); hop on left foot, swinging right leg across in front of left (count 2 and). Repeat to the right.
3-4 Dance four steps in place (left, right, left, right) transferring weight on each step. Boys snap fingers overhead, girls shake tambourine.
5-8 Repeat action of measures 1-4.
1-8 Repeat action of measures 1-8. Figure is executed four times in all.

Part 2 - Forward and Back
B 1-2 Dance four light running steps forward toward partner. Accent the first step by leaping forward, landing in a deep knee bend with the body bent forward. Snap fingers or shake tambourine while advancing with body inclined forward.
3-4 Dance four light running steps backward. Raise arms forward and upward, snapping fingers or shaking tambourine, gradually straightening body while moving back to place. Finish with body erect, arms extended overhead.
5-8 Repeat action of measures 1-4.
1-8 Repeat action of measures 1-8. Figure is executed four times in all.

Part 3 - Elbow Swing
C 1-4 First boy and second girl, with eight running steps, hook right elbows, swing once around, then release elbows and turn clockwise back to place.
5-8 Second boy and first girl repeat the action of measures 1-4.
1-8 Repeat action of measures 1-8, hooking left elbows, and turning once counter-clockwise back to place.

Part 4 - Do-Si-Do
A 1-4 First boy and second girl do-si-do right shoulder.
5-8 First girl and second boy do-si-do right shoulder.
1-8 Repeat action of measures 1-4 but passing left shoulders first.

Part 5a - Single Ring
B 1-4 All face to the right, place hands on own hips, and skip eight steps counter-clockwise to place.
5-8 All face to the left and skip eight steps clockwise to place.

Part 5b - Stars
1-4 All join left hands in center to form a left-hand star, and skip once around with eight steps.
5-8 All join right hands in center to form a right-hand star, skip once around with eight steps.

Repeat the entire dance.

VAVA VADMAL

(Swedish)

One of the best known Scandinavian dances is their Weaving dance which has been a perpetual favorite here as well as in Sweden, Denmark, Finland and parts of Norway. Because of its widespread popularity, there are many slight differences in interpretations, but of very minor consequences. The step patterns are essentially the same, however, in all versions.

No less than six couples should dance it. Eight to twelve couples would be an ideal group, but as many as present may dance it.

When hands are joined they should be held shoulder high, and bent at the elbows. Free hands are kept on the hips.

(more on next page)
When inactive, and standing in place, bob up and down (up on the ball of both feet (1), then lower and raise heels twice (2,3). Since length of music depends upon the number of couples participating the measures will not be counted or indicated.

**MUSIC:** Folkraft F1172, Methodist M 105

**FORMATION:** Longways sets of even numbers of couples, men in one line facing partners in opposite line, numbered 1-2, 1-2, etc. from the head of the set (left of the man's line), with hands joined in each line.

**Measures**

<table>
<thead>
<tr>
<th>Part 1</th>
<th>Measures</th>
</tr>
</thead>
<tbody>
<tr>
<td>1-2</td>
<td>Starting with the right foot, all run forward three steps, stamp left foot and bow to opposite line.</td>
</tr>
<tr>
<td>3-4</td>
<td>Starting with right foot, run backward four steps to place and pause.</td>
</tr>
<tr>
<td>5-8</td>
<td>Head couple, with inside hands joined, run down the center of the set to the foot in twelve steps, and turn to face the set. Lines mark time.</td>
</tr>
<tr>
<td>1-4</td>
<td>Lines repeat the forward and back figure while head couple marks time.</td>
</tr>
<tr>
<td>5-8</td>
<td>Head couple, with inside hands joined, run back up the center of the set, turn to face down while the lines mark time.</td>
</tr>
<tr>
<td>5-8</td>
<td>Head couple runs to center of the set in six steps, then hook right elbows and turn once with six steps.</td>
</tr>
</tbody>
</table>

**Part 2 - Reeling (Knitting of Threads)**

As required

First boy runs down to the foot of the set and swings end girl with left elbow, while the first girl runs up to the head of the set and swings second boy with left elbow. Head couple returns to partner in center and turn with right elbow in six running steps. First boy continues reeling, alternately with the next girl in line and his partner, while the first girl continues reeling, alternately with the next boy in line and her partner. Boy turn girls in line from bottom to top; girl turn boys in line from top to bottom. Use six steps to go to new person, and six steps to come back to partner, with the turn included in the six steps. When the first couple has danced with all the dancers in line, it turns once in the center, faces the head of the set, joins inside hands, and runs up to the head of the set.

1-8

Both lines stoop down and clap own hands, loudly on count 1 and quieter on count 2 and 3, while head couple, with girl on the inside, runs down the set with joined hands passing over the girls line, then runs up the set (girl still on the inside) with joined hands passing over the stooping boys, then separate to return to original places.

1-8

Lines join hands and dance the forward and back figure 3 times, then all number 1 couples face the foot of the set, all number 2 couples face the head of the set, and everyone join present inside hands.

**Part 3 - Dip and Dive**

As required

All number 2s raise their hands into arches and move forward as all 1's pass under the arches moving down the set, 2's moving up and over. When meeting the next couple, the arches reverse (2's under, 1's over). Continue until reaching the end of the set, then release hands, face in the other direction, rejoin new inside hands, and dance in place six steps. Continue until back in original places after having reached both ends of the set.
Part 4 - The Weave

As required

Partners face and join both hands. All number 1 couples, with boy moving backward, dance three steps away from line and diagonally toward the foot of the set. All number 2 couples, with girl moving backward, dance three steps away from line and diagonally toward the head of the set. All couples now dance three steps back into the line, number 1 couples still moving diagonally toward the foot but with the girls moving backward, and number 2 couples still moving diagonally toward the head but with the boys moving backward. The two couples will now have changed places. Continue moving in the same direction for three more steps, then reverse again, passing to the other side of another couple. Continue until reaching the end of the set, then face in the other direction and mark time for six counts. Continue until reaching original places in line after having reached both ends of the set.

Part 5 - Threading

As required

Partners face, join left hands with each other and right hands with the person in the opposite line to the left of his partner. The first girl and the last man will then have the right hand free. The last man dances up the set under the arches, leading the other dancers behind him. When he reaches the head of the set, he turns to his right, dances down behind the girls line, turns to his right again and starts to reform the column. To reform the column, the last boy turns to his left in place, then his partner turns to her right under her left arm, the next man turns to his left under his right arm, the next girl turns to the right under her left arm, etc., until the column is reformed. The last boy then leads the dancers through the entire figure again.

Part 6 - The Winding Up of the Bolt of Cloth

As required

The foot boy goes under the arches the third time but upon reaching the foot of the set, continues to lead the dancers into a circle, then leading inside the circle spirally winds up into a tight knot as though winding a bolt of cloth. To hasten the wind up, the end girl may reverse her directions to counter-clockwise. When the bolt is wound the leading boy cuts through the bolt, under the arch of the last couple in line and leads the dancers again into a circle until the end of the musical phrase.

Part 7 - Testing the Cloth

As required

Face partners, hook right elbows and turn once around in six running steps, progress to the next and turn with the left elbow in six running steps. Continue until partners again meet, then join both hands and swing with slipping steps in place until the end of the musical phrase. At the end, rise on the balls of the feet, and raise hands high.

Dances for All Ages Above Junior High School

In addition to the dances for which directions are given here, the dances described in the section for Junior High School students are also applicable for any age group above Junior High School level.
CANADIAN BARN DANCE

MUSIC: Beltona 2489, MacGregor 631, Folkraft 1422, and many others.
FORMATION: Single circle by couples, partners facing, and in ballroom position.

Measures
1-2 Two side steps toward center of circle without taking weight on last step. (Men - left, close, left, touch; women - right, close, right, touch)
3-4 Two side steps away from the center of circle as in measures 1-2.
5-8 Four slow pivot steps in ballroom position, turning clockwise.
1-4 Repeat action of measures 1-4 above.
5-8 Man walks forward while woman turns under leading hands to the right and moves up to the next man ahead.

LA RUSSE
(English)

MUSIC: HMV C3892; Folkraft 1209, F1143, and F1245
FORMATION: Four couples in a square.

Measures

Part 1
1-2 All four men, passing behind partner, move to right-hand lady with four walking steps and join right hands with right-hand lady.
3-4 Balance with two step-swings, beginning by stepping onto right foot first.
5-8 Each man swings the right-hand lady with eight pivot steps.
1-8 Men, passing behind partner, return to place, balance and swing with partner.

Part 2
1-8 First couple swing in place with sixteen buzz steps.
1-8 First couple promenades around the inside of the set, honoring each couple as they pass in turn on fourth, eighth, and twelfth counts.

Part 3
1-4 First and third couples change place, first couple passing between the third couple with inside hands joined, in four steps and turn around as a couple (counter-clockwise) in four more steps.
5-8 First and third couples return to places with third couple passing between the first couple.
1-8 Repeat action of measures 1-8.

Part 4
1-8 All join hands and circle left once around with eight polka steps.
1-8 Couples promenade around the set with eight polka steps or sixteen walking steps.

Repeat entire dance three more times with couples 2, 3, and 4 each leading in Parts 2 and 3.
HEEIA - Ancient Hawaiian Canoe Dance
(Hey-ey-ee-ah)

RECORD: Folkraft 1123B

FORMATION: Partners facing, seated on floor with legs crossed; stick in right hand; left hand with palm up, in front of body.

STICK: Bamboo stick (puili) about 18 inches long, closely spliced at one end, the "tip", for about 6 inches. The stick is held by the solid end, the "butt".

NOTE: The music and dance are divided into 3 parts in the following sequence: (1) Vamp; (2) Figure; (3) Chorus, EA-EA (Ey-ah - Ey-ah). Each part consists of 2 measures (8 counts) of music.

VAMP: Hit palm of left hand with stick (count 1), partners stick (2), palm of left hand (3), own left shoulder (4).

CHORUS: Hit back of left hand over left side of body, twice quickly (1,2); hit palm of left hand in front of body once slowly (3,4).

I - HANDS
Figure 1. This is an introductory figure and the entire 12 measures are spent undulating the arms, indicating action of water. Sticks on floor between and in front of dancers; hands down at sides. Undulate hands continuously as arms are raised sideward overhead then lowered in front toward stick. Finish with stick in right hand at end of 8th count.

II - SHOULDERS
VAMP, Figure 2. Hit own shoulders alternately starting with right shoulder on 8 counts.

CHORUS.

III - PADDLING
VAMP, Figure 3. Hold "butt" end of stick with both hands. Paddle twice to own right and twice to left, for 8 counts.

CHORUS.

IV - SHOULDER STICK
VAMP, Figure 4. Hit own right shoulder with stick (1), partner's stick (2), own left shoulder (3), partner's stick (4). Repeat entire pattern counts (1-4).

CHORUS.

V - ROWING
VAMP, Figure 5. Hold stick, hand at each end, horizontally in front of and close to chest. Describe an outward circle with stick, body following the movement, imitating "rowing" a boat (counts 1-4).

CHORUS.

VI - OVERHEAD
VAMP, Figure 6. Hold stick overhead toward right side, palms of hands pressing against ends of stick. Move stick overhead from right side to left side (counts 1,2) and from left to right side (3,4). Repeat entire pattern (counts 1-4).

CHORUS.

VII - CHURNING
VAMP, Figure 7. Hold middle of stick with one hand. Describe a small circle rapidly as if churning water, then, hit the floor with "butt" end of stick first to right side then to left as if trying to spear a fish (counts 1-4). Repeat entire pattern (1-4).

(more on next page).
HEEIA (Cont'd)

VIII - SPEARING
VAMP.
Figure 8. Hold middle of stick with one hand. Hit floor with "butt" end of stick, "stab fish", alternately from right to left for 8 counts.

CHORUS.

IX - EXCHANGE
VAMP.
Figure 9. Throw own stick to partner and catch partner's stick in left hand; two exchanges per measure, four in all.

CHORUS.

X - WAVE
VAMP.
Figure 10. Hold stick in right hand over to left side with spliced tip down. Wave stick from left to right side, twice (counts 1-4). Throw stick to partner and catch partner's stick (1-4).

CHORUS.

XI - PADDLING
VAMP.
Figure 11. Repeat Figure 3, Paddling.

CHORUS.

XII - WAVE
VAMP.
Figure 12. Repeat Figure 10, Wave, receiving own stick.

CHORUS.

Music retards, last EA-Ea can be shortened. Place stick on floor, in front, as in beginning of dance. Stretch arms forward, place hand in top of hand with palms down, and Bow with head between arms.

SUSAN'S GAVOTTE

MUSIC: Folkraft F1096, Broadcast 416, Methodist M 113, MacGregor 310

FORMATION: Circle of couples facing counter-clockwise, inside hands joined.

Measures

Part 1
1-2 Starting with the outside foot, walk forward four steps, facing and joining both hands on the fourth step.
3-4 Dance four slipping steps to the man's left, turning to face clockwise on the fourth step with inside hands joined.
5-8 Repeat action of measures 1-4, moving and facing clockwise. End facing partner with both hands joined.

Part 2
9-12 Starting with the outside foot, dance four step-swings, ending with inside hands joined and facing counter-clockwise.
13-16 Starting with the outside foot, walk forward three steps, turning in on the third step to face clockwise and point original inside foot forward. Change hands and repeat, moving clockwise.

Part 3
17-20 Dance four two-steps forward, starting with the outside foot.
21-24 Make one outward turn in four two-steps, returning to partner, or if danced as a mixer, the man moves forward to the woman ahead of the turn.
ISLE OF CAPRI

MUSIC: Shaw X53
FORMATION: Circle of couples, couples alternately facing clockwise and counter-clockwise, inside hands joined with partner.

Measures
1-2 Dance one grapevine schottische to the left: step left sideward, step on right behind left foot, step sideward left, swing right foot across in front of left foot.
3-4 Repeat the grapevine schottische to the right: step right sideward, step on left behind right foot, step right sideward, swing left across in front of right foot.
5-8 Release hands, and do-si-do with the opposite dancer in four two-steps.
9-12 Repeat action of measures 1-4.
13-16 Dance four two-steps forward, passing right shoulder with opposite, to face a new couple.

GAY GORDONS
(Scottish)

MUSIC: Parlophone 3386, Beltona 2455, Folkraft F1162, Windsor 7606
FORMATION: Couples facing counter-clockwise in varsouvienne position.

Measures

Part 1
1-2 Starting with the left foot, walk four steps forward, turning individually to the right on the fourth step, man remaining on the inside.
3-4 Walk four steps backward, progressing counter-clockwise.
5-6 Walk four steps forward, moving clockwise, turning individually to the left on the fourth step, man remaining on the inside.
7-8 Walk four steps backward, moving clockwise.

Part 2
1-4 Man dances forward while woman turns to her right under her right arm in four polka or Pas-de-Basque steps.
5-8 In ballroom position, couples turn with four polka steps or Pas-de-Basque steps.

THE ROBERTS
(English)

MUSIC: Beltona 2457 (Rick Ma Ree)
FORMATION: Couples in ballroom dance position, men's backs to center of room.

Measures

Part 1
1-2 Dance two side steps to the man's left.
3-4 Dance four walking steps, making one outward turn away from partner while progressing forward, and finish in ballroom dance position.
5-8 Repeat action of measures 1-4.

Part 2
1-2 Starting with outside foot (man's left, woman's right), dance one heel and toe step and one two-step, moving to man's left.
3-4 Starting with inside foot (man's right, women's left), dance one heel and toe step and one two-step, moving to man's right.
5-8 Four two-steps turning clockwise and progressing counter-clockwise.
SICILIAN CIRCLE
(American Progressive Couple Dance)

MUSIC: Folkraft #1242; Folkraft #1115; Methodist M 104.
FORMATION: Circle of "sets of four", couple facing couple, girl on partner's right.
POSITION: Inside hands joined with partner.

Meas. Music A
1-4 I. Forward and back. Walk forward three steps, bow to opposite (counts 1-4), then walk four steps backward to place (5-8).
5-8 Circle four. Join hands and circle left, once around, with eight walking steps, finishing in original places (counts 9-16).

1-8 II. Ladies chain across (counts 1-8), and back (9-16).

Music B
1-8 III. Right and left with opposite couple, over (counts 1-8), and back (9-16).

1-8 IV. Forward and back (counts 1-8).
5-8 Forward and pass. Walk forward eight steps, passing opposite by right shoulder, to meet a new couple (9-16). Couples facing counterclockwise may join and raise inside hands to form an arch under which the opposite couple may pass as both advance to meet a new couple. Couples progress in the direction they were facing at the beginning of the dance.

Repeat entire dance with each new couple.

Variation of Figure IV

1-6 Promenade around the couple. Starting to the right, couples promenade around each other, once around clockwise (counts 1-12).
7-8 Pass and meet the next. Couples advance, boys passing left shoulder, progressing to new couple (13-16).
**FIVE-FOOT TWO**

**RECORD:** Shaw 122; Square Dance Associates Album 6; Windsor 7619

**FORMATION:** Circle of couples who face counterclockwise around the room in promenade position

<table>
<thead>
<tr>
<th>Meas.</th>
<th>Description</th>
</tr>
</thead>
<tbody>
<tr>
<td>1-4</td>
<td>Two-Step Left; Two-Step Right; Walk, 2, 3, 4; Moving forward, and starting with the left foot, dance two two-steps and four walking steps forward.</td>
</tr>
<tr>
<td>5-8</td>
<td>Two-Step Left; Girls Face Back; Turn, 2, Join Left Hands; Continue moving forward with two two-steps, at the end of which partners release left hands and the girls make a half turn to the left to face counterclockwise. Couples then dance a right-hand turn in four steps until man can join left hands with the girl ahead, and the girl can join left hands with the man behind. Dancers end in one circle with all hands joined, men facing out, girls facing in.</td>
</tr>
<tr>
<td>9-12</td>
<td>Two-Step Forward; Two-Step Back; Turn with the Right Hand Half-way Around. Keeping hands joined, all dance one two-step forward and one two-step backward, then all release left hands and, in four steps, turn partners half way around with the right hand until a circle is again formed, men facing in, girls facing out.</td>
</tr>
<tr>
<td>13-16</td>
<td>Two-Step Forward; Two-Step Back; Take the Lady on Your Left; Keeping hands joined, all dance one two-step forward, and one two-step backward, then all release right hands and men, turning to the left, lead the left-hand girl into a promenade position ready to start the dance over again.</td>
</tr>
</tbody>
</table>

**ALL-AMERICAN PROMENADE**

**RECORD:** Windsor 7605 or 4605 (45 rpm)

**FORMATION:** Circle of couples who face counterclockwise around the room in open position

<table>
<thead>
<tr>
<th>Meas.</th>
<th>Description</th>
</tr>
</thead>
<tbody>
<tr>
<td>1-2</td>
<td>Starting with outside foot, walk forward 4 steps, turning toward partner to end facing RLOD on fourth step and join new inside hands.</td>
</tr>
<tr>
<td>3-4</td>
<td>Dance backward 4 walking steps.</td>
</tr>
<tr>
<td>5-8</td>
<td>Repeat action of meas 1-4, moving RLOD.</td>
</tr>
<tr>
<td>9-10</td>
<td>Balance away from partner (two-step or step-touch), toward partner.</td>
</tr>
<tr>
<td>11-12</td>
<td>Starting with outside foot, girl crosses to partner's left side in four steps, facing him as she moves across, and again faces LOD with new inside hands joined.</td>
</tr>
<tr>
<td>13-14</td>
<td>Balance toward partner, away from partner.</td>
</tr>
<tr>
<td>15-16</td>
<td>Girl crosses back to the outside of the double circle as man moves forward to next girl.</td>
</tr>
</tbody>
</table>
TEXAS SCHOTTISCHE FOR THREE

RECORD: Decca 25062 or any schottische record

FORMATION: Sets of three, one man and two ladies or vice versa. All sets facing counterclockwise around the floor in a ring.

Meas.

PART I

The man extends both hands forward and to the side and hold the lady on the left by the left hand; the lady on the right by the right hand. The two ladies hold free hands behind the man's back.

1-4 All start on left foot and take 2 two-steps forward. (A two-step is a step-together-step). Now walk forward 4 slow walking steps, L, R, L, R.

PART II

The left heel is now place forward, then the left toe is placed in front of the right foot. Then the two ladies drop the hands they are holding behind the man's back and at the same time take 3 steps forward to face the man, and stand with their backs against the line of direction. They continue to hold the man's hands. At the same time the man takes three steps in place.

PART III

7-8 All take a heel and toe step in place starting on right foot. Then with 3 walking steps, man pulls girls past him so they progress to the man behind him, girls walk to the new man with 3 steps and assume starting position. The man walks forward to take the 2 new girls.

Repeat dance over and over. A schottische step may be substituted instead of the two-step if the group is a more experienced and lively one.
PORTLAND FANCY
(American Progressive "Four" Circle Contra)

MUSIC: Folkraft #1243; Folkraft #1131; HMV 10304
FORMATION: A circle or column of "Fours" facing "Fours".
POSITION: Lines facing, two couples in a line, girl on partner's right.

<table>
<thead>
<tr>
<th>Meas.</th>
<th>Music A</th>
</tr>
</thead>
<tbody>
<tr>
<td>1-8</td>
<td>Circle eight, go once around. All join hands in a ring of eight and circle left, once around with sixteen walking steps. Finish in original line-of-four.</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Meas.</th>
<th>Music B</th>
</tr>
</thead>
<tbody>
<tr>
<td>1-8</td>
<td>Right and left with opposite couple, over (counts 1-8) and back (9-16).</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Meas.</th>
<th>Music C</th>
</tr>
</thead>
<tbody>
<tr>
<td>1-8</td>
<td>Ladies chain across (counts 1-8), and back (9-16).</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Meas.</th>
<th></th>
</tr>
</thead>
<tbody>
<tr>
<td>1-4</td>
<td>Forward and back. Join hands in line-of-four. Walk three steps forward, bow to opposite (counts 1-4), then walk four steps backward to place (counts 5-8).</td>
</tr>
<tr>
<td>5-8</td>
<td>Forward and pass. Walk forward eight steps, passing opposite by right shoulder to meet a new line-of-four (counts 9-16).</td>
</tr>
</tbody>
</table>

Repeat entire dance with new line-of-four.

If column formation is used, "Fours" face about at the ends and remain idle for one round of the dance. Boys must remember to keep the girl on their right.
**LA PATATE LONGUE**
Chéticamp, Cap Breton, Nouvelle Ecosse, Canada

**FORMATION:** Generally 4 couples. Two lines, men on the right, ladies on the left side, facing each other.

**POSITION:** Social dance position.

**STEPS:**
- Pas-marches: walking-step.
- Pas-de-pivot: Swing, inside of man's right foot to inside of lady's right foot.

**MUSIC:** Breakdown de Carleton; crifm 1001-B Band 1, or any good reel.

**NOTE:** This dance has been collected by Milie Simone Voyer of "Les Archives de Folklore de l'Université Laval." This dance is done quickly and lightly. Presented by Paul-André Tetreault of Montréal.

**GENERAL PLAN:**
I  Introduction
II  Figures:
   A - Recontres (bow)
   B - Pivots Conducted by couple 1.
III Figures A & B conducted by couple 2
IV Figures A & B conducted by couple 3
V  Figures A & B conducted by couple 4
VI  Finale.

**DESCRIPTIONS OF FIGURES:**
- Avant-huit (forward 8)
  Two lines of 4 people go toward each other. All walk 4 forward and back up 4 steps. Hold hands. Raise arms slightly when moving forward. Lower them when moving backward.

- PETITE REVERENCE:
  Small courtesy (lady)
  Put left foot behind keeping body weight on right foot, at the same time, bend right knee keeping body straight but smoothly.

- PETIT SALUT:
  Small bow (Man)
  Close feet, at the same time lean very slightly forward without bending knees, arms hanging freely to the sides of body.

**EXPLANATION:**
I  Introduction
a) Counts 1-8. All join hands and circle left with pas-marches.
b) Counts 9-16. The other way back and assume original position.
II Figures

A - Saluts & Reverences

a) Counts 1-4 M1 goes to L4 with 3 walking steps. On the 4th counts he does a Petit Salut. L4 does a Petite Rêverence at the same time.
b) Counts 5-8 M1 back up to place.
c) Counts 9-12 L4 goes to M1 with 3 walking steps and does a Petite Rêverence on 12th count. At the same time, M1 does a Petit Salut.
d) Counts 13-16 L4 backs up to place.
e) Counts 1-4 M1 repeat a)
f) Counts 5-8 M1 repeat b)
g) Counts 9-16 M1 goes to L4 and assume social dance position with her.

B - Pivots

a) 16 counts M1 swing with L4.
b) 16 counts M1 goes to L3 while L4 goes to M4. They swing that new partner.
c) 16 counts M1 goes to L2 while L3 goes to M3. They swing that new partner. Meanwhile L4 has backed up to place.
d) 16 counts M1 goes to L1 while L2 goes to M2. They swing that new partner. Meanwhile L3 has backed up to place.
e) 16 counts L2 backs up to place quickly while couple 1 always swinging goes to the centre and down the dance. As couple 1 gets down, partners take place behind couple 4.

III Figures

A Saluts et Rêverences
B Pivots

16 x 7 counts Repeat II A & B as conducted by couple 2.

IV Figures

16 x 7 counts Repeat II A & B couple 3 leading.

V Figures

16 x 7 counts Repeat II A & B couple 4 leading.

VI Finale

a) counts 1-8 All do "Avant-huit".
b) counts 9-12 Repeat a) forward only, each meets partner in the centre and assume social dance position.
c) counts 13-16 Swing partner.
d) counts 1-16 Swing partner.
LA CARDEUSE - CANADA  
Charlevoix-Saguenay, Province of Québec

FORMATION: Squares of 4 couples.

POSITION: Social dance position. (Galops and Pivots)

STEPS:

Pas-de-pivot: Swing, inside of Man's right foot to inside of lady's right foot.

1 --Step forward on left foot and--Slide right foot toward left heel and lift both heels slightly.

2 --Step forward on left foot and--Keep body weight on left foot and pass right foot forward touching the floor slightly, ready to repeat all, starting with right foot.

Pas-de-galop: (Sashay)


NOTE: This traditional dance belongs to the category of the Cotillon-Quadrille. The chorus shows the movements of the combs during the carding of wool. This dance has been collected in the regions of Charlevoix and Saguenay by Mlle Simone Voyer. Presented by Paul-André Têtreault of Montréal.

GENERAL PLAN:

I Introduction
II Chorus
III La Croix des Dames
IV Chorus
V La croix des Homme
VI Chorus
VII Le Rond des Dames
VIII Chorus
IX Le Rond des Hommes
X Chorus
XI La Chaine du Cotillon Simple
XII Chorus
XIII La Chaine Double
XIV Finale.

EXPLANATION:

1-8 All circle left
9-16 All circle right.
II CHORUS "Le Cardage" (The Carding)

Couples 1 & 3

1-8 Ladies go across the dance to meet opposite man. (Pas-de-Promenade).
9-16 Ladies swing with opposite.
1-8 Do a Demi-galop simple with opposite: Social dance position, both couples do 4 Pas-de-galop to meet in the centre and back to place.
9-16 Ladies go back to own partner.
1-16 Swing with own partner.
1-16 Do a Galop simple with own partner: Social dance position, both couples do 8 pas-de-galop across the square, men passing back to back, then they come back to place ladies passing back to back. Do not change position or pivot, just change direction.
1-16 Swing own partner.

Couples 2 & 4 repeal all above. 80 counts.

III La Croix des Dames

1-8 4 Ladies do a right hand star: L1 & L3 hold hands, L2 & L4 hold hands.
9-16 4 Ladies do a left hand star.

IV CHORUS

V La Croix des Hommes

1-16 4 Men repeat fig. III

VI CHORUS

VII Le Rond des Dames

1-8 4 Ladies hold hands and circle left
9-16 4 Ladies hold hands and circle right.

VIII CHORUS

IX Le Rond des Hommes

1-16 4 Men repeat fig. VII

X CHORUS

XI La Chaine du Cotillon Simple

1-24 Grand Chain, starting with own partner. Right hand.
25-32 Back to place, swing own partner.
CHORUS

La Chaine Double

1-6 Swing own partner in place.
7-8 Leave her and walk (ordinary walking-steps) toward the corner to meet a new partner.
9-14 Swing that new partner in the corner.
15-16 Leave that partner and walk toward the next side of the square. You meet a new partner there.
1-6 Swing that new partner on the side.
7-8 Walk toward corner
9-14 Swing in the corner
15-16 Walk toward side
1-6 Swing on that side
7-8 Walk toward next corner
9-14 Swing that new partner in that corner
15-16 Walk toward next side
1-6 Swing that new partner on that side
7-8 Walk toward the next corner
9-14 Swing that lady in that corner
15-16 Walk to your own place and meet your own partner

FINALE

1-16 Swing your own partner.

VER IN DIE WERLD, KITTIE

Double circle.

Meas. 1 All turn left and walk in opposite directions 16 cts.

Tieki draai CW. CCW (shoulder-hip)

alternates with

DAR KOM DE WA
(There comes the wagon)

Girl stands, boys go left.

Tieki draai L & R.

*Tieki draai (Ticky dry)
LE BRISE-BARRIERE
Maria, Co. Bonaventure, Province de Quebec, CANADA.

FORMATION: Usually 4 couples. Two lines men on the right, ladies on the left, facing each other.

POSITION: Social dance. Open social dance position: Lady on the right side of man, man's right hand around lady's waist, lady's left hand on man's right shoulder, man's left hand joined to lady's right hand in front, smoothly. Crochets: hook elbows and hold elbows with same hand.

STEPS: Pas-de-pivot: Swing, inside of man's right foot to inside of lady's right foot.
Pas-de-promenade: 1 --Step forward on left foot and--Slide right foot toward left heel and lift both heels slightly.
2 --Step forward on left foot and--Keep body weight on left foot and pass right foot forward, touching the floor slightly, ready to repeat all, starting with right foot.
Sauts-de-joie: Skip steps.

MUSIC: Hornpipe de Sullivan: crifm 1001-B Band 3, or any good reel.

NOTE: This dance has been collected by Mlle Simone Voyer of "Les Archives Folkloriques de l'Université Laval" Presented by Paul-André Têtreault of Montréal.

GENERAL PLAN:
I Promenade
II Pivot
III Chaine simple avec crochets
IV Promenade
V Pivot
VI Chaine double avec crochets
VII Promenade
VIII Pivot.

EXPLANATION:

I Promenade. 
   a) 8 counts Couple 1, open social dance position, goes down the dance with Pas-de-promenade.
   b) 8 counts Couple 1, same position, turns to left in order to change direction and comes up with pas-de-promenade. Lady is now on Man's side.
II  **Pivot.**

16 counts  
Couple 1, social dance position, swing in place. Meanwhile, all others do 1/4 turn in order to face up.

III  **Chaine simple avec crochets.**

16 x 2 counts  
a) Couple 1 do a 1 1/2 turn in place with a Crochet using right arm. Skip steps.

b) L1 goes to M2. At the same time M1 goes to L2. They do one turn in place with a left crochet.

c) L1 goes to M3. At the same time M1 goes to L3. They do one turn in place with a right crochet.

d) L1 goes to M4 while M1 goes to L4. They do one turn in place with a left crochet.

e) Couple 1 meet down and do one turn in place with a right crochet.

f) Couple 1 comes up the dance, open social dance position, using pas-de-promenade.

Nota: Couples 2, 3 and 4 turn in order to face partner immediately after the crochet with couple 1.

IV  **Promenade.**

8 counts  
a) Couple 1, open social dance position goes down the dance with pas-de-promenade.

8 counts  
b) Couple 1, same position, turns to left in order to change direction, come up the dance with pas-de-promenade. Lady is now on Man's side.

V  **Pivot.**

16 counts  
Couple 1, social dance position, swing in place.

VI  **Chaine double avec crochets.**

16 x 3 counts  
a) Couple 1 does 1 1/2 turn in place with right crochet. Skip steps.

b) L1 goes to M2 while M1 goes to L2. They do one turn in place with left crochet.

c) Couple 1 meets in the centre and does a right crochet, doing one turn in place.

d) Repeat VI b) with couple 3.

e) Repeat VI c) in the centre.

f) Repeat VI b) with couple 4.

g) Repeat VI c) down the dance.

h) Couple 1, open social dance position, comes up the dance with pas-de-promenade.
VII Promenade.  
8 counts  
Couple 1, same position, turns to left in order to change direction and goes down the dance with pas-de-promenade.

VIII Pivot.  
8 counts  
Couple 1 swing down the dance. Couple no. 1 stays down, behind couple 4.

Couple 2 is now couple 1 and repeat the whole dance and so couple 3 & 4 do.

KOMPARTERTJIE  
(Kum parti kee)

Meas.  
1-8 Single circle - girls on partners left. Man brings girl forward in front of him and bows low. Up on word "dop". Girl moves forward in front of man (single circle facing CCW)

3 waltz steps - girl beginning R. Man beginning L. Girl looks over L shoulder, R shoulder at partner who follows her.

Form circle - hands linked shoulder high.

8 Two drag - steps (draw) R.  
Two waltz bal. L & R  
Two drag steps L.  
Two waltz steps R & L.

Girl walks to left shoulder of man facing CCW, R hands linked, left hand at girl's back. Bow - R foot pointed in front, man's R heel forward. Head erect.

Two waltz steps in LOD beginning R  
One waltz step turning to R.  
Pause - bring R ft to point

Repeat three times  
Loose bow - girl steps on inside of circle and to next man forward.
QUADRILLE DE BARACHOIS
CANADA, N.B.

FORMATION: Squares of 4 or 8 couples numbered from 1 to 4 CCW. When the dance is done by 8 couples, the 2 couples being on the same side of the square have the same no.

POSITION: Couple: except where otherwise indicated, Man's Right Hand joined to Lady's Right Hand. Left hand is free. When partners dance separately, both hands are free. Swing: Shoulder-waist position.

STEPS: Pas-marches: Walking steps. Pas-de-galop: Sashay. Pas-de-pivot: Swing

MUSIC: Le Quadrille de Barachois. crifm 1001-A. 33 1/3 RPM. Recorded in Barachois by L'Orchestre des Pionniers, Angus Robichaud condng.

NOTE: This Quadrille has been collected in the village of Barachois, N.B. by Jacques Carrière and the Moncton Council of the Centre de Recherches et d'Informations Folkloriques de Montréal. It has been reconstituted according to its original form with the help of Mr & Mrs Alfred Arsenault and Mr & Mrs Dominique Cormier. According to Mr Cormier who is 70 years old, this quadrille has been danced there this way for over 75 years. Music has been recorded for CRIFM in Barachois. Presented by Paul-André Têtreault of Montréal.

FIG. IA

Meas.
1-2 Present
3-4 Change place. Right & left through. After couples have met in the centre, partners of a couple cross over, Man passing behind lady so that she is on the right side of her partner in that new place.
5-8 Repeat meas. 1-8 in reverse in order to come back to place.
9-16 Swing CW. Shoulder-waist position. Inside of right foot to inside of right foot.

IB
25-32 Ladies chain
33-34 Present
35-36 Back to place
Meas.

37-40 Change place. Right and left through. Do not pivot or cross, but partners face each other on last count.
41-42 Each one goes towards the corner of the square passing right shoulder with one's partner.
43-44 And back up to own partner.
45-48 Couples go back to original place passing left shoulder with facing dancer.
49-56 Swing CW shoulder waist position.

Couples 1 et 3.

57-88 Repeat meas 25-56

Couples 2 et 4.

1-88 (reprise) Repeat meas. 1-88

II

Couples 1 et 3.

1-8 Ladies chain
9-12 M1 & L3 dos-à-dos left in the centre then turn to own right and join left hands.
13-16 M1 & L3 join right hand with right hands of partners, both couples change place turning CCW around left hands of M1 & L3 as pivot.
17-20 M1 & L3 walk forward and pass right shoulder
21-22 Back up passing right shoulder
23 Walk one toward the other and hail.
(Man's left hand and Lady's right hand)
24 Back to own partner.
25-26 1 & 3 present.
27-28 Back to place
29-32 Couples 1 & 3 do meas. 5-8 of fig (IA)
33-40 Swing CW

Couples 1 et 3.

41-80 Repeat meas. 1-40 with M3 & L1.

Couples 2 et 4.

1-80 (reprise) Repeat meas. 1-80

III

Couples 1 et 3.

1-8 Ladies chain
9-10 Present
Meas.
11-12 Back to place
13-16 Couple 3 goes toward couple 1, M3 leaves his partner who join her right hand with left hand of M1 and take place to his left.
17-20 L3 M1 & L1 reconduct M3 who backs up to place.
21-24 M3 stays in place while L3 M1 & L1 go back to place.
25-28 L3 M1 & L1 go again toward M3, M1 leaves his two partners and M3 joins right hand with left hand of L3 and left hand with right hand of L1.
29-32 L3 M3 & L1 reconduct M1 who backs up to place.
33-36 L3 M3 & L1 back to couple 3's place.
37-38 L3 M3 & L1 meet M1 half way and this one join right hand with L1's left hand.
39-40 Couples 1 & 3 change place walking CW.
41-42 Present
43-44 Back to place
44-48 Couples 1 & 3 do meas. 5-8 of fig (IA)
49-56 Swing CW

Couples 1 et 3.

57-112 Repeat meas. 1-56, couple 1 going towards couple 3 at meas. 13-16.

Couples 2 et 4.
1-112 (reprise) Repeat meas 1-112.

IV

1-4 Pas des Dames
L go to the centre
Back to place

5-8 Pas des Hommes
M go to the centre
Back to place.

9-16 Couples 1 & 3 go around the square CCW but inside, i.e., passing in front of couples 2 & 4.
Position: Man's right hand joined to lady's left hand behind her back. Man's left hand and Lady's right hand joined, arms bent inward at shoulder height.

17-24 Couples 1 & 3 ladies chain.
25-26 All join hands. Forward
27-28 And back.
29-32 Repeat meas. 25-28
33-48 Couples 2 & 4 repeat meas. 9-24
49-56 Repeat meas. 25-32
57-72 Couples 1 & 3 do meas. 9-16 twice
73-88 Couples 1 & 3 ladies chain twice
89-96 Repeat meas. 25-32
Meas. 97-128  Couples 2 & 4 repeat meas. 57-88
129-136  Repeat meas. 25-32.

V
1-14  All couples go around square CCW.
Position: see meas. 9-16 fig (IV)
15-16  L goes forward CCW doing 1/2 turn to her left in order to finish facing a new partner while M does 1/2 turn to his left in place.
17-128  Repeat meas 1-16 seven more times in order to arrive to own partner and bow.

HIERS EK WEER (Here I Am Again)
South African

Double circle - partners facing
Bow to partner

Meas. 1-8  Men turn to right - 16 steps CW
Ladies turn to right - 16 steps CCW
9-16  Stamp, stamp, stamp on first three beats while turning to opposite direction and repeat walking in opposite direction.
17-24  (Meet new partner)
Clap hands to left
Clap partners hand
Clap hand to left
Clap partners hands
Clap hands five counts

Tieki draai (swing) partner.
(Girls hands on boys shoulder, boys hands at girl's waist, face partner on this swing)
17-24  Repeat.

HESSIE'S WHITE HORSE

Partners facing in double circle.
Meas. 1-8  4 steps toward partner with right shoulder passing
4 steps backward
Repeat to left
9-16  Do-si-do by right shoulder
Do-si-do by left shoulder
17-32  Clap hands. Tieki draai. R elbows
Clap hands. Tieki draai. L elbows
Move to left and repeat dance.
WESELE U WITOSA (FUN WITH VYTS)
Polish Wedding Quadrille

Wesele U Witosa (literally, jollity at Vyts') also belongs to the Krakowiak classification. It was one of the favorite and best-liked dances performed by the Polish group at Northwestern University Settlement House, a place which presented many festivals of Polish tradition. Like the Village Krakowiak, participants should never be at a standstill even when couples are not active ones. The deep bows during the visits of Cpls 2 and 3 should be with snap and click, a type hard to describe. Occasional shouts are in order. The spirit of the dance is jolly, gay. For the sake of greater general participation, 2 figures were modified.

MUSIC: Record PD 6001.

FORMATION: Face ptrs, M R hand at W waist, W L hand on M shoulder, free hand up.

STEPS: Stomps, Gallop, Polka.

Meas

INTRODUCTION: Stomps
1 M with L ft, W with R, stamp twice, ct 1, 2.
2 Stamp on cts 1, & -- hold ct 2.
3-4 Repeat.

Gallop
1-2 First cpl gallops onto dance floor with 4 slides.
3-4 Polka in place pivoting CW, W fwd, M bwd.
5-6 While Cpl 1 slides to 2nd line of square, Cpl 2 slides onto floor.
7-8 Both cpls pivot as described above.
9-10 Cpl 1 slides in 3rd line of square, Cpl 2 in 2nd line, Cpl 3 dance onto floor.
11-12 All do above pivot.
13-14 Cpl 1 slides up to own corner in 4th line, other 2 cpls follow suit as 4th cpl dances onto floor.
15-16 All cpls pivot in their own places.

Circles and Flirts
1-4 All join hands and polka CCW with 3 polka steps, and 3 stamps.
5-8 Reverse above to L.
9-10 Hands akimbo and with 1 polka step, dance to corner ptr, stamping with a flirt to new ptr on M 10.
11-12 Repeat M 9-10 toward own ptr.

Couples Spin "Parami" Figure
13-16 Cpls face, place R hand around each other's L waist, L hand
sways above head and out while cpls spin in place with
polka steps.

**Visits: Couple 1.**

1-2  With inside hands joined, Cpl 1 polkas toward opposite cpl (3).
3-4  Spin opposite person in the above Parami formation.
5-6  Join inside hands with own ptr and with polka steps come to
     face Cpl 4.
7-8  Parami swing with Cpl 4.
9-10 Join inside hands again, M leads ptr to face Cpl 2.
11-12 Parami swing with Cpl 2.
13-16 Active Cpl 1 returns to place and all cpls do Parami swing with
     own ptr.

**Couple 2**

1  Cpl 2 join inside hands and polka up to Cpl 3.
2  With snap (not of fingers) and flourish both cpls bow quickly
    and deeply to each other.
3-4 Repeat above to Cpl 4.
5-6 Repeat above to Cpl 1.
7-10 Assume Parami position with opposite and spin with 4 polka steps.
11-12 Join inside hands with own ptr, polka bow to Cpl 1.
13-18 Dance up to Cpl 4, repeat M 7-12.
    1-6 Repeat above bows, but this time with Cpl 1, then 4, then 3.
    7-12 Repeat. Repeat above 7-12, but with Cpl 3.
    13-18 Repeat. Repeat action of M 7-12 but each one with own ptr.

**Couple 3.** In square dance terms, this is a figure of alemands--
two meas per alemand.

1-2 Alemand R with your ptr.
3-4 Alemand L with your corner.
5-6 Alemand R with ptr.
7-8 Alemand L with opposite ptr.
9-10 Alemand R with ptr.
11-12 Polka back to place.
13-16 Everyone polkas in Parami position.

**Couple 4.**

1-2 With inside hands joined, polka up to Cpl 1 (1 M), bow (1 M).
3-4 Release hold with ptr and still polkasing assume varsouviennne
     position with opposite ptr, both cpls face. (In this formation,
     the girl will be to the L of the man.)
5-6 Polka to own R (1 M) and to own L (1 M)--a polka balance.
7-8 Spin in place moving CCW (M pivot W move fwd).
9-10 Release visited ptr, join hands with own and bow to visited ptr.
1-10 Repeat with Cpl 2.
1-10 Repeat with Cpl 3.
1-10 All cpls polka-bow to own ptr in own places and repeat above
     but facing center.
Place Changes. Formation, circle of cpls. Stand in open position, M hand around W's waist, W L hand on M's R shoulder. Free hand, especially for M, waving. Movement is forward CCW.

1-2 Two polka steps, beginning on R, forward.
3 M stamps 3 times in place as W polkas over to man's L side with a turn.
4-12 Repeat above 3 more times.

Polka R & L
1 Stand with ptr in dance position, stamp-- M L L, W R R.
2-4 Head (1st) Cpl starts leading off, but all cpls polka 3 steps turning in a fwd direction (CCW) with a CW turn (no pivot).
5-8 Stamp on R ft twice (W left), reverse turn (no pivot).
9-16 Repeat above twice more until off.

MY WAAM IS DR. YSTERBAARD

Partners in double circle - left hands joined and stretched forward, man's right hand at girl's waist. Girl holds skirt in right hand.

Meas.

PART I

1-4 Beginning left, 2 two-steps forward. Girl turns in under own arm with R hands joined, while man steps in place and bows (look at partner under joined hands.)
5-8 Repeat 1-4.
8-16 Ticki draai CW
Ticki draai CCW
Repeat curtsy
Man steps in beside partner to form single circle facing center.

PART II

Girl to center 4 slow steps.
Girl out of circle (backward) 5 quick steps.
Curtsy to partner.
Man repeats 4 steps to center.
Man turns and 4 steps to partner and bows.
Ticki draai L elbows.
Ticki draai R elbows.
Curtsy

Man moves forward to next girl.
THE VILLAGE KRAKOWIAK

This is a typical Krakowiak as danced in the villages and among the peasantry of old. The spirit throughout the dance should be gay and lively with no one standing still at any time. Occasional shouts of hoo-hoo-hoooo are in order. These village Krakowiaks nearly all begin with a gallop. Often the gallop is preceded by a lively ditty sung by the leader. Each figure is called by the leader and it is he who selects the figures for the dance. These Krakowiaks are usually of great length. The figures for this Krakowiak were selected from figures described in Dance and Be Merry, Vol. II, by Vyts Beliajus. The calls given below are in phonetics, not in Polish spelling.

MUSIC: Record PD 6001.
FORMATION: Set of 6 or 8 cpls, one behind another, facing pts, with M's R hand on W's L waist and free hands high. W's L hand rests on M's R shoulder.

STEPS: Gallop, Polish Polka, heel-clicks.

Meas. 1-24

INTRODUCTION. Gallop (Galop): This figure is never called, for it is used to dance onto the dance area. Slide to the head-center, down the center to foot position. Separate from partners, M slide to the L CCW; L to their R CW. At head of area, pass by ptr with L sliding in the inner section, M in the outer circle. Meet ptrs at ft center, assume original position, and slide up to head, center, balance in place with polka steps till end of music.

KSIZH (CROSS) This is a click figure in box form. Leading hand waves inward to front of chest, outward, and then inward again to end with that hand on hip during the 3 stamps.

M 1-2

Moving to right, facing ptrs, stand on ball of L ft, raise R ft, hop on L ft and at the same time hit L heel with R heel. Repeat. Do 3 stamps turning CW to stand in a back-to-back position.

2 M

With 2 more clicks, L shoulder leading, change places to opposite line. During stamps turn to face ptr.

4 M

Repeat above pattern to return to place.

Pa-rah zab p a-rom (Couple behind couple).

8 M

Join inside hands, with head cpl leading, all follow in a CCW direction to form a double circle.

Kolo Na Pravo (Circle right).

8 M

Join hands in 1 large cirlce, with polka steps move CCW.

Kolo Na Leh-vo (Circle left).

8 M

Reverse above.

Dzhev-Chen-tah V Shrood-kom (Girls in circle).

8 M

Girls dance into center, form R-hand star, dance CW 1 complete circle, L hands wave in unison over head and out.
Para-mee (In pairs).

8 M
Face ptr, R hand around ptr's L waist, spin in circle with polka steps. Free hand wave over head and out. Turn CW.

Hlop-tsee Klein-Chyom (Boys on Knees).

8 M
Boys jump down to a kneeling position on R. L hand joined, girls polka around kneeling fellows waving R hand in and out CCW.

Boys follow girls with head movement.

8 M
Everyone join hands and circle CCW with polka step.

Ven-Chvers-Kah (Hungarian style).

8 M
Release hold. Girls hand either on hip or skirt, boys' hands folded in front of chest. Girls sway rhythmically, boys click heels together (1), twist heels out, pigeon-toes (2). These heel clicks are supposed to be in imitation of a Hungarian Bokako, hence the name.

Hlop-Tsee V Shrood-kon (Boys to center).

2 M
With L shoulder leading, boys do 2 heel click steps and 3 steps to center of circle, same action for feet and hands as in the Ksizh.

2 M
Reverse back to place.

Dzhev-chen-tah (Girls).

4 M
Girls do same figure as above.

Yseh-chey Rahz (Once again).

8 M
Repeat above figure, first boys, then girls.

Dvah Ko-wah (Two circles).

8 M
Boys join hands into an outer circle, girls form an inner circle.

Boys go CCW, girls CW. Polka step.

Ko-shee-che (Basket).

8 M
Boys raise their joined hands over girls' heads and bring them in front of girls' chests, polka CW.

Nah-Pshood Ee Vteew (In and out).

1 M

1 M
Pivot on outside ft (Boys L, Girls R), bring inside foot to center with a swing, and place it with a stomp. At same time, while standing back-to-back, extend free hands straight outward, almost touching ptr's back hand.

2 M
Reverse above. Boys start with L ft, girls with R, complete step in own places, facing ptrs.

4 M
Inside hands still joined, and still facing ptrs do the click step into the circle and back (as in Ksizh).

8 M
Repeat all of above once again.

Para Zah Parom (Couple behind couple).

32 M
All join inside hands, with polka steps, original head cpl leads all others in a circle to center, foot, down center to head position. At head, 1st Cpl casts off to R, next to L, etc. Refile again at foot of circle. As cpls meet at foot of circle, assume a varsouviene position (girls hands raised shoulder high and
boys hold them), with polka steps continue dancing until a double file, all facing forward, is formed. When reaching place polka in place until all have returned and until end of music.

Ho-Loob-chick (Little Sweetie).

2 M
Looking at each other (like sweeties?), the couples which have cast off to R click twice to R, those which have cast off to L click to L side, end with 3 stamps.

2 M
With click steps and stamps, file back to a single line.

4 M
Repeat above 4 meas.

Ko-Nyets (The End).
In dance position, polka in rounds in a circle, CC for about 8 meas, then either dance off or fill the floor.

DAAR AGTER MIT DIE KAPPIEHUIT

"There out of the back of the bonnet
two sly little eyes are peeping."

Single circle, girls on partner's right.

Meas.
1-8   Grapevine to right beginning on right foot. Bring feet together on count 8. Repeat to left.

9-16   Tiekie draai clockwise (shoulder-hip)
Tiekie draai CCW
Finish with partners facing in line of direction, inside hands joined.

17-32   3 two-steps forward and 2 two-steps turning inward. 2 two-steps CW - pause on long note with joined hands high. Man turns under lady's R arm and form single circle with new partner.

GIRL OF THE FIELDS

Partners varsouvienne position, double circle. Left arms are straight and pointing slightly downward.

Meas
1-16   3 waltz balances forward beginning left. On 4th girls turn under joined arms.
Repeat twice (3 times in all).

3 waltz balances and girls turn to face partner with hands joined.

17-32   4 waltzes in circle to left - arms outward on 1 & 3. Inward on 2 & 4.
Repeat to right.
Shift to hands crossed.
Four waltz steps left.
Four waltz steps right.
Man moves forward to next girl.
MISTRÄPPELER MAZURKA (Emmental)

PART I

Partners in circle facing CCW. Hands joined.

Meas.  
1-2  Man beginning L and lady R  
Stamp, step, step turning 1/4 outward  
Repeat, turning inward.
3-4  Hook R elbows and make one complete turn in six steps.
5-6  Repeat 1-2
7-8  Repeat 3-4 hooking L elbows
9-16 Repeat all.

PART II

Varsouviennne position
17-18 Beginning L 2 waltz steps forward
19-20 2 waltz steps with lady making one complete turn to R with R hands joined.
21-24 Repeat 17-20
17-24 Repeat all

PART III

Partners hands joined L on top
25-28 Beginning L 4 waltz steps, man moving slightly backward and bringing lady to his left. Turn her sharply on last count to face line of direction.
29-32 Repeat bringing lady to R.
33-40 Repeat all.

PART IV

Men put left hand on left shoulder of man in front of him. Hold partners left in his right.
1-16 16 waltz steps forward man beginning left lady beginning R. Lady 2 waltz steps forward - 2 waltz steps turning.
SPINNRADL

SOURCE: As presented at the 1956 Kentucky Folk Dance Camp by Vyts Beliajus.

RECORD: Zither AH 1897, Spinnradl.

FORMATION: Double circle by partners in varsouviene position but with man slightly more behind the lady than is usual.

DIRECTIONS:

Meas.

1-2 In two waltz steps, lady changes to left side by passing in front of her partner, as each couple moves slightly forward.

3-4 In two waltz steps, lady returns to her partner’s right side as they continue to move slightly forward.

5-8 With man directly behind partner, both move forward with four waltz steps. The lady alternately looks over one shoulder, then the other.

9-11 In three waltz steps, the man dances in place and leads his partner counter-clockwise around him. The hands must be held above the head and the grasp must be sufficiently loose to permit the fingers to turn in the partner’s hand.

12 Man takes one waltz step in place while he turns the lady once to her right.

13-14 Man dances forward while the woman turns once to her right (cw) under the joined hands in two waltz steps.

15-16 Lady dances forward while the man turns once to his left under the joined hands in two waltz steps.

17-20 Repeat the action danced in 13-16.

21-22 With both hands held in front, couples dance two waltz steps forward.

23-24 Man takes two more waltz steps forward while lady turns once to her right and rolls back to assume a varsouviene position with the man behind her.
SAINT ANDREW'S NIGHT
(Saint Andrew's Night)

MUSIC: Record: Capitol LP "My Scotland" or any Scot Reel
(Suggested music Teviot Brig)

FORMATION: Two couples facing two couples. (Progressive)

Meas. PATTERN

1-8 All dance four hands across and back (R H star, first lady holds W's H's on top.)

9-16 Ladies Chain

Ladies giving R H cross over to change places and set to the opposite man, then turn him with L. H.

17-24 Repeat bars 9-16 back to original places.

25-32 M advance twds each other with 2 pas de bas set, then taking Tulloch hold with R arm swing for 4 bars. Finish bk to bk facing own partner. (Cup H on bk of other's elbow.) (Buzz but don't rise and fall.)

33-40 Reel of four - Diagonally across the dance. (M can keep arms up in 5th position.) Finish in original places facing partner ready for pousette. Keep this reel very diagonal.

41-48 Pousette on to meet next couple.
(Pousette) - (M begin only this step on L.)
(Start: One lady has bk to center, other cpl starts lady facing center.

Cpls traveling in line of direction go out of cirle on pousette. Couples traveling against line of direction move into circle to pass cpl in pousette.

NOTE: All "Reels of Four" ALWAYS BEGIN R to ptr and L to center, etc.
KLUMPAKOJIS
Lithuanian Version

MUSIC: Record: Folkraft 1419

FORMATION: Cpls anywhere around the room, ballroom dance pos.

Meas. PATTERN

1-8 Polka anywhere on the floor.
1 Place H's on own hips and face ptr.
2 Stamp 3 times.
3 Pause
4 Clap own H's 3 times.
5 Shake R forefinger at ptr 3 times.
6 Shake L forefinger at ptr 3 times.
7-8 Turn away from ptr to select a new ptr.

RATUKAS
Lithuanian Version of Popular Raatiko

MUSIC: Record: Folkraft 1419

FORMATION: Cpls anywhere around the room in dance pos.

Meas. PATTERN

1-16 Polka anywhere around the room finishing in a large double circle, M on the insd of circle and insd H's joined with ptr.
1-4 8 walking steps forward.
5-8 Ptrs face, join both H's and slide to M's R 8 slides.
9-12 8 walking steps forward but during this walk M advance to new ladies one place ahead.
13-16 8 slides to M's R with new ptr.

Repeat dance with new ptr.
VAYIVEN UZIYAHU

Israeli

Rivka Sturman, Record supervised by Zafra, musical arrangement by Elyakum. This record is part of a series of over 200 records on The Folk Dancer label of folk and square dance music.

(Uzziah built towers in Jerusalem - and fortified them - also he built towers in the desert and dug many wells.... II Cron. 26)

MUSIC: Records: Folk Dancer MH 1154

FORMATION: Dancers in a line facing CCW. H's joined low. The dance can be done in a circle, but it usually is done in many lines of dancers, from 6 to 8, moving at will around the room.

The dance begins after you count 8 beats during the introductory music.

Meas.          PATTERN

FIGURE I.

Run lightly forward CCW 4 steps, R, L, R, L. Face center and with ft together bounce lightly 4 times on the heels. Run lightly to the R again, but this time only 2 steps, R, L. Face center and bounce on heels twice. Face R again, run 2 steps, R, L, and bounce twice.

Repeat all of Figure 1 again.

FIGURE II.

Facing R, still holding H's, walk forward 2 steps, R, L., ct 1, 2. Place R heel slightly in front of L toe and then pull it bk sharply brush R toe against floor, ct 3, 4. Walk forward 2 steps again, R, L, and do the R heel and brush on the R toe again, ct, 5, 6, 7, 8.

Walk forward 2 steps R, and L at the same time clapping both H's s'dwds to the R twice.

Run forward 2 steps, R, L.

Now continue moving R, but leap R, L. Now face center and jump on both ft together, cross L ft over R with very slight leap. Jump on both ft again, and leap lightly on L ft again crossing it over R. Repeat all of Part 2 again. Now repeat entire dance from beginning.
DEBKI ZAROURA (DEB' KEY ZAH ROO'RAH)

SOURCE: Dance is from the mountains of Lebanon. Learned by Vilma Matchette from members of the local Syrian colony in San Francisco. Presented by Vilma Matchette at the 1958 California Kolo Festival; notes prepared by Ruth Ruling.

RECORD: FEZ 705-B "Zaroura" (introduction; dance starts with beat).

FORMATION: Broken circle, leader at R end. Dancers stand shoulder to shoulder, facing center. Hands are joined palm to palm, fingers interlocking. Joined hands are held firmly down. Free hands of end man are on hip. Women may dance in line but the ends must be men.

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

Meas.
1

2
Step to R side with R (ct 1). Touch ball of L ft (heel close to ground) in front of and to R side of R (ct 2). Raise and lower R heel at the same time.

3
Raising and lowering R heel, touch ball of L ft (heel close to ground) to L side (ct 1). L is still closer to center than R. Raising and lowering R heel, lift L leg, knee straight, toes pointing twd center (ct 2).

4
On upbeat, bend L knee, bringing the L ft back under body in preparation for the next step. Stamp L fwd with a brushing movement (ct 1). L ft does not stay on floor after stamp but follows through on the brush. R heel lifts slightly as L is brushed fwd. Step L next to R (ct 2).

5
Touch ball of R ft (heel close to ground) in front of and to L side of L ft (ct 1). Raise and lower L heel at same time. Dance starts again on ct 2 of meas. 5. Dance takes 9 cts (4 1/2 meas). Dance to the beat -- not to the melody.

Repeat pattern to end of music.

FAMILIE SEXTUR
(Family Six Dance)

RECORD: Folk Dancer MH 1021 (Sextur); Linden 702 (Family Circle).

FORMATION: Single circle of couples, all facing center with hands joined.

Meas.
1-8 Circle left with sixteen buzz steps.
1-8 Facing center, dance forward and back twice, ending in single circle with partners facing.
9-16 Grand right and left to seventh dancer, using two-steps.
9-16 Swing this seventh dancer, keep her for a partner, and join hands in a circle.
KOSTURSKO ORO

Macedonian

Learned by John Filcich from Mrs. Sveta Kosta, a native of Kastoria, Greek Macedonia, now living in the United States. This dance was popular when she was a young girl in Greek Macedonia. Title of dance is unknown, but Mrs. Kosta preferred to dance it to the record below, although other records are acceptable. "Kostursko" refers to Kastoria, Greece.

MUSIC: Record: Sperry KB-6101 "Bisero Kerko" 2/4 time. XOPO LP also acceptable.

FORMATION: Open circle or line, leader at right. Hands joined and held at shoulder height, extended slightly forward with palms out. Steps are small and done with a bend of the knee.

Meas. PATTERN

1. Facing slightly to R of center step R in LOD, (ct 1); step forward L (ct &); step forward R (ct 2); face center, step L (ct &).

2. Facing center, step back on R (ct 1); pt L beside R (ct &); step to L with L (ct 2); step R behind L (ct &).

3. Step L with L (ct 1); step R beside L with a slight emphasis or light stamp (ct &); step L across R toward LOD (ct 2), resume position facing R of center point R beside L (ct &).

CHAMCHE (Macedonian)

RECORD: Jugoton C 6550
INTRO: 8 measures
FORMATION: Broken circle, no partners

Meas.

1. Step fwd on R, raise slightly L, rise on ball of R ft.
2. Step back on L, raise R high, bent at knee.
3. Rise on ball of L ft. Retain high knee on R.
4. Step right on R, step L behind R.
5. Step right on R.
7. Lift R ft behind L knee--flex
8. Step on R behind L, step L near R.

Repeat all.
SAUERLAENDER QUADRILLE NO. 5
A German Quadrille from Neheim-Husten, Westphalia

When visiting Germany and the German folk dance groups (summer 1956) we saw this dance done by almost all groups in different regions of North Germany and it was always danced with great enthusiasm.

This description has been made for the groups we are teaching and should not be copied without our permission.

Gretel and Paul Dunsing

RECORD: MH 1129
FORMATION: Four couples in a square. NOTE: 1st COUPLE 1st couple faces music or top of hall 3rd couple 4th couple 2nd couple

STEPS: "NEHEIMER SCHRITT" (NEHEIMER STEP) as described below is being used throughout the dance, either going forward or sideways. "Forward" or "sideways" refers to the second part (second measure) of the N.St. 2/4 time

1st meas. Toes of L foot point in such a way that the L foot is at right angles to the R foot (L toes close to R instep) - Ct 1. Now point toes of left foot outward in such a way that the heel is at right angles with the right foot (close to instep) - ct and The left heel is placed in such a way that the toes point forward, parallel to the other foot - ct 2. Toes of the left foot touch forward - foot is parallel to the right foot, -ct and Throughout the maneuvers of the left foot you hop once on each eightths on the right foot, When going sideways Step left sideways - ct 1 Step right behind left, close to the left foot - ct "and" close in with left foot - ct 2 and rest - ct "and". When going forward Step left fwd. - ct 1, step right forward - ct "and" close left to right foot - ct 2 and rest ct "and"

We are describing the "Neheimer" step left only. Start left when going to the left, Start right when going to the right.

Introduction:
Measures
13-14 Honor your own,
15-16 honor your corner, joining nearest hands as you do so, thus forming the circle.

I. Meas.
1-2 1st M and 2nd W dance one "Neheimer" step sideways he to the L, she to the R and
3-4 back to their places with one N.ST., he to the R, she to the L.
5-8 2nd M and 1st W the same
1-4 3rd M and 4th W the same
5-8 4th M and 4th W the same.
9-10 M and W of the 1st couple face and do one N.ST. to the right and
11-12 one N ST. to the left (finish in original position, facing opposite couple).

(more)
SAUERLAENDER QUADRILLE NO. 5 (cont'd)

Measures

13-16  2nd couple the same.
9-12   3rd couple the same.
13-16  4th couple the same.

COUPLES EXCHANGE PLACES

1-4  1st and 2nd couples dance toward each other with one N. ST. pass on the forward movement of second N. ST. and turn individually on the last eights of meas. 4. Everybody starts this part on R foot.
5-8   3rd and 4th couples do the same.
1-4   1st and 2nd couples return to places.
5-8   3rd and 4th couples return to places.

HANDBALL RIGHT

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

IN THE THIRD PART, PART I AND II ARE COMBINED.

1-4  1st and 2nd couples dance with two N. ST. to opposite places. AT THE SAME TIME 3rd and 4th couples dance apart to the corners and back to place.
5-8   As M and W of 1st and 2nd couples dance apart  - he begins R, she L,
       3rd and 4th couples dance forward to opposite places.
1-4  1st and 2nd couples with two N. ST. forward move back to place while 3rd and 4th couples dance apart and together (opposite from home position).
5-8   M and W of 1st and 2nd couples dance apart to the corners and back to place - he begins left, she right as 3rd and 4th couples return to their places with two N. ST. forward.

ALL FOUR COUPLES AT THE SAME TIME.  Face your partner.

9-10   and without a hand hold do 1 N. ST. to the right
11-12  one to the left
13-16  Join right hands and dance once around in place with two N. ST.

Note: the forward movement takes place only in second half of N. ST.

9-16  (Repetition)  AS ABOVE.
Although Kreuz Koenig has been translated as "King's Cross", Michael Herman writes on the basis of further research that it is a German idiomatic expression which means "King of Clubs". The figures in the dance describe the shape of the King of Clubs.

MUSIC: Record: Folk Dancer MH 1022, Imperial 1102
Piano: Herman, Michael, Folk Dances for All, p. 89.

FORMATION: Set of two couples facing, lady to right of partner, hands joined in a circle of four.

STEPS: Leap, run, step hop, mazurka.

Directions for the Dance

Music 3/8

Note: Directions are the same for both lady and man.

Measures

Figure I. Circle Four, Leap, Cross and Run (slow waltz tempo)

1-2 Circle moves clockwise. Beginning left, leap on left (ct 1), cross right behind left (bend left knee as right sweeps behind left), (ct 2), turn body slightly toward left and take four running steps (ct 3, 1, 2, 3).

3-8 Repeat action of measure 1-2 three times.

Figure II. Run in Line of Four (slow waltz tempo)

1-8 Ladies stand on right side of partner. Men hook left elbows, place right arm around partner's waist and grasp opposite lady's left hand behind her partner's back. Beginning left, take 24 running steps forward, turning the foursome counterclockwise.

Figure III. Step Hop Across (Viennese tempo)

9-10 All drop hands and couples face. Men grasp left hands and beginning left, take two step hops exchanging places. Ladies take two small step hops in place.

11-12 Men grasp right hands with opposite lady and turn once clockwise with two step hops.

13-14 Men grasp left hands and return to original position with two step hops. Ladies take two step hops in place.

15-16 Men join right hands with partner, ladies turn once clockwise under raised right arms and courtsey as men bow. Note: Men stand in place as ladies turn.

9-16 Repeat action of measure 9-16.

(more)
Measures | Figure IV. Circle Four, Mazurka (Mazurka tempo)
---|---
17 | Form a circle of four, hands joined. Circle moves clockwise. Beginning left, step left (ct 1), draw right to left (ct 2), hop right, sweeping left across right (ct 3). (This is one mazurka step.)
18-20 | Repeat action of measure 17 three times.
21-22 | Partners face and join two hands. Beginning left, take two mazurka steps, turning clockwise.
23-24 | Take six running steps, continuing to move clockwise. Lean away from partner.
17-24 | Repeat action of measures 17-24. During the six running steps the men place partner’s right hand in his right and swing the ladies back to back in the center of the four.

Figure V. King of Clubs (Viennese tempo)

This figure begins with ladies standing back to back holding partner’s right hand in their right and the opposite man’s left hand in their left. Note: Partners maintain right hand grasp throughout.

25-28 | Men turn slightly to left and beginning left, take twelve running steps forward, turning the foursome clockwise. Ladies run in place as they pivot in the center.
29-32 | Men drop partner’s left hand swing partners out as they move to center, back to back, and quickly grasp opposite lady’s left hand. (The men and ladies have exchanged positions.) The foursome continues to move clockwise with 12 running steps. Note: Men accent the change by stamping left on the first running step to the center.
25-32 | Repeat action of measures 25-32.

NOTE:  
1. At the end of Figure V, all hands are dropped and the men turn in place to face center of foursome. All then join hands in a circle of four. Men now have a new partner on the right. The dance is repeated from the beginning with the new partner.
2. According to Paul and Gretel Dunsing, authorities on German Folk dancing, Figure III is a grand right and left in the original version. The popular version is presented here.
RECORD: ASP 302 Introduction
FORMATION: Circle of 4 couples works best, tho 3 or 5 could dance it oo.

Measure:
1-8 8 waltz steps to R starting with R foot.
9-16 8 waltz steps to L.
Vamp Stamp twice, L, R.

Measure:
17-20 2 waltz steps to center of circle, 2 away from circle, backwards.
21-34 Stand in skating position, front, with partner. Balance to and from circle (2 M.), with 2 waltz steps bring girl to L side of man. Repeat above and back to R side. Dance same twice more.
35-36 Join hands in a circle and waltz 2 steps CCW.
37-38 Hold hands with own partner only and girl waltzes toward man and under joined hands.
39-42 Join hands and waltz CW but now girl turns under and away from partner.
43-50 Repeat above but with men doing the turning.
51-52 Release hands and join R with partner only, single file circle. Balance to partner and away.
53-54 Change place with girl turning under joined hands.
55-56 Do this figure 3 more times.
67-74 A pre-selected couple will lead others under arches formed by an opposite couple till all have turned to have back to center, continue dancing to right (dishrag).
75-84 "Undishrag" above and continue dancing to present R. (CCW)
Vamp 2 stamps

Measure:
85-86 2 waltz steps to center of circle.
87-88 2 waltz steps backward and meantime girl turns under joined hands to end dance with curtsey.
**DANISH DOUBLE QUADRILLE**

**RECORD:** Methodist World of Fun Series M-115 may be used. The polka at the end, however, is twice as long as indicated in the instructions given below. Folkraft 1165.

**FORMATION:** Sets of four couples in two lines facing. The second set stands with backs to the first set, and so on for any number of double lines of four. Four extra people can be a neutral line. If the number works out in eights, and if room is large enough, sets can form a circle around the room. In this way there is never a neutral line.

**DIRECTIONS:**

<table>
<thead>
<tr>
<th>Meas.</th>
<th>Description</th>
</tr>
</thead>
<tbody>
<tr>
<td>1-16</td>
<td>Each set, hands joined in a circle, takes 16 walking steps to the left and 16 steps back to the right, ending in the two lines.</td>
</tr>
<tr>
<td>17-24</td>
<td>Two men to left slight honor to opposite women, join inside hands, dance between the other two couples to the other end of the set; slight honor, join inside hands and dance back to place.</td>
</tr>
<tr>
<td>25-32</td>
<td>Repeat with the remaining four dancers in the set.</td>
</tr>
<tr>
<td>17-24</td>
<td>Same two couples dancing together, dance right and left.</td>
</tr>
<tr>
<td>25-32</td>
<td>Same two couples circle to the left and back to the right.</td>
</tr>
<tr>
<td>33-48</td>
<td><strong>Partners</strong> polka counter-clockwise around opposite couple, progressing one place in the original line of direction to face a new line of four. (A walking promenade may be substituted for those who cannot polka.) When a line of couples reaches one end of the room, they wait one turn as neutral.</td>
</tr>
</tbody>
</table>
LAS VIRGINIAS

Mexico

Record ASP 109A

FORMATION: Circle, men with backs to center facing partner.

I. SIDE STEP (Schott. Rhythm)
   (Turn 1/4 turn to own R, and travel forward)
   a. 1-2 R, L, R hop on R
   3-4 (Turning R) L, R, L, R (falling onto bent knee and facing L)
   b. 1-4 Reverse footwork and travel fwd.

   Repeat a. and b.

II. SKIPPING STEP (Polka Rhythm)
   a. 1-2 Two skipping steps forward
      3-4 Two skipping steps backward
      5-6 Two skipping steps turning R
      7-8 Stamp R, L, R (facing partner).
   b. 9-16 Repeat "a" beginning on L and turning L.

   Repeat a. and b.

III. TWO-STEP CROSS OVER (Schott. Rhythm)

   Join R hands
   1-2 Two two-steps. Partners change places, lady going under
   man's hand, turning to her L.
   3-4 Lady continues turning L for 2 two-steps and man turns 2
   two-steps to R. (End in opposite places).
   5-8 Repeat 1-4, returning to original place.

   Repeat 1-8.

IV. FALL STEP. A polka rhythm, but danced very deliberately. The step
     is danced in counterpoint to the music.
     1. Cross L over R (fall heavily and bend knees, lift other foot
        up in back.
     2. Step on R foot.
     3. Step on L to the L.
     4. Cross R over L (fall heavily)
     5. Step on L.
     6. Step on R to R side.
     7. Cross L over.
     8. Step R in place.
        During the above, partners change places passing R shoulders).
     9. Step on L pivoting 1/2 turn to face partner.
11. Step on L.
12. Step on R.
13. Cross L.
14. Step on R.
15. Pivot L 1/2 turn on L to face partner.
16. Feet together.
Repeat 1-16. From 10-16 partners pass L shoulders.

V. MINUET STEP (Schott. Rhythm)
1. (Joining R hands) step on R foot toward partner.
2. Bring feet together, bend knees, bend elbows close to partner.
3. Rise on toes and push joined hands upward till arms are straight.
4. Bend elbows again and bend knees.
5. Step backward on L.
6. Tap R toe to L foot.
7-8. Walk across to partner's place on R, L.

Repeat 1-16. On last 2 walking steps, lady remains at man's left side. Both face forward in LOD and take Varsouviene position.

VI. CHUG AND TURN LADY (Schott. Rhythm)
1. Chug back on L, hooking R foot over L (shin height).
2. Step R.
3-4. Man steps L, R, in place and lady takes her L, R crossing and turning (under man's R arm) to her L to end at partner's R side. (They drop L hands during the turn and resume Varsouviene pos.).
5-8. Repeat 1-4 with reverse footwork.
Repeat 1-16 (on last turn lady remains on outside of circle).

VII. Repeat I a. and b.

VIII. "HEEL" (Two-step)

1-6. Partners do 6 two-steps around each other in a clockwise direction, accenting first step on R heel, then L, etc.

7-8. Each turns a 3 step turn in place to own R. Bow to partner.
LA FAIRA DA STRADA
(La Fire-ah dah Strada)
(Swiss)

SOURCE: As learned from Jane Farwell.
MUSIC: Record: Folk Dancer MH 1112A. Music 3/4
FORMATION: Circle of couples facing CCW, in open pos, inside hands joined at about shoulder height, free hand on hip (wrists almost straight).
STEP: The same step (with slight variations) is used throughout dance.


BASIC STEP: turning: Both start L. Step sdwd L (ct 1), close R to L (ct &), step sdwd L (ct 2) step R behind L, with slight dip (ct 3). Start R for CCW wheel.

BASIC STEP: with pivot: Step sdwd R (ct 1), close L (ct &), step sdwd R (ct 2), pivot R (making one complete turn (CW) and close L to R (ct 3). Then step starts to L, pivot is to L (CCW).

4 1/2 meas.

I. INTRODUCTION

GOING TO THE FAIR

1-4 Starting M L, W R, move fwd (CCW) with 4 basic steps. On the 4th step, W turn CW under their joined (MR-WL) hands; M end 4th step with light stamp, bringing ft together. Both face RLOD (CW) without changing hands.

1-4 (repeat) Starting M R, W L, repeat action of meas 1-4 moving CW (RLOD). On 4th step W turn CCW under their joined hands and end with wt on R.

II. WHEEL

Partners facing, M back to center, join both hands straight across. Lean bwd away from partner on this step.

5-8 With 4 complete basic steps turning, both to own L (CW). On 4th step (ct 3) bring ft together with light stamp.

5-8 (repeat) Moving to own R (CCW), repeat action of meas. 5-8. End with wt on L.

III. LOOKING OVER THE DANCERS

Partners facing, M back to center, hands on hips.

1 Both starting R, move to own R with 1 basic step with pivot,

2 Both continue to R with one basic step, closing with stamp on ct 3.

3-4 Both beginning L and moving to own L, repeat action of Fig. III, meas 1-2.

1-4 (repeat) Repeat action of Fig III, meas 1-4, moving first to own L and then to R. (W end with wt on L).

IV. AT THE DANCE

5-7 Assume ballroom position (arms well extended) and starting ML-WR dance 3 basic steps with pivot, turning CW and progressing CCW.

8 Continue to ML-WR (LOD) with one more basic step, but do not pivot. Close ft with stamp on ct 3, keeping wt on ML-WR; (Step, close, step (cts 1&2), close with stamp (ct3).

5-8 (repeat) Repeat action of Fig IV, meas 5-8, turning CCW, while progressing in LOD.
HAMBO
(Swedish)

RECORD: Vic 26-1046, Imp 1036, MH 2004
FORMATION: Double circle facing CCW, lady on man's right. Inside hands joined, keeping elbows bent and hands at shoulder level. Free hands on hip.

Meas. 1. Step forward on outside foot, at same time swing inside foot forward. Swing joined hands forward.

2. Step forward on inside foot, at same time swing outside foot forward. Swing joined hands backward keeping the hands at shoulder level.

3. Starting on outside foot take 3 running steps forward.

4. 4 HAMBO TURNS. Turn CW in shoulder-waist position advancing CCW. 3 steps for each turn.

MAN'S TURN: 1. Man stamps forward with a slight dip, on his right foot, placing both hands around his partner's waist.

2. Man steps to left onto left foot and forward. He pivots clockwise on left foot. (Keep knees bent and close together).

3. He touches ball of right foot solidly beside left heel at completion of turn.

LADY'S TURN: 1. Lady steps forward (toward partner) onto her left foot, bending left knee. At same time she places both hands on man's shoulders.

2. Place right toe behind left foot, bending both knees and pivoting clockwise on left foot.

3. Leap onto right foot forward turning toe diagonally forward to right.

5-7. Repeat meas, 4 three more times turning clockwise.

8. Step on inside foot (man's right, lady's left) count 1, pause 2, 3.

SUGGESTED METHOD FOR TEACHING HAMBO

1. In place--Man: step, step, touch. Lady: step, touch, step
   R L R
   L R R


3. Moving forward in LOD--Man: sink, step, touch. Lady: sink, touch, leap
   R L R
   L R R

   Call four complete sequences adding, at end, step, pause 2, 3. Repeat call.


5. Teach hambo turn separately. Man: sink, pivot, touch. Lady: sink, touch, leap

6. Combine dance in proper sequence. Each dancing separately,
   a. Step swing, step swing.
   b. Run 2, 3.
   c. Man: sink, pivot, touch (4 times), step, pause 2, 3.
   R L R R
   Lady: sink, touch, leap (4 times), step, pause 2, 3.
   L R R L

   Pivot turn


8. Have partners do entire dance sequence.
MARKLANDER
(German)

RECORD: THE FOLK DANCER 1051 - other side of Man Away in the Hay
FORMATION: Couples in ballroom position.

ACTION:
1. Take 1 schottische step to center and 1 schottische away, then turn with 4 step hops, now with lady on outside, man on inside, separate with a schottische step, return to partner with schottische and turn with 4 step hops. Repeat from beginning.

2. In open position, inside hands joined, taking two step hops forward, lifting feet high, starting on outside foot. Now change hands turn in towards partner, facing opposite direction, repeat two step hops. In dance position turn lady with 4 step hops. Repeat all of No. 2.

3. Skaters position, do a schottische forward, once to left, then to right, (diagonally) then four step hops and repeat No. 3.

4. Varsouvienne position, do schottische forward to left forward, then to right forward, then dropping right hands, lady moves forward in front of man with four step hops and stands to his left. Take Varsouvienne position again with lady slightly behind man and do two schottische steps forward, then drop right hands, and with four step hops man moves in front of lady into his original position.

5. Man does 2 schottische steps in place, lady runs away from him with 2 schottisches, then as lady turns in place with 4 step-hops, man takes 2 schottische steps to catch up with her, takes her in ballroom position and both do schottische together with 4 step-hops.

Repeat figure only this time, the man runs away from lady and then she catches up with him.

Dance is done twice through and finishing with No. 1.
PARIS POLKA
(Danish)

RECORD: Folk Dancer MH 1046
FORMATION: Partners facing with inside hands joined, outside hands on hip.

Measure: 7 POLKAS AND 2 JUMPS.
A 1-8 Starting with outside feet, partners move forward in LOD with 7 polkas, face to face and back to back. (Swing the joined hands backward and forward). On both feet jump out and in toward partner. Swing joined hands forward and back on jumps.
B1 9-16 1 POLKA SIDEWAYS AND 2 ROCKING STEPS. Partners face, man CCW, lady CW. Hands on hips. Both polka to own right (R-L-R), step forward on left, back on right. Repeat to left. Repeat meas. 9-12. Take last polka and 2 rocking steps facing partner.
B2 9-16 PLAYING WITH GOLDEN APPLES, Partners face. Man moving forward in LOD, lady backwards in LOD, both dance 8 polka steps. Partners join right hands at shoulder level. They join left hands. Continue to shift right and left hands alternately. (Man begins with L foot, lady R).
C1 17-24 4 POLKAS WITH A HEEL AND TOE. Partners take closed position. Dance one polka step turning to right, CW. Extend R heel on floor. With a little hop touch R toe to floor, (Lady uses L heel and toe.) Repeat turning polka and heel and toe 3 more times.
C2 17-24 8 TURNING POLKAS. In closed position dance 8 polka steps turning to right CW, while moving forward around the room in LOD.

SNURREBOCKEN
(Swedish)

RECORD: Folk Dancer MH 1047.
FORMATION: Couples facing, man's back to center.

Figure 1. Partners face and bow. Turn back to back and bow. Face and take shoulder-waist position.
2. Partners take 8 turns using Snurrebock step.
Lady: Jump on both feet, leap lightly on right foot, leap lightly on left foot.
Man: Turn on ball of left foot, touch right toe next to left foot and step forward on right foot.
3. In open position, with hands behind back, run lightly forward 24 steps.
JAMAJA LABAJALG
(Flat-Footed-Waltz)
(Estonian)

RECORD: Folk Dancer MH 1047
FORMATION: Couples take position with man's right arm around lady's waist. Lady places her left hand on man's nearest shoulder. Free hands are swung loosely from side to side in the chorus.

CHORUS: All step on left foot and glide right foot up slowly into a swing step over the left foot. Step on right foot and raise-swing left foot. Continue in this manner until you have done 8 step-swings.

PART 1. Take shoulder-waist position and waltz 8 steps around the ring using a flat-footed two-step type waltz, Chorus.

PART 2. In a side-by-side position, join inside hands with partner. Free hands are swung loosely in air with body movement. Step on outside foot and swing inside foot forward, at the same time swing joined hands forward. Without dropping hands, turn inwards to face other direction and swing joined hands back. Step on inside foot as you swing the outside foot under joined hands, Now face original line of direction as you step on outside foot, swinging inside hands forward. Drop hands and pivot completely around on the outside foot, man turning to left, lady to right, and finish facing original direction, and stamp on inside foot ONCE. Repeat all of Part 2, but at the end stamp twice, one on inside foot, once on outside foot, Chorus.

PART 3. "Tap-waltz." In shoulder-waist position, turn as you would in a regular waltz, but use this step: Man steps and turns on left foot for count 1. Tap twice with right toe beside left heel, count 2,3. At the same time the lady takes three steps, R,L,R. Man now takes three steps, R,L,R, as lady at the same time steps on left foot for count 1, and taps twice with the right toe, counts 2,3. Continue this way alternating with the man tapping, then lady, for full 8 measures, Chorus.

PART 4. Place right hand on partner's left hip. Hold it in place with own right hand. With right hips touching waltz forward clockwise with 4 steps and finish with 12 lively running steps in the same position. On the last note turn into a side-by-side position and join inside hands and raise them up high. Be sure to keep hands on hip in this figure, as careless dancers sometimes fling them in air, and this detracts from the style of an Estonian dance.

The dance is done twice through.
KOHANOTCHKA
Russian

Kohanotchka means "beloved" and is a Russian ballroom dance.

**MUSIC:**
- Record: Kismet A-101, Imperial 1021B, Folk Dancer MH 1058
- Piano: Herman, Michael, *Folk Dances for All*, p. 62.

**POSITION:**
Couple, outside arms swing freely with action of dance.

**STEPS:**
Russian polka, or pas-de-basque, four step turn.

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**Directions for the Dance**

Music 2/4

Note: Directions are for man; lady's part reverse except when specially noted.

**Measures**

I. Russian Polka or Pas-de-Basque, Forward and Turn

1. Beginning left, take one Russian polka or pas-de-basque forward. Inside hands swing forward shoulder height, outside hands swing back freely.

2. Beginning right, take one Russian polka or pas-de-basque forward. Inside hands swing back, outside hands swing across chest.

3-4. Beginning left, make one complete turn away from partner, man left, lady right, in two Russian polka steps or a four step turn, progressing in line of direction.

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

II. Rock Forward and Back, Polka

9-10. Varsouviene position. Man and lady beginning left, step forward, lifting right off floor, step back right, lifting left off floor (rocking horse effect).

11-12. Take two Russian polka steps in line of direction.

13-16. Repeat action of measures 9-12.

III. Clap Step

17-20. Partners face, man's back to center of circle. Clap hands twice. Man crosses arms on chest, lady places hands on hips. Beginning left, take three Russian polka steps backward away from partner.

21-24. Repeat claps, take two Russian polka steps forward passing left shoulders, stamp three times.

(more)
KOHANOTCHKA (Cont'd)

17-20 Repeat claps, take three Russian polka steps backward passing left shoulders. End facing partner.

21 Repeat claps.

22 Pause (ct 1), partners strike right hands (ct. 2).

23-24 Make one complete turn to own left, counterclockwise, stamp three times in place.

STYLE: The movement should flow forward smoothly without hesitation. If the pas-de-basque is used, it should be danced smoothly and move progressively forward.

STEIREGGER
(Austrian)

Merry Go Round 504B "The Merry Tyroleans"

RECORD: MH 3005

FORMATION: 5 couples in a double circle facing CCW, W on M's R, inside hands joined. W has R hand on hip; M with arm outstretched, place L hand on L shoulder of M in front.

I Arm Swings:
1-16 Beginning with outside ft (M's L, W's R) move CCW, swinging arms fwd and back, 1 swing to each measure.

II Women Turn:
1-16 In same position and moving CCW, both raise joined inside hands and W turns CW using M's hand as axis. One turn is made to two measures; 8 turns in all. Turns are executed quietly and smoothly.

III Mill:
1-16 M turn to face partners, keeping inside hands joined. W stretch L arm so that it is in front of M's chest, M places L arm under W's arm at elbow and bends his arm upward. In this position both turn CCW two complete turns, with W being the axis.

IV Circling:
1-16 W (hands clasped in back, palms out) execute a small circle CCW. M executed two complete circles around W, moving CW and clapping on each measure, M flirts with partner.

V Window:
4 M does one waltz balance R as joined hands are raised and W turns to L to form a window.
5-14 Couples now move CCW (W backward, M fwd) flirting through window.
15-16 Unwind the window and take landler position (shoulder-waist).

VI Waltz:
Waltz in the circle, turning CW and progressing CCW.
"HINDUSTAN TWO-STEP"

RECORD: SIO X 3113 B
POSITION: Semi-closed, facing LOD
FOOTWORK: Opposite, directions for M
INTRO: Four measures: Standard acknowledgment ending in semi-closed pos.

Meas.

1-4 WALK, 2; TWO-STEP; WALK, 2; TWO-STEP TO FACE; (Butterfly) Starting L take two slow walking steps in LOD; then one fwd two-step; repeat starting R, turning to face partner on last step and ending in BUTTERFLY pos M's back to COH;

5-8 BALANCE LEFT; BALANCE RIGHT; CROSS OVER, 2; 3, 4; Two-step balance to left and to right; retaining M's R and W's L do a California twirl in four steps crossing over to end facing RLOD in SEMI-CLOSED pos;

9-16 Repeat action of Meas 1-8 in RLOD ending in LOOSE-CLOSED pos M's back for to COH;

17-20 (Double Vine) SIDE, BEHIND, SIDE, IN FRONT; SIDE, BEHIND; SIDE, TOUCH; Starting M's L do an eight count grapevine moving in LOD with a touch for count 8;

21-24 BALANCE RIGHT; STEP, TOUCH; ROLL RLOD, 2; 3, TOUCH; Do a two-step balance to M's R in RLOD; step to L, touch R to L, roll one complete turn (M R-face, W L-face) twd RLOD in three steps and touch, turning on touch into SEMI-CLOSED pos facing LOD;

25-28 FWD TWO-STEP; FWD TWO-STEP; (Vine) SIDE, BEHIND; SIDE, IN FRONT; Starting L do two fwd two-steps turning to face partner on last count ready for grapevine down LOD in LOOSE-CLOSED pos; do four count grapevine maneuvering on last count to end with M's back diag twd LOD and COH in CLOSED pos;

29-32 PIVOT, 2; TURN TWO-STEP; TURN TWO-STEP; TWIRL, 2; Starting L bwd in LOD do a two-step pivot making nearly a complete turn; do two turning two-steps; twirl W one time and in two steps as M walks beside her.

DANCE GOES THRU THREE TIMES ENDING WITH BOW AND CURTSY

By Fred and Hazel Christopher, St. Petersburg, Florida
RANIER WALTZ
By: Mary and Park Bagley, Seattle, Washington

RECORD: Aqua Record No. 211 on 45 rpm - "Ranier Waltz"
POSITION: Open. Both facing LOD.
FOOTWORK: Opposite throughout.
NOTE: Keep dance flowing LOD at all times unless otherwise indicated.

Meas.

1-2 Intro. Wait.
3-4 Acknowledge partner. (Balance away, balance together;)
Balance done with step-touch.

DANCE

1-4 WALTZ AWAY: LADY ROLL ACROSS TO VARS., 2, 3; FWD
WALTZ; TURN, 2, 3;
Start open pos. both facing LOD. One fwd waltz slightly away
from partner; M waltz across LOD twd wall as W makes one LF
roll across in front of M twd COH to end in Vars. pos. both fac-
ing LOD; (Hand change. W's R to M's R is necessary on 2nd ct
of Meas. 2, and W's steps are L, R, L, W now on inside of the
floor.) One FWD waltz LOD; still progressing LOD and retain-
ing hand holds, each make 1/2 LF turn in 3 steps to end facing
RLOD, still in Vars. pos. with W on inside.

5-8 WALTZ BKWD: TURN, 2, 3; TWINKLE OUT; TWINKLE IN TO
OPEN;
Waltz bkwd in LOD; Release L hands and then R hands as M wheels
1/2 RF to face LOD and W steps back on L in LOD to make one
full RF turn to face RLOD; (each use 3 steps and on 3rd ct pre-
pare to proceed to sidecar butterfly pos.) In Side-car Butterfly
pos. twinkle diag. twd wall (M XIF, W XI'B); M XRIV, W XLAB on
1st ct of meas. 8, M step diag twd COH and W step in place and
turns to face LOD as M's L and W's R break on 2nd ct, both
close on 3rd ct to end in open pos. both facing LOD.

9-16 REPEAT MEAS. 1-8, END IN SEMI-CLOSED POS, FACING LOD.

17-20 STEP, SWING, HOLD: FWD, SIDE, BEHIND; ROLL ON, 2, 3;
FWD WALTZ;
Step fwd L, Swing R fwd, hold; step fwd R, Step fwd L turning to
face partner and release M's R and W's L to open to face RLOD
momentarily, X RIB; Pull lead hands thru and release to make
full 1 1/2 solo turn in 3 steps; M turn LF and W turn RF, keeping
progression in LOD; Assume semi-closed pos. and prog LOD with one fwd waltz.

21-24 REPEAT MEAS. 17-20 (Do not end in open pos.)

25-28 SLIDE AWAY; LADY IN FRONT; WALTZ BKWD; WALTZ FWD; Waltz fwd in LOD as W "slides" from semi-closed pos to open pos with inside hands joined; (W should travel diag. fwd twd wall using 3 STEPS instead of waltzstep, however. M does waltz step) M steps RLR in place and adjusts to W's pos. as W again takes 3 steps to sweep 1/2 LF to end directly in front of M and partners assume closed dance pos; One bkwd waltz directly RLOD. One fwd waltz in LOD; (maneuver to sidecar on 3rd ct).

29-32 TWINKLE OUT; TWINKLE IN (to closed pos); PIVOT 2, 3; STEP TOUCH; Twinkle diag. fwd and twd wall, M XIF (W XIB); Twinkle in and on 3rd ct assume closed pos. M facing wall; 3 step pivot making one full turn; quickly assume semi-closed pos. and step-touch in LOD both facing LOD.

DANCE IS DONE 3 COMPLETE TIMES. 3rd time thru on Meas. 32, step thru on R, join inside hands and step away on L, M bow and W curtsy.
IT'S TRUE

DANCE: Helen & Bob Smithwick, San Diego, Calif.
MUSIC: Al Russ: Gretn 14013
POSITION: Open pos to start, then semi-closed pos for dance
FOOTWORK: Opposite throughout, directions for M
INTRO.: Wait 2 meas; BAL APART, TCH; TOGETHER, TCH;
In open pos both facing LOD with inside hands joined, let 2 meas go by then bal apart on M's L ft., tch R; stepping together on M's R ft, tch L as assume semi-closed pos facing LOD;

DANCE

Meas

1-4 TWO-STEP FWD; TWO-STEP FWD; SIDE, BEHIND, STEP THRU;
In semi-closed pos do 2fwd two-steps L, R, L; R, L, R in LOD; still in semi-closed pos, but opening out as both do the side, behind (M step side L, behind on R, W step side R, behind on L) both facing RLOD with M's L & W's R hands joined; then come into semi-closed pos as both do the side, step thru (M step side L, step thru in LOD on R, W step side R, step thru in LOD on L);

5-8 REPEAT Meas 1-4 except to end in butterfly pos M's back to COH on the step thru.

9-12 TWO-STEP BAL L; TWO-STEP BAL R; CALIF TWIRL; 2;
In butterfly pos M's back to COH starting M's L ft do a two-step bal left in LOD; then do a two-step bal right in RLOD; releasing M's L & W's R hands do a 4 ct Calif Twirl with the W crossing twd COH under the joined M's R & W's L hands to end in butterfly pos M's back to WALL;

13-16 REPEAT Meas 9-12 except to end in open pos both facing LOD on ct 4 of the Calif Twirl,

17-20 PAS DE BASQUE L; PAS DE BASQUE R; ROLL AWAY; 2;
In open pos both facing LOD starting M's L ft do a pas de basque left (both crossing in front); starting M's R ft do a pas de basque right (both crossing in front); releasing inside hands both roll away (M L face twd COH, W R face twd WALL) stepping L, R; L, tch R and clap hands;
21-24
PAS DE BASQUE R; PAS DE BASQUE L; ROLL BACK, 2; 3, TCH;
In an apart pos repeat the pas de basque starting M’s R ft for
the first; and M’s L ft for the second; starting M’s R ft roll
back (M R face, W L face) twd partner stepping R, L; R, touch
L as both assume semi-closed pos facing LOD;

25-28
TWO-STEP FWD; TWO-STEP FWD; TWIRL, 2; 3, 4;
In semi-closed pos do 2 fwd two-steps in LOD starting M’s
L ft; then as the W twirls R face under the joined M’s L &
her R hands making 2 full turns in 4 steps the M walks along-
side stepping L, R; L, R; assume semi-closed pos.

29-32
REPEAT Meas 25-28 to end in semi-closed pos both facing
LOD to start dance over.

ENDING:

31-32
TWIRL, - , 2- ; BOW & CURTSEY
As you twirl the W 1 full turn the last time thru (cts 1 & 2);
change hands, bow and curtsey on (cts 3 & 4). (Dance thru
3 times)
WALTZ OF THE BELLs

RECORD: Windsor No. 7605 (78 r.p.m.), No. 4605 (45 r.p.m.)
Ting-A-Ling, Rondo RFD 1

POSITION: Open dance position, couples facing LOD, W on M's R, inside hands joined

FOOTWORK: M & W use opposity footwork throughout. Steps described are for the M.

Meas. 

PART "A"

1-2 BALANCE FORWARD, -, -; AND BACK, -, -;
Step fwd on L foot (ct. 1) while swinging joined hands fwd and up. Touch R toe to side of and slightly in front of L foot (ct. 2, 3); Step back on R foot while swinging joined hands down and in back (ct. 1) Touch L toe to floor at side of R foot (ct. 2, 3);

3-4 BALANCE FORWARD, -, -; AND BACK, -, -;
Repeat action of Meas. 1-2.

5-8 WALTZ, 2, 3; TURN, 2, 3; SLIDE, -; SLIDE;
With joined hands still swung back from Meas. 4 above, start on L foot and take one waltz step fwd (ct. 1, 2, 3); release hands, M makes a L face (CCW) turn with 3 steps while W makes a R face (CW) turn in 3 steps (ct. 1, 2, 3). End with partners facing and joining hands. Then take two slide steps on M's L (CCW around room) Step L, close R, step L, touch R. (ct. 1, 2, 3).

PART "B"

Repeat all of Part "a" moving in opposite (CW) direction and starting with opposity foot (M's R, W's L).

PART "C"

1-2 SLIDE, -; SLIDE, -;
With both hands joined, partners take two slide steps to M's L (CCW).

3-4 TWIRL; SLIDE; -;
M releases his L hand from W's R and takes one slide step to his L while W makes a R face (CW) turn with three steps
(R, L, R) under her own L and the M's R arms (ct. 1, 2, 3). Join both hands and both take one slide step to M's L.

5-8

SLIDE; SLIDE; TWIRL; SLIDE, -;
Repeat action of Meas. 1-4 in opposite (CW direction) starting with opposite foot (M's R, W's L) with lady turning CCW under her own R and M's L arm.

PART "D"

1-2

BALANCE AWAY, -, -; TOGETHER, -, -;
With inside hands joined (M's R, W's L) partners step ("balance") away from each other, M stepping back on L foot. Partners step fbd toward each other, M on R foot, W on L.

3-4

Repeat action of Meas. 1-2.

5-8

WALTZ, 2, 3; WALTZ, 2, 3; TWIRL; NOW READY:

In closed dance position take two waltz steps (starting on M's L foot) rotating CW and progressing LOD (CCW) around the room, making one complete turn. Man drops R hand from W's waist and takes four steps in place (L-R-L-R) while the W makes a R face turn (CW) under her own R and the M's L arm with four steps (R-L-R-L). End by joining inside hands, both facing LOD around the room, ready to repeat the dance.

REPEAT THE ENTIRE DANCE FOR A TOTAL OF FOUR TIMES.

NOTE: To make this a "mixer" dance, W leaves her current partner as he releases her during the twirl on Meas. 7-8 above and advances to the next man ahead (CCW around the room).

After completing fourth cycle of the dance, use 4 meas. ending of music by repeating first two meas. of Part "A" (balance fbd and bwd) then the W makes a R face (CW) turn under her own L and the M's R arm on the third meas. partners step away from each other at arm's length and bow deeply on fourth and final meas. of ending.
CECILIA

BY: Joe and Ann Roehling, Ft. Wayne, Indiana
RECORD: BLUE STAR 3-1548
POSITION: Varsouvianna, Facing LOD
FOOTWORK: Same throughout, both start L ft.

INTRO: WAIT TWO MEASURES: THEN BAL FWD ON L, TOUCH R, BAL BACK ON R, TOUCH L

MEAS. PATTERN

1-4 STEP, BRUSH, 2; 3, 4; GRAPEVINE IN: GRAPEVINE OUT:
Beginning with L ft, execute 4 step-brushes moving LOD; then towards COH grapevine by stepping on L to side, behind L with R, step L to side, swing R over L; step to R side, behind R on L, step to side on R and swing L over R;

5-8 REPEAT MEAS. 1-4
On last grapevine W makes 1/2 R-face turn into a R hand star with M.

9-12 TWO-STEP: 2, 3, 4;
Star R in 4 slow two-steps starting L, pivoting on R to make a L hand star;

13-16 TWO-STEP: 2, 3, 4,
Star L in 4 slow two-steps, ending in vars. pos;

17-20 CALIFORNIA SCHOTTISCHER:
Face LOD, weight on R ft, point L tow fwd, point L toe to L side;
quickly step L behind R, step to side on R, step L slightly fwd;
Repeat with R ft;

21-24 WALK, 2, 3, 4; TWO-STEP: TWO-STEP:
Four slow walking steps in LOD, LRLR: assume reindeer pos;
(BOTH FACING WALL). In reindeer pos, starting with L, do a two-step in LOD: starting R do a two-step in RLOD; End facing line of direction.

25-28 REPEAT MEAS. 17-20 (CALIFORNIA SCHOTTISCHER IN VARS. POS.)

29-32 REPEAT MEAS. 21-24: AND ASSUME VARS. TO START DANCE:

ENDING: MEASURES 29-32 LAST TIME
Walk; 2, 3, 4, Two-step, then twirl and bow. (Man's back to center of hall).
WALTZ CARESS
(By Mary and Wes Read, Spokane, Washington)

RECORD: "Waltz Caress" - Aqua No. 209
POSITION: Closed, facing LOD
FOOTWORK: Opposite, directions for M.
INTRO: Waltz 4 measures.

PART I

Meas. 1-4
STEP, TOUCH; STEP, TOUCH; GRAPEVINE; CROSS TOUCH;
In closed position M steps fwd LOD on L, touches R by L and holds at three; M steps fwd on R making 1/4 turn to face wall, touches L by R and holds ct. three; facing wall, M does three steps grapevine in LOD; M steps on R across in front of L, touches L by R and holds;

5-8
WALTZ; WALTZ; WALTZ; TWIRL;
In closed position, partners make 3 right-face turning waltzes and W twirls -- taking closed position, M facing LOD.

9-12
STEP TOUCH; STEP TOUCH; GRAPEVINE; CROSS TOUCH;
Repeat action of measures 1-4.

13-16
WALTZ; WALTZ; WALTZ; TWIRL;
Repeat action of measures 5-8.

PART II

17-22
WALTZ FWD; LADY CROSSES; WALTZ FWD; MAN CROSSES;
WALTZ AROUND; WALTZ AROUND;
In promenade position facing LOD partners waltz fwd, M starts on LF; as M waltzes fwd W crosses in front, hand-hold is retained; partners again waltz fwd in LOD, M on outside; as W waltzes fwd M crosses in front; releasing hands, partners make one solo waltz turn away from each other in a small circle in six cts (M L-face, W R-face) to end M facing partner and wall in butterfly position.

23-26
BAL TOGETHER; BAL APART; CROSS OVER, 2, 3; WALTZ, 2,3;
In butterfly position partners balance together to banjo; still in butterfly pos., balance apart; with M's R and W's L hands joined, partners cross over in 3 steps, W under joined hands, to end facing RLOD, inside hands joined; partners waltz bkwd one meas in LOD, on last step partners turn to face assuming butterfly pos. M facing COH.

27-30
BAL TOGETHER; BAL APART; CROSS-OVER, 2, 3; WALTZ, 2,3;
Repeat action of Meas. 23-25, ending in closed pos. M facing wall. This time in the cross-over, Meas. 29, partners will end facing LOD to waltz bkwd in RLOD.

31-32
WALTZ OUT; WALTZ IN;
Partners facing LOD, inside hands joined, waltz fwd and slightly away from partner; waltz fwd and in twd partner to assume closed dance position, M facing LOD to begin dance.

Do entire dance 3 times, on Meas. 31-32 last time thru end with twirl and bow.
"BYE BYE BLUES"

DANCE: Johnny & Charlotte Davis
MUSIC: Al Russ: Grenn 14002
POSITION: Open for intro, going into varsouvianna pos for beg. of dance.

FOOTWORK: Opposite throughout

Meas.

INTRO

1-4  Wait
5-8  TWO-STEP, TWO-STEP, TURN AWAY 2, 3, 4
     Open dance pos. take two two-steps LOD, then in 4 walking steps, describing a small circle, turn away from partner and return to assume vars. pos., girl on man's right, facing LOD.

PART A

1-4  TWO-STEP, TWO-STEP, TURN 2, 3, 4
     In vars. pos. take 2 fwd two-steps, then, without releasing hands, both do individual right face turn in 2 counts to face RLOD. Then in 2 counts do a wheelaround, man backing up, girl moving fwd, turning as a unit, to end facing LOD in vars. pos. with girl on man's left.

5-8  TWO-STEP, TWO-STEP, TURN 2, 3, 4
     Two two-steps in LOD, then, without releasing hands, both do individual left face turn in 2 counts to face RLOD. Then, in 2 counts, do a wheelaround, man backing up and girl moving fwd, turning as a unit, to end facing LOD in vars. pos. with girl on man's right.

9-12  TWO-STEP, TWO-STEP, SIDE-BEHIND-SIDE-FRONT
     Take 2 two-steps in LOD. Then, as man turns his back to COH to grapevine in LOD, stepping side-behind-side-front, partners release left hands and girls in 4 counts turn out with a 3/4 R face turn to face partner and assume closed dance pos.

13-16  TWO-STEP TURN, TWO-STEP TURN, TWIRL 2, 3, 4
     In closed pos. do 2 turning two-steps. Then, as man walks fwd. in 4 steps, the girl makes 2 R face twirls under man's left arm. Couples assume butterfly pos., man's back to COH.

PART B

17-20  TWO-STEP FORWARD, TWO-STEP BACK, CROSS OVER 2, 3, 4
     Couples two-step fwd, into sidecar pos., then two-step back into butterfly. Releasing man's left hand and girl's right, couples cross over in 4 counts, girl making L face turn under man's right,
to end facing, with man facing COH, girl's back to COH. Join both hands to assume butterfly pos.

21-24 TWO-STEP FORWARD, TWO-STEP BACK, CROSS OVER 2, 3, 4 Repeat meas. 17-20, this time ending in semi-closed pos. facing LOD

25-28 TWO-STEP, TWO-STEP, SIDE-BACK-SIDE-FRONT Two fwd. two-steps in LOD, man drops R hand from girl's waist, leaving his L and her R hands joined for grapevine. Step side on L in LOD, pivoting almost to RLOD, step behind L on R, step side on L, turning to face partner, cross R in front of L to take step in LOD, taking partner in closed pos., man's back to COH (as in first 4 meas. "Hot Lips").

29-32 TWO-STEP TURN, TWO-STEP TURN, TWIRL 2, 3, 4 In closed pos. do 2 turning two-steps. Then, as man walks fwd. 4 steps, girl makes two R face twirls under man's left arm.

Sequence: Intro, A, B, A, B, A, B, A

THE GIRL I LEFT BEHIND ME
By Red Warrick, Kilgore, Texas

DANCE: Circle Mixer
RECORD: Longhorn No. 203 with calls by Red Warrick
POSITION: Couples in circle, lady on man's right, facing center.

DANCE:

Now you can allemande left with the left hand girl
Swing your own when you find her
Then promenade go two by two
There's a pretty little girl behind her
Now the men step up to the right hand girl
Turn with a right and mind you
Turn your partner left go all the way around
And promenade the girl behind you
Oh that girl that pretty little girl
The girl I left behind me
The men turn back on the inside track
And leave that girl behind you
Swing a new girl, swing and whirl
And promenade her truly
Then you back right out and make a big ring
And circle to the left with Julie.
LEFT FOOTERS ONE-STEP
By Bruce & Shirley Johnson, Santa Barbara, Calif.

RECORD: Windsor #4650 -- "Left Footers One-Step"
Decca #29558 -- "Singin' the Blues Till My Daddy Comes Home" -- Flip side of "Hot Lips"

POSITION: Semi-Closed, facing LOD

FOOTWORK: Opposite throughout, steps described are for the M. The man starts nearly all movements on his LEFT FOOT.

INTRODUCTION: 2 measures -- WAIT

Meas.
1-2 WALK, 2, 3, 4 (face); SIDE, CLOSE, SIDE, CLOSE;
Start L ft and walk 4 steps fwd in LOD turning to face partner in closed pos during 4th step; starting L ft, step to L side in LOD, close R ft to L taking wgt on R ft, step again to L side in LOD on L ft, close R ft to L taking wgt on R ft while turning to face LOD in semi-closed pos;

3-4 Repeat action of Meas 1 and 2 except to end in closed pos, M's back twd COH;

5-6 BACK IN, 2, 3, 4; SIDE, CLOSE, SIDE CLOSE;
Start L ft and walk bwd twd COH 4 short steps; do 2 side-close steps in LOD starting L ft as in Meas 2;

7-8 WALK OUT, 2, 3, 4; SIDE, CLOSE, SIDE, CLOSE (sidecar);
Start L ft and walk fwd twd wall 4 short steps; do 2 side-close steps in LOD starting L ft as in Meas 2 except to end with L hips adjacent (sidecar pos), M facing in RLOD;

9-10 BACKWARD, 2, 3, 4 (face); SIDE, CLOSE, SIDE, CLOSE (banjo);
Start L ft and walk bwd in LOD 4 steps turning to face partner in closed pos during 4th step; do 2 side-close steps in LOD starting L ft as in Meas 2 except to end with R hips adjacent (banjo pos), M facing in LOD;

11-12 FORWARD, 2, 3, 4 (face); SIDE, CLOSE, SIDE, CLOSE;
Start L ft and walk fwd in LOD 4 steps turning to face partner in closed pos during 4th step; do 2 side-close steps in LOD starting L ft ending in semi-closed pos facing LOD;

13-14 WALK, 2, TURN, POINT; WALK, 2, TURN, POINT;
Start L ft and walk fwd in LOD 3 steps, L-R-L, turning inward twd partner on L ft to face in RLOD in reverse semi-closed pos, point R toe fwd to floor; start R ft and walk fwd in RLOD 3 steps, R-L-R, turning inward twd partner on R ft to face in LOD in semi-closed pos, point L toe fwd to floor.
**LEFT FOOTERS ONE-STEP (CONTINUED)**

Meas. 15-16

TWO STEP FWD, TWO STEP BWD; TWIRL, 2, 3, 4 (to semi-closed);
Start L ft and do 1 two step "balance" fwd in LOD, start R ft and do 1 two step "balance" bwd in RLOD; as M walks alongside with 4 steps starting L ft, W makes one R face twirl with 4 steps while progressing in LOD; to end with partners taking semi-closed position facing in LOD, ready to repeat dance.

Perform entire dance a total of three times ending with partners acknowledging after final twirl.

**FLAMING MAMIE**

(By Jerry Helt)

**RECORD:** Dot DEP-1045  
**POSITION:** Open

Meas. 1-4

FORWARD, TWO; THREE, SWING; BACK UP, TWO; THREE, TOUCH:  
Walk fwd in LOD L-R-L, swing R fwd, still facing LOD back up R-L-R and touch L toe beside right.

5-8

TURN AWAY; TWO; THREE; FOUR:  
Release joined hands, partners turn away from each other M turning L face in a CCW arc starting with L ft and taking 4 slow steps, L-R-L-R end face to face partner with back to COH with both hands joined.
The W turns away with opposite footwork in a CW arc R-L-R-L to end facing partner with back to wall, both hands joined.

9-12

STEP, CLOSE; STEP, CLOSE; REVERSE, CLOSE; STEP, CLOSE:  
Facing partner and with both hands joined, step L along LOD, close R to L; repeat taking weight on right as before, Then repeat the same in RLOD.

13-16

APART; TWO; FORWARD; TWO:  
Starting on M's L and W's R do two slow steps backing away from each other, M backing toward COH; W backing toward wall; then forward two slow steps to the right to new partner resuming open position facing LOD with inside hands joined to repeat the dance from beginning.
MANNING'S MIXER

DANCE: Manning Smith
MUSIC: Al Russ: Green 14010
POSITION: Open, facing LOD
FOOTWORK: Opposite throughout, directions for M

Meas.

1-4 WALK, 2, 3, 4; VINE, 2, 3, 4; WALK, 2, 3, 4; VINE, 2, 3, 4;
In open position facing LOD with inside hands joined and starting M's
L foot and W's R foot walk forward four steps; face partner and step
to the side in LOD and L foot, cross R behind L, step to L on L in
LOD, cross R in front of L to end in open position facing LOD; Repeat
measure 1 and 2;

5-8 WALK, 2, 3, 4; BACKAWAY, 2, 3, 4; DOS A DOS, 2, 3, 4; 5, 6, 7, 8;
In open position walk forward four steps turning on the fourth step to
face partner; back away from partner . . . M toward center of hall
and W toward wall; in eight steps dos a dos with the person to the left
of your original partner (this means that everyone moves to his own
right);

9-12 ALAMO FWD, CLOSE, BACK, CLOSE; STAR LEFT, 2, 3, 4;
ALAMO FWD, CLOSE, BACK, CLOSE; STAR LEFT, 2, 3, 4;
Take butterfly position joining L hands with original partner and R
hands with the person with whom you did the dos a dos completing
the circle as in Alamo Style . . . elbows should be bent and palms of
hands should be touching with fingers pointing up . . . step forward on
L, close R to L, step back on L, close R to L; with original partner
turn a L hand star half way around in four steps and again complete
the circle by joining R hands;
Repeat measures 9 and 10 . . . again turning L hand star with original
partner.

13-16 RIGHT & LEFT GRANDS, 2, 3, 4; 5, 6, 7, 8; SWING THE 5th GAL YOU
MEET:
Beginning with the R hand of the girl with whom you did the dos a dos
do a right and left grand in the WRONG DIRECTION (clockwise around
the circle) . . . this takes eight steps; swing with the 5th girl you meet,
put her on your right side in open position and face LOD to repeat the
dance.

ENDING: In open position walk forward four steps turning to face partner on
fourth step, back away three steps bow and curtsy.
MUSIC: "Flirtation Waltz", composed and played by Fred Bergin
Lloyd Shaw Recordings #220-45

POSITION: Varsouvianna

FOOTWORK: Opposite throughout. Instructions for man. Lady opposite.

INTRO: Four measures: In Open position, wait two measures; balance away; balance together into varsouvianna position.

MEASURES

1-4 RUN FORWARD, 2, 3; 4, TURN, STEP; RUN BACKWARD, 2, 3; 4, 5, 6;
As in "Gay Gordons", "All American Promenade" and "White Silver Sands", run forward in LOD in 6 sliding steps, except that on the 5th and 6th steps partners turn individually R-face, while still maintaining varsouvianna position, so that their backs are to LOD and W is on M’s left; In this position, run backward in LOD for 6 sliding steps.

5-8 RUN FORWARD (in RLOD), 2, 3; 4, TURN, STEP; RUN BACKWARD,
2, 3; 4, 5, 6;
Run forward in RLOD 6 sliding steps, turning on the 5th and 6th, as in measure 2, so that partners are again in regular varsouvianna position and facing LOD; in this position run backward in RLOD for 6 steps. Keep holds of both hands throughout this part of the dance.

9-12 STEP-PIVOT, TOUCH, -; CHANGE PLACES; STEP-PIVOT, TOUCH, -;
CHANGE PLACES;
Releasing holds of left hands and holding right hands only, head-high, step-pivot, touch, turning towards each other so that partners are facing, M’s back to COH (step on L, pivoting on L and making 1/4 R-face turn, touch R - W steps on R, pivoting on R and making 1/4 L-face turn, touch L); Box the Gnat to change places, turning W L-face under the joined R hands so that positions are reversed; repeat meas. 9-10. back to place. (Keep holding right hands.)

13-16 STEP-TOUCH, -; STAR, 2, 3; LADY GOES FORWARD, 2, 3; STEP,
STEP, STEP;
In this position (Facing, M’s back to COH, holding R hands) step L, touch R; R-hand star (R,L,R) not quite half way around; facing LOD, W goes forward R,L,R to the M ahead, and steps in place L,R,L, while M goes forward in RLOD toward the W behind, reaching for her L hand with his L hand. On meas. 16, he does a L-face turn (R,L,R) into varsouvianna position with her, while she steps in place.

Routine is danced six times. At the end of the last sequence, bow to your partner.
ALABAMA JUBILEE MIXER
By Dick & Ella Reinsberg, Detroit, Michigan

RECORD: Grenn 14007
Position-Intro: Facing M's back to COH. Opposite footwork.

Meas. INTRO.
1-4 Wait
5-8 Roll, 2; 3, TOUCH; ROLL, 2; 3, TOUCH;

DANCE FIGURE:

1-4 WALK, 2; 3, SWING: BACK, 2; 3, TOUCH;
With inside hands joined and both facing LOD walk fwd L, R; L, and swing R fwd; back up in RLOD R, L; R, and touch L while facing partner, M's back to COH;

5-8 ROLL, 2; 3, TOUCH; ROLL, 2; 3, TOUCH;
Roll away from partner, one full turn L, R, L, touch R and clap; (M turn L to COH - W turn R to wall) reverse the roll R, L; R, touch L, ending in HALF OPEN POSITION (semi-open) facing LOD.

9-12 SAMBA; SAMBA; SIDE, BEHIND: SIDE, FRONT;
In half-open position facing LOD, do fwd samba steps -- or two fwd two-steps; then do an exaggerated grapevine along LOD; LIVE IT UP -- end in closed pos., M's back to COH.

13-16 TURN TWO-STEP; TURN TWO STEP; TWIRL, 2; 3, 4;
Two turning two steps; twirl W under M's L and W's R arms, releasing her immediately on the first step to M ahead, while M turns L to W behind L, R; L, R;

NARCISSUS

FORMATION: Double circle, partners facing, men inside, both hands joined.

DIRECTIONS:
1-4 Side-step; side-step; slide 2; 3, 4; (to man's left)
5-8 Side-step; side-step; slide 2; 3, 4; (to man's right)
9-12 Step-swing; step-swing; step-swing; step-swing; (starting to man's left, woman's right)
13-16 Do-si-do and move to own left to new partner (8w.s.)
CONTRA DANCES

The most complete reference on contra dancing is The Contra Dance Book, by Holden, Kaltman, and Kulbitsky. An outline of some of the material in this book, prepared by Rickey Holden, is included in these notes.

Just as leaders may vary in their methods of introducing contras, any one leader may vary in his method of introducing contras to different groups. Because of the different methods, some notes are also included here which were prepared by Don Armstrong, a Florida leader and caller, who has had a great deal of success in getting his dancers to accept and appreciate contras.

My experience has been almost exclusively concerned with the teaching of beginning dancers, and in this teaching, it has proven to be best to introduce contras before the dancers have developed much background in any form of folk dance, and that the concept of progression can best be grasped by starting with the English longways (contra) "We Won't Be Home Till Morning," an easy dance using the familiar tune "The Bear Went Over the Mountain." The learning of a progressive figure and the mastering of the concept of progression do not seem too difficult when presented through this dance. Succeeding contras can then be used to teach additional methods of progression (figures), and progressively more difficult figures. Another method of teaching contras which has proven satisfactory is to teach "Sicilian Circle" and/or "Portland Fancy" and then go into "Fairfield Fancy" or "Johnson's Special." When using "Sicilian Circle" it is well to break the circle into segments of six or eight couples, which may or may not be arranged into parallel lines up and down the floor, and continue dancing "Sicilian Circle," having the couples turn to face the set when they reach either end of the set.

When using "Portland Fancy" as a background dance it is only necessary to split the set down the center lengthwise, automatically resulting in a contra set in the proper formation for "Fairfield Fancy" or "Johnson's Special" or any other simple dance the leader desires in which the first, third, fifth and every other couple are active and crossed over to begin the dance.

The directions for the contra dances in this syllabus, with the exception of those for "The Hills of Habersham," are written as the dances may be called. The calls are all prompted during the last portion of the musical phrase preceding the phrase to which the dancers move. Each line of the directions represent an eight count musical phrase, and the dashes represent beats of music when no call is given. The call during the last two, four, or eight beats is the same as the call given during the introduction, and is only given when the dance is to be repeated. The introductory call may be given before the music starts, during a musical introduction, or during the last beats of a full phrase of music depending upon the particular music used.

- M. G. Karsner
SUGGESTIONS FOR INTRODUCING CONTRAS TO EXISTING DANCE GROUPS - by Don Armstrong. It is an established fact that any caller can improve his square dance calling technique by calling contras. Dancers, too, improve their ability to dance smoothly and to the music by dancing contras. Contras are fascinating, mentally stimulating, beautifully smooth, and fun to do. Yet, although most sincere leaders throughout the country recognize and admit this, many are reluctant to attempt to introduce them because they "don't know how to get them across."

The following suggestions are made with this in mind. Part "A" specifically aims at the DANCER who would like to see contras introduced to his group. Part "B" offers ideas to the CALLER who is NOT familiar with contras, and Part "C" is directed to the CALLER who is at least familiar with contras but needs suggestions on how to introduce them to his groups.

A. FOR NON-CALLERS, BUT PERSONS WHO ARE FAMILIAR WITH CONTRAS AND HAVE DANCED THEM ENOUGH TO BE ABLE TO ASSIST IN EXPLAINING THE FORMATION AND TERMINOLOGY.

1. There are at least five records (with calls on the record and with an instruction sheet accompanying them) that are available:

a. Windsor Record #4649 - Good Girl Mixer - called by Bruce Johnson. (For use with larger groups by using contra actions and calls in a circle mixer of the two-couple type.)

b. Lloyd Shaw Record #X-209 - Broken Sixpence - called by Don Armstrong, and an excellent record for introducing contras - simple, active, and fun to do.

c. Folkraft Record #1259 - Fairfield Fancy - called by Bob Brundage, also suitable for introductory use and in slightly different style.

d. Decca Record #DU-935 - Haymakers Jig and Canadian Breakdown - two contras called by Ed Gilmore - both simple dances but fun to do and called in the "square dance patter call style." (Use Haymakers Jig first.)

e. Lloyd Shaw Record #X-211 - Hills of Habersham - a waltz-contra called by Don Armstrong - delightfully different, yet fairly simple to do - excellent for introducing contras to groups already familiar with American Rounds.

2. The "Don Armstrong's Contra Workbook" will provide a teaching method, a complete coverage of contra background, a glossary of terms, and a large collection of dances written for the caller as well.

3. First obtain the suggested records and book, then set up an informal conference with the caller for your group, and with his knowledge and approval, arrange an unscheduled party (such as a covered dish supper, etc.) with a few of the members, including the caller, and "experiment"
with dancing these records. It is important that the caller first have the opportunity to read through the first part of the Contra Workbook with specific attention to pages 9, 10, and 11 before the group gets together. The prime purpose of this gathering is to have the caller and his wife or partner learn to dance and enjoy contras. The secondary purpose is to do the same thing for a few of the dancers. Then this small group, including the caller, should dance "Broken Sixpence" as a demonstration during the intermission of a regular meeting of the entire club or group, first giving the explanation that they are merely demonstrating one of the contra dances that are fast becoming popular in better groups throughout the country. This could be followed by the caller taking over and inviting each of the demonstration set to get another partner from the large group and form two sets. The caller could then explain the material covered on pages 9, 10, and 11 in the Contra Workbook to these two sets, asking the remaining dancers to observe as closely as possible.

Dance through the same dance once, and then continue the regular program of the evening. The same procedure could be repeated after another meeting of the club, using the SAME dance, and only doing it ONCE. Then at the discretion of the caller, other dances (there are five in the contra formation on the suggested records) could be introduced to the group. If the group is large enough (say over 20 couples) the entire process above can be preceded by having the caller introduce the "Good Girl Mixer" to the advantage of making dancers feel at ease with the contra-actions in circle formation. The caller can follow all this up with learning to call some of these same dances himself, and branching out from there into the following: (Listed in suggested order)

a. Broken Sixpence*  
b. Johnson's Special*  
c. Maple Leaf Jig*  
d. Marie's Favorite*  
e. Fallen Timber Reel  
f. Jefferson's Reel*  
g. Oyster River Hornpipe*  
h. Judges Jig (double cast-off)

B. FOR THE CALLER, BUT SPECIFICALLY THE CALLER WHO IS NOT FAMILIAR WITH CONTRAS.

1. Obtain the same material suggested in part "A", carefully study the Workbook, especially pages 7, 8, 9, 10, and 11, and carefully study the instructional material that accompanies the records. Read through the first 6 pages of the Workbook several times to become familiar with the background of the dances. Listen and attempt to visualize the dance on each of the called records, many times. Do NOT attempt to call at this point.

2. Organize an informal group as in part "A", section 3, and enlist their help in learning contras together.

3. Most important -- become totally familiar with each of the called dance records by dancing them (it does not help to watch - you MUST dance).
Do NOT attempt to call at this point. (You may wish to call along with the record as you dance or at least follow the call mentally - but do not call to the informal group yet).

4. Follow the procedure of introducing via demonstration as outlined in part "A", section 3.

5. After the club begins to feel at ease and dances these called records in a relaxed manner, THEN, once again utilize the small, informal group to practice on. When your calling enables you to feel confident in yourself, take over the contra calling yourself.

C. FOR THE CALLER, BUT SPECIFICALLY THE CALLER, WHO IS AT LEAST FAMILIAR WITH CONTRAS, THEIR TERMINOLOGY, FORMATION, ACTION AND MUSIC.

1. Obtain the same material suggested in part "A". Carefully review the Workbook, especially pages 7, 8, 9, 10, and 11, and absorb the instructions that accompany the called records, including visualizing the dances while listening to the records.

2. Obtain additional records well phrased enough to make your contra prompting easy for you and fun for the dancer. Some are:

a. Folk Dancer #173  
b. Folk Dancer #505  
c. Capitol #45047  
d. Aqua #309  
e. Shaw #157

These tunes are:

a. Glise a Sherbrooke  
   Wrights Quickstep  
c. Presidents Garfield's  
   Hornpipe  
   Laugh and Grow Fat  
b. Reel Ti-Jean  
   St. Annes Reel  
d. Johnny Hanlins Breakdown  
   Crooked Stovepipe  

3. In much the same manner as in part "A", section 3, enlist the aid of a "nucleous-group" around an informal gathering, dance the called records with them (the caller and his partner DANCING in the set) and proceed to introduce them to the entire club or group in a similar manner as previously suggested. At the caller's discretion, use "Good Girl Mixer", then on the next meeting night CALL this same "GOOD GIRL
"Mixer" to a record of his own choice. (Commence the active calling AFTER the dancers are relaxed and the caller is confident of his own ability.) The dances listed in part "A" are listed in a suggested order and those marked (*) are called and danced in 8 count phrases.

4. Make the called records available to "home dance party" groups from the club and to other callers and dancers.

5. Do not attempt intricate dances too soon, but obtain VARIETY by using different dances in the simpler classification utilizing the same fundamentals in a different sequence AND, TO DIFFERENT MUSIC.

6. Call them in an enthusiastic and confident manner around your own style of wording and in the most part just like you call a square with the exception of adhering to phrase and prompted calls. (Fill-in patter is OK if it helps).

7. To supplement the existing group of dancers in any area use some system (classes or some other source of supply) to bring new dancers into the activity. Contras should be a part of this instructional basics, and, as such, will improve their dancing immeasurably in addition to providing the established groups with a continuous supply of dancers who enjoy contras and expect them to be an integral part of their overall program. Many areas developed their contra dancing with the newer dancers that "came up" through the more recent classes.

8. Choice of dances: In addition to those covered already, the following dances could be woven into your repertoire as your experience broadens.

   a. I.O.C.A. Reel  
   b. Glovers Reel  
   c. Lady Walpoles Reel  
   d. Forest de Bondi  
   e. Justa Contra  
   f. Betty's Favorite  
   g. Hills of Habersham

There are all found in the Workbook as are all the dances mentioned except "Broken Sixpence" whose instructions come with both the called record and the instrumental record. The other dances in the Workbook require a more thorough knowledge on the dancer's part, more accurate calling and teaching on the caller's part, and should only be attempted after both the dancers and the caller are all capable of dancing the 16 suggested dances plus those called records.

D. The suggested material may be obtained from your local square dance record dealer or by writing the following.

   a. In Canada:
      Canadian Music Sales Corpn, Ltd.
      58 Advance Road
      Toronto 18, Ontario, Canada
E. Music for contras should be chosen even more carefully than for squares. A tune that supplies the needed lift for the dancers for a specific contra should be used again, so make notes of what tunes work best with what dances. If, on the other hand, a certain dance seems to lack that indefinable something, try a different tune for it and many times the dance becomes a favorite. Scottish, Western, French-Canadian and traditional New England tunes are all good for contras -- try some of each, select what seems best for each dance, and build variety with music too.


**TEACHING SEQUENCE**

<table>
<thead>
<tr>
<th>Dance</th>
<th>Page</th>
<th>RECOMMENDED RECORDS</th>
</tr>
</thead>
<tbody>
<tr>
<td>Fairfield Fancy (1955)</td>
<td>--</td>
<td>Folk 1140 &quot;Glaise a Sherbrook&quot;</td>
</tr>
<tr>
<td>Balance Those Lines (1955)</td>
<td>--</td>
<td>Folk 1156 &quot;Cincinnati Hornpipe&quot;</td>
</tr>
<tr>
<td>Johnson's Special (1953)</td>
<td>74</td>
<td>Folk 1326 &quot;Grey Eagle&quot;</td>
</tr>
<tr>
<td>Dud's Reel (1953)</td>
<td>--</td>
<td>Folk 1154 &quot;Peter Street&quot;</td>
</tr>
<tr>
<td>Petronella (teaching version)</td>
<td>15</td>
<td>Folk 1139 &quot;Petronella&quot;</td>
</tr>
<tr>
<td>Lady Walpole's Reel</td>
<td>76</td>
<td>Folk 1151 &quot;Paddy on the Turnpike&quot;</td>
</tr>
<tr>
<td>Canadian Breakdown</td>
<td>53</td>
<td>MH 1067 &quot;Canadian Breakdown&quot;</td>
</tr>
<tr>
<td>Petronella</td>
<td>88</td>
<td>Folk 1139 &quot;Petronella&quot;</td>
</tr>
<tr>
<td>Fisher's Hornpipe</td>
<td>62</td>
<td>Folk 1124 &quot;Fisher's Hornpipe&quot;</td>
</tr>
<tr>
<td>Sackett's Harbor</td>
<td>94</td>
<td>Folk 1142 &quot;A Hundred Pipers&quot; (6/8)</td>
</tr>
</tbody>
</table>

**TRADITIONAL FAVOURITES**

<table>
<thead>
<tr>
<th>Dance</th>
<th>Page</th>
<th>Record</th>
</tr>
</thead>
<tbody>
<tr>
<td>Chorus Jig</td>
<td>56</td>
<td>MH 1027</td>
</tr>
<tr>
<td>Hull's Victory #1</td>
<td>70</td>
<td>Folk 1156; MH 1065</td>
</tr>
<tr>
<td>Lady of the Lake</td>
<td>75</td>
<td></td>
</tr>
<tr>
<td>Lady's Triumph</td>
<td>75</td>
<td></td>
</tr>
<tr>
<td>Lamplighter's Hornpipe</td>
<td>78</td>
<td>Folk 1142</td>
</tr>
<tr>
<td>Megunicook Reel</td>
<td>81</td>
<td></td>
</tr>
<tr>
<td>Money Musk</td>
<td>83</td>
<td>Folk 1148 (ABAB); MH 1028 (AAB)</td>
</tr>
<tr>
<td>Morning Star</td>
<td>84</td>
<td></td>
</tr>
<tr>
<td>Old Zip Coon #2</td>
<td>86</td>
<td></td>
</tr>
</tbody>
</table>

**DIFFICULT BUT INTERESTING**

<table>
<thead>
<tr>
<th>Dance</th>
<th>Page</th>
<th>Record</th>
</tr>
</thead>
<tbody>
<tr>
<td>Around Just One (1954)</td>
<td>--</td>
<td>MH 1508 &quot;Maple Leaf Jig&quot; (6/8)</td>
</tr>
<tr>
<td>Bonny Lass of Aberdeen</td>
<td>51</td>
<td>Folk 1139 &quot;Lady in the Boat&quot; (6/8)</td>
</tr>
<tr>
<td>Figure Eight #2 (Below)</td>
<td>62</td>
<td>MH 1505 or Folk 1132 &quot;St. Anne Reel&quot;</td>
</tr>
<tr>
<td>Gipsey Hornpipe</td>
<td>64</td>
<td></td>
</tr>
<tr>
<td>Hash</td>
<td>--</td>
<td></td>
</tr>
<tr>
<td>Rory O'More</td>
<td>92</td>
<td></td>
</tr>
<tr>
<td>Virginia Reel #2</td>
<td>--</td>
<td></td>
</tr>
</tbody>
</table>

**NOTEWORTHY MODERN SEQUENCES**

<table>
<thead>
<tr>
<th>Dance</th>
<th>Page</th>
</tr>
</thead>
<tbody>
<tr>
<td>Glover's Reel (1947)</td>
<td>66</td>
</tr>
<tr>
<td>IOCA Reel (1942)</td>
<td>71</td>
</tr>
<tr>
<td>Jessie Polka Contra (1955)</td>
<td>--</td>
</tr>
<tr>
<td>Newlywed's Reel</td>
<td>--</td>
</tr>
<tr>
<td>Verona's Favorite</td>
<td>--</td>
</tr>
</tbody>
</table>
HOMOSASSA HORNPIPE
Contra Dance, arranged and called by DON ARMSTRONG

MUSIC: "Rickett's Hornpipe", Lloyd Shaw Recording #163/164

This dance starts with the active couples (1st, 3rd, etc.) crossed over and facing partners across the set.

**ACTIVES CENTER, DO SA DO**
8 counts
Passing right shoulders, the actives do-sa-do with their partners in the center of the set.

**WITH THE ONE BELOW, SWING AND WHIRL**
8 counts
The active dancers face DOWN the set (away from the caller) and swing the in-active dancers there. (Active man swinging in-active lady, etc.) ALL men place the lady they have swung on their right side and face the center of the set at the completion of the swing. NOTE THAT PROGRESSION HAS BEEN MADE. The active dancers find themselves DOWN one place in the set, while the in-active dancers have moved UP one place.

**PUT HER ON THE RIGHT, HALF PROMENADE**
8 counts
In promenade position the couples exchange places with the couple across the set from them (their respective partners). They dance across men passing LEFT SHOULDERS with each other - in four steps, and wheel there in place in four more steps to again face the center of the set, lady on man's right side.

**RIGHT AND LEFT THROUGH**
8 counts
Couples exchange places - returning to "their own" sides - with traditional "right and left through" action.

**STAR BY THE LEFT**
The same four dances star left exactly once around.

**CHANGE HANDS, RIGHT HAND BACK**
8 counts
The same four dancers star right exactly once around.

**THE MEN DROP OUT, THE LADIES CHAIN**
8 counts
As the right hand star is completed, the men step back into their places in their respective lines, but the ladies may retain their right hand contact and flow smoothly into a traditional "ladies chain" action to be turned in the usual manner by the man in the opposite line.

**CHAIN THEM BACK**
8 counts
The ladies return to "their own" sides with the traditional "ladies chain" action.
MUSIC: "Come under My Plaidie", Lloyd Shaw Recording #167/168

This dance starts with the active couples (1st, 3rd, 5th, etc.) crossed over and facing their partners across the set.

WITH THE ONE BELOW, ALLEMAND LEFT 8 counts
("Allemand left in Alamo style, right to your partner, balance a while")
Active dancers face DOWN the set and do an 8-count allemand left with the in-active dancers below them. As in a "ballonet" or "Alamo style", dancers do not drop left hands, but, in addition, the ACTIVE dancers meet in the center of the set and also join right hands with each other. This forms lines of four with actives in the center, inactives at the ends, men facing down, ladies facing up the set. Each dancer describes a half-circle on the allemand.

(Go forward), TURN BY THE RIGHT, HALF AROUND AND BALANCE AGAIN 8 counts
Each dancer in the lines of four steps ("balances") forward (in the way he/she faces) and back, utilizing 4 counts (forward, touch; back, touch;). Dancers with the right hands joined (in this case, the actives only) turn by the right exactly half way around in 4 steps, rejoining hands in the lines of four. The actives are still in the center, but now the two men are side by side and the two ladies are side by side, facing in opposite directions. The other dancers remain facing as they were and rock forward and back in place an additional time as the others execute their half turn.

(Go forward), TURN BY THE LEFT, HALF AROUND, AND BALANCE AGAIN 8 counts
The balances are repeated and then all dancers turn with the LEFT hand exactly half around, and reform the lines of four with everyone facing opposite direction to that in which they started this action. (In-actives now in the center).

(Go forward), TURN BY THE RIGHT, HALF AROUND, AND BALANCE AGAIN 8 counts
The balances are repeated, and then the dancers with RIGHT hands joined (in this case the in-actives only) turn by the right hand exactly half way around in four steps, rejoining in the lines of four. At this point the in-actives are still in the center and all dancers are actually closest to what was their original opposite side of the set.

**(Go forward), TURN BY THE LEFT, TAKE THIS GIRL, PROMENADE HALF 16 counts
The balances are repeated and then all dancers turn by the LEFT
hand around, rolling smoothly into promenade position so as to exchange places with the couple across from them, thereby returning to "their own" lines. The traditional "half promenade" (men passing LEFT shoulders) is used, finishing up with each couple facing the center of the set, lady on man's right.

SAME FOUR LEFT HAND STAR 8 counts
The same four star by the left exactly once around.

CHANGE HANDS, RIGHT HAND BACK 8 counts
Same dancers star by the right hand, returning to place in the line, taking care not to rush the call, which would, in turn, rush the allemand left which follows on the beginning of the next sequence.

**Note - that this line prompts 16 counts of dancer action:
Balance forward and back ---------4 counts
Turn by the left half, and take this girl ---------4 counts
And promenade half ---------8 counts

Also note - that the words "Go forward" are NOT a true prompt but are instead occurring at the same instant that the dancers are actually doing so. These are merely to add emphasis to the action.

And note - that ALL BALANCES are BOTH FORWARD AND BACK - 4 counts.

BROKEN SIXPENCE
By Don Armstrong

MUSIC:  Shaw #157 (w/c); Shaw 209-45 (wc).
FORMATION:  1, 3, 5, and every other couple active and crossed over.

Meas.

Introduction - - - - , actives do-si-do and the one below,
1-4 - - - - , now just the men do-si-do,
5-8 - - - - , and then the girls do-si-do,
9-12 - - - - , actives swing in the center of the set,
13-16 - - - - , down the center, go four in line,
1-4 - - - - , turn alone, come back to place,
5-8 - - - - , ends turn in and circle left,
9-12 - - - - , left hand star, come back to place,
13-16 - - - - , actives do-si-do with the one below.
OLD RACCOON
Contra Dance, arranged and called by DON ARMSTRONG

MUSIC: "Old Raccoon", Lloyd Shaw Recording #165/166

This dance starts with the active couples (1st, 3rd, etc.) crossed over and facing partners across the set.

ACTIVES CENTER, DO-SA-DO 8 counts
Passing right, shoulders, the actives do-sa-do individually with their partners across the set, and step back to place.

WITH THE ONE BELOW, SWING AND WHIRL 8 counts
The active dancers face DOWN the set (away from the caller) and swing the in-active dancer there. As the NEXT call will direct the dancers down the set in lines of four, the swing is finished by facing DOWN the set, each man placing the lady he has swung on his right side. (One progression has been made).

DOWN IN FOURS 6 counts
Facing down the set, the lines are formed with the active man (facing away from the caller) on the CALLER'S left, with the lady he has just swung on his right, then the in-active man next with the active lady on his (and the caller's) right. The active couple, although temporarily with another partner, are in the same line of four. The lines dance down the set in six SHORT steps. They about-face on steps 7 and 8.

TURN ALONE, COME BACK TO PLACE 6 counts
After turning individually the line faces and dances UP the set four NORMAL steps. On the 5th step, the next action within the line starts - (the arch and duck through action).

ARCH IN THE MIDDLE, ENDS DUCK THROUGH 4 counts
The center (in-active) couple makes an arch, and the outer (active) couples dance around and through the arch to face the NEXT in-active couple BELOW them in the set. All actives are facing DOWN, and in actives are facing UP the set.

SWING THE NEW GIRL, PUT HER ON THE RIGHT 8 counts
All swing the person they are facing. The swing is completed with each man placing this new girl on his right and facing the center of the set. (A second progression has been made).

CIRCLE FOUR 8 counts
The swing was completed with each man with his new girl on his right. The dancers then circle four with the couple across from them, dancing exactly once around.

RIGHT AND LEFT THROUGH 8 counts
Couples exchange places with traditional "right-and-left-through" action.

HALF PROMENADE 8 counts
The same four dancers again change places, returning to their own lines, crossing in promenade position (men passing left shoulders) and wheeling in place to face the center of the set to start the dance again.
SQUAREHEADS REEL  
By Don Armstrong

MUSIC: Sunny Hills AC-112-S-O, or any good 32 measure reel
FORMATION: 1, 3, 5, and every other couple active and crossed over (improper, duple-minor)

Meas.
Introduction  -  -  -  -  , actives do-si-do in the middle,
   1-4  -  -  -  -  , allemande left to a ladies chain,
   (Join left hand with corner and turn her into a ladies chain)
   5-8  -  -  -  -  , chain right back
   9-12 -  - now let'em go , and swing the new one below,
   13-16 -  -  -  -  , keep your arm around her, half promenade,
   1-4  -  -  -  -  , half right and left, come back to place,
   5-8  -  -  -  -  , left hand star in the middle of the set,
   9-12 -  -  -  -  , back right out and circle left,
   13-16 -  -  -  -  , actives do-si-do in the middle,

This dance has a double progression, i.e., each active couple progresses down the set past two couples rather than the normal one couple, so when the dancers reach either end of the set they cross over at the end of that dance sequence.

PORT RICHEY REEL  
By Don Armstrong

MUSIC: Sets in Order 2079, or any good 32 measure reel
FORMATION: 1, 3, 5, and every other couple active and crossed over

Meas.
Introduction  -  -  -  -  , active two go down the middle,
   1-4  -  -  -  -  , turn alone, come back to place,
   5-8  -  - cast off , -  - to a right and left through,
   9-12 -  -  -  -  , turn around and cross trail through,
   13-16 -  - allemande left , -  - to a ladies chain,
   1-4  -  -  -  -  , chain right back,
   5-8  -  -  -  -  , same four star by the left,
   9-12 -  -  -  -  , back out and circle left,
   13-16 -  -  -  -  , active two go down the middle,

This dance has a double progression, once on the cast off, and again on the allemande left to a ladies chain.
OTTAWA SPECIAL

An alternate arrangement of the traditional Contra: BRITISH SORROW
Arranged and called by DON ARMSTRONG

MUSIC: "Red's Reel" by Red Ingle, Lloyd Shaw Recording #169, 170.

NOTE: This dance is in the "Alternate Triple Minor" formation and, as such, has the 1st, 4th, 7th, etc., couples active and crossed over prior to the beginning of the dance.

ACTIVES DOWN THE OUTSIDE 8 counts

----BELOW TWO COUPLES AND INTO THE MIDDLE
Active dancers pivot in place to face the head of the hall and on around, then to dance down the outside of the set, passing by two in-active dancers remaining in their line. (This will bring them to the place just vacated by the next active couple). They then dance into the middle of the set and face the head of the hall. The active man will have his partner on his LEFT side.

UP THE MIDDLE AND CAST OFF 8 counts
Active dancers up the center of the set and, as they approach the places they had just left, they separate from each other, while the in-active dancers just below the "empty active position" turn also to face the head of the hall. They then join inside (near) hands with these in-active dancers:
Using the 1st, 2nd and 3rd couples as an example - the 3rd couple is temporarily neutral and is facing the center of the set. The 1st (active) man has his right hand joined with the left hand of the 2nd (in-active) lady and they are both facing the head of the hall. At the same time, the 1st (active) lady has her left hand joined with the right hand of the 2nd (in-active) man and they are also facing the head of the hall. The CAST OFF is accomplished by the active dancers moving forward, out, and around the pivoting in-active person whose hand they are holding, thereby wheeling around, as a couple, to face the center of the set. The actives have progressed one position down the set from where they started. After the progression is made, each active dancer is standing between two inactive: active man between two in-active girls; active girl between two in-active men. During this CAST OFF the active man and the lady with him are wheeling clockwise, but the active lady and the man with her are wheeling counter-clockwise (same direction as a courtesy turn).

STAR BY THE RIGHT WITH THE COUPLE BELOW 8 counts
From this NEW position, the actives star right with the NEW couple next BELOW them, and prepare to flow smoothly into the next action - a left hand star with the different couple ABOVE them.
CIRCLE SIX  
16 counts

--- ALL THE WAY AROUND

Actives take the daners on BOTH sides of them and all six join hands and circle once around, returning to the same places. (16 steps - don't hurry it).

THOSE WHO CAN, RIGHT AND LEFT THROUGH  
8 counts

This could also be called "With the couple above right and left through". Actives and the couple ABOVE them dance a right and left through ACROSS the set.

RIGHT AND LEFT THROUGH BACK  
8 counts

Same dancers right and left through, returning to "their own" lines.

KRITIKOS

(Greek)

MUSIC: Folkraft F1021

FORMATION: Broken circle - No partners

1  Hit heel of L ft, forward (long)
2  Step L ft behind R (short)
3  Step R to R (short)
4  Step L in front of R (long)
5  Step R (wide) to right (short)
6  Step L ft in place and pivot to L (short)
7  Swing R ft over in CW direction, step on R (long)
8  Step on L in place (short)
9  Bring R ft to right, step (short)
10  Step L ft in front of R (long)
11-12 Step R in front of L (short-short)
MUSIC: Folkraft F1154 (Crooked Stovepipe), or any good 32 measure reel
FORMATION: 1, 3, 5, and every other couple active and crossed over

Meas.
Introduction - - - - , walk all around the left hand lady,
1-4 - - - - , actives allemande left in the middle,
5-8 Back to the corner, balance there, - - and then you swing,
9-12 - - - - , put her on the right, go down in fours,
13-16 - - - - , turn alone, come back to place,
1-4 - - , arch in the middle, ends dive through, swing new girl,
5-8 - - - - , put her on the right and half-promenade,
9-12 - - - - , - - , right and left through,
13-16 - - - - , walk all around the left hand lady,

This dance has a double progression, once on the balance corner and swing, and another on the dive through to swing the next below.

SLAUNCHWISE

MUSIC: Any good 32 measure reel, jig, or hornpipe
FORMATION: Promenade the dancers up the hall in fours (two couples), then bend the line so that couple faces couple, and forming two lines similar to contra lines except that men have partners on their right rather than opposite.

Meas.
Introduction Gents face left, girls face right, with the music do-si-do,
1-4 - - - - , swing your own, go round and round,
5-8 - - - - , with the opposite couple, circle left,
9-12 - - - - , circle right the other way back,
13-16 - - - - , slant to the left with a right and left through,
1-4 - - - - , with the couple across, right and left through,
5-8 - - - - , those two ladies chain across,
9-12 - - - - , - - , chain them back,
13-16 - - gents face left, girls face right, do-si-do.

The first right and left slants to the left across the set and is followed with a right and left straight across the set, providing a progression to the left after each repetition. The couple on either end with no one to work with simply waits out the right and left to the left, and changes over to the other side on the right and left straight across.
**SACKETT'S HARBOR**

**MUSIC:** Folkraft F1142 (A Hundred Pipers)

**FORMATION:** 1, 4, 7, and every third couple active

**Meas.**

**Introduction**
- - - - , with the two below go forward and back,
1-4 - - - - , circle left three-quarters around,
5-8 Till the gents face up, and the ladies face down, down the center, across the hall,
9-12 - - - - , turn alone, the same way back,
13-16 - - cast off - - turn contra corners,

1-4 Partner right, first corner left, - - - -
*5-8 Partner right, second corner left, get back to place, go forward and back,
*9-12 - - - - , circle right six hands around,
13-16 - - - - , take the two below, go forward and back,

**Variation**

*5-8 Partners right, second corner left, right hand to partner back to place,
*9-12 Balance right and balance left, circle right six hands around,

**QUEEN VICTORIA**

**MUSIC:** Parlophone F3378 (Dundee Reel)

**FORMATION:** 1, 3, 5, and every other couple active

**Meas.**

**Introduction**
- - - - , partner with the right hand once around,
1-4 - - - - , back with the left, turn once and a half,
5-8 - - - - , right to the opposite, balance four in line, (twice)
9-12 - - - - , turn with the right all the way around,
13-16 - - - - , down the center four-in-line,
1-4 - - - - , wheel and turn, come up four-in-line,
5-8 - - cast off - - , right and left,
9-12 - - - - , turn around and right and left back,
13-16 - - - - , partner with the right hand once a round,

**PETRONELLA**

**MUSIC:** Folk Dancer MH 1056, MH 167, MH 10067 (10"), MH 1064 (with calls), Folkraft F1139, Folkraft F1276 (with calls)

**FORMATION:** 1, 3, 5, and every other couple active

**Meas.**

**Introduction**
- - - - , balance your partner,
1-4 A quarter turn around to the right, - - balance your partner,
5-8 A quarter turn around to the right, - - balance your partner,
9-12 A quarter turn around to the right, - - balance your partner,
13-16 A quarter turn around to the right, active couples down the center,
1-4 - - - - , turn and come the same way back,
5-8 - - cast off , right and left with the couple above,
9-12 - - - - , right and left back to place,
13-16 - - - - , active balance with your partner,
HILLS OF HABERSHAM  
(A waltz contra by Mary and Fred Collette)

MUSIC: Shaw X-75, Columbia DX 1803 (Debutante Waltz)
FORMATION: 1, 3, 4, and every other couple active and crossed over

<table>
<thead>
<tr>
<th>Meas.</th>
<th>Introduction</th>
</tr>
</thead>
<tbody>
<tr>
<td>1-4</td>
<td>All honor partners.</td>
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</table>

**Part 1. Pass Through and Turn**

1-2  Beginning with right foot, pass through the opposite line in six steps (three steps to a measure), passing partners with right shoulders, and join hands in line at shoulder height.
3-4  Balance to right and to left.
5-6  Drop hands and make a small circle clockwise in six steps, ending by facing the opposite line and joining hands again in line.
7-8  Balance right and left.
9-16 Repeat Part 1, measures 1-8, returning to places.

**Part 2. Down the Outside, Up the Center, Turn, and Cast Off**

17-22 Actives turn out (man to right, woman to left) and dance down the outside of the set past two inactive couples in three waltz steps; then come into the center of the set and lead partner up the center in three waltz steps, to stand between the couple that was originally below, and join hands four-in-line, all facing up the set.
23-24 Balance right and left.
25-26 Actives release hands of outside two and wheel around in place in two waltz steps (man dancing backward, woman dancing forward), and again join hands four-in-line.
27-28 Balance right and left.
29-30 Actives release partner's hand and cast off around the inactives in two waltz steps to face the center and join hands in two lines again. The inactive dancers should move up the set during the cast off.
31-32 Balance right and left.

When not actively engaged in dancing a figure, all dancers should continue to balance in place. Upon reaching the end of the line, so-called "neutral" couples continue to dance through Part 1, and change places with their partner on any of the last ten measures. It is suggested that neutral dancers continue to balance in place through measures 23-28, change over to the opposite side on measures 29-30 in two waltz steps, just in time to join hands and balance on measures 31-32.
KENTUCKY RUNNING SET


MUSIC: Piano: Kit 47 and 49 combined with Country Dance Tunes, Set IX. Records: Victor Album P-249, Spade Cooley, 21-0080 (Wagonner and Flop-eared Mule); 21-0081 (Wake Up Susan) Capitol 57-40204 (Wade Ray's Hell Amongst the Yearlings, Flop-eared Mule) (a little slower); Folkraft F1327, F1325.

FORMATION: Usually four couples in a square

(The following figures have been selected for variety and contrast. We usually have only four couples in a set, though in some parts of the Kentucky Mountains sets of five, six or even seven couples are not uncommon. The step used is fast, smooth running step. Economy of movement and clean-cut movement are characteristic of this type of dancing. The swing used is a TWO-HAND swing, and especially before the promenades is actually not a full turn, but a three-quarters turn. A good thing to remember is: swing until you can see in front of you the person with whom you swing next; then release hands and move into the next swing without changing your direction.

The sequence we usually follow is: as an introduction all circle left to place, swing partners, swing corners, and then promenade to place. Do not swing your partner a second time.

The two head couples do a "four hands up and do-si-do", with the two side couples doing exactly the same figure immediately afterward. Then the caller will say, "The first couple out" in whatever figure they are going to do. The first couple dances the same figure with the second, third and fourth couples in turn, usually doing a "four hands up and do-si-do" with the fourth couple before going back to their original position.

Before the second couples goes out to dance its figure, generally one different from the first couple's, some filler is used. We usually swing our partners, swing our corners, and then promenade our partners to the right around the circle to place.

At the END of the dance, we generally do what is called a "grand promenade"; that is, we swing our partners then our corners, promenade our partners 8 steps to the right, turn back in the other direction (but staying on the same side, that is, men remain on the inside) and dance back to place, then swing partners, swing corners and promenade partners all around to the right to place. For more information about the Running Set see The Country Dance Book, Part V by Cecil J. Sharp. This gives well-written accounts of most of the figures.

INTRODUCTION

CALL: (16) All join hands and circle to the left.
{ 8} Swing your partner and corner too.
(16) And promenade your partners two by two.
First and third couples 4 hands up
{ 8} And circle left.
(24) Now do-si-do
{ 8} And promenade home.
Second and fourth couples 4 hands up
{ 8} And circle left.
(24) Now do-si-do
{ 8} And promenade home.
DESCRIPTION

All join hands and dance to the left around to your home place.
Drop hands. Men swing their partners, swing their corners.
Partners cross hands and promenade once around to place.

The two couples join hands in a circle and move all the way around to the left. The man takes his partner by the left hand and turns her three-quarters of the way around; the men then pass back to back, go to the opposite ladies and turn them by right hand three-quarters of the way around. Then each man turns his partner by the left hand and again turns his opposite by the right. To conclude the figure the man returns to his partner with his left hand, turns her into promenade position, and the two couples then promenade around each other (men keeping left shoulders close together) and go back to their original places.

SHOOT THE OWL

DIRECTIONS:

First man, moving toward the center, turns his partner with the left hand.
First man goes hands-three with the second couple half-way round and, facing center, "pops under" the arch made by the second couple, second man and second woman resuming their proper places.
First man turns his partner with the left hand.
First man goes hands-three with the third couple and "pops under" as before; while first woman does the same with the second couple.
First man turns his partner with the left hand.
First man goes hands-three with the fourth couple "popping under" as before; while the first woman does the same with the third couple.
First man turns his partner with the left hand.
First and fourth couples hands-four.
First and fourth couples do-si-do and promenade home.

FIGURE EIGHT

DIRECTIONS:

The first couple join inside hands and move toward the second couple.
First woman, passing in front of her partner, moves counter-clockwise round second woman; while first man moves clockwise round second man.
First man turns his partner with the right hand.
Passing in front of his partner, first man moves counter-clockwise round second woman; while first woman moves clockwise round second man.
First man turns his partner with the left hand.
First and second couples hands-four.
The first couple repeats the same movements with the third couple and then with the fourth couple.
First and fourth couples do-si-do and promenade home.
THE WILD GOOSE-CHASE

DIRECTIONS:

First man, taking his partner's left hand in his right and leading her behind him, passes between second man and second woman, turns to his left and moves, counter-clockwise, round second woman.

First man, still leading his partner behind him, moves in front of, and a step or two behind, second man, casts back, making a half-turn to his right, passes between the second couple, turns to his right, moving round second man, and then goes hands-four with the second couple.

Releasing his left hand, first man breaks away from second woman and, followed by his partner and the second couple, passes behind the third couple and repeats the same movements with the third couple that he previously had danced with the second couple, concluding with hand-six with the second and third couples.

Releasing his left hand, first man breaks away from third woman, and followed by his partner and the second and third couples, dances the same movements with the fourth couple.

Upon the conclusion of the hands-eight, the first man breaks with his left hand, casts back, making a half-turn to his right, and leading the other seven dancers behind him, moves round in a circle (back to the center), counter-clockwise to his place. First man casts back, making a half-turn to his right, and leads the other dancers round in a circle, clockwise, to places.

WIND UP THE BALL OF YARN

All join hands except first man and fourth woman. Fourth couple makes an arch. First man, followed by his partner, second and third couples, passes under the arch, turns to his right and moves round in a circle clockwise. As the third woman passes under the arch, the fourth man turns on his axis three-quarters round, clockwise, and places his right hand over his left shoulder. The fourth man is now said to be "locked".

Fourth man and third woman now make an arch under which the first man passes followed by his partner, second couple, and the third man, turning to his right as before. This locks the third woman.

This circular movement is repeated until the first woman is locked.

Fourth woman places her right hand over her left shoulder; while first man makes a whole turn clockwise; places his right hand over his left shoulder and clasps the fourth woman's right hand with his left.

All dance round, clockwise, to places and then counter-clockwise to places.

All raise right arm over their head to form a circle and dance once round, clockwise to places.
STAND PAT - BREAK

Allemande left go back to your own,
Box the gnat and leave her alone
Girls star left, gents stand pat,
Meet again and box the gnat,
Gents star left, girls stand pat,
Meet again and swing and whirl,
Then promenade a boy & girl, --- etc.

QUEENS QUADRILLE

Record: MacGregor 769
(8 counts in each line)

Head two couples right & left thru
Four ladies chain across
Side two couples right & left thru
Four ladies chain across
All join hands, circle left
CORNER swing
Promenade
Promenade

Also use MGM-Sweet Georgia Brown
or Alabama Jubilee - J-L 4124

QUEBEC QUADRILLE

Record: Windsor 4174
(8 counts in each line)

Heads go right, right & left thru
New sides go right, right & left thru
Head two ladies chain across
Side two ladies chain across
Sides go right, right & left thru
New heads go right, right & left thru
All four couples promenade half
Four ladies three-quarter chain
Sides face - GRAND SQUARE

Record ending:

All four couples forward and back
Do-sa-do your partners all
Bow to your partners.

RAINDROP

First & third go fwd and back
Turn the opposite lady right hand around
Partner left with left hand round
With the corner - box the gnat
SQUARE THRU the other way back
Two lines of four, go out and back
Bend the line, opposite box the gnat
Pull her by - allemand left.

PICK UP YOUR CORNER

Heads to up to the middle and back
Star by the right on the inside track
Turn the star, go once around
Pick up your corner with an arm around
Back right out and make a ring
Circle to the left, we're gone again
##Then, all four men go fwd and back
Square thru THREE QUARTERS ROUND
Right, left, right,
Separate, go round one
Into the middle, pass thru,
Allemand left.

OR
##All four men (or ladies) pass thru
Separate go round one
Into the middle, square thru 3/4 round
Here comes corner, left allemand.

BUSY SQUARE

First & third do a half sashay
Go fwd up and back that way
Right to the opposite, box the gnat
Face the sides, go R & L thru
Inside four Calif. Twirl
Pass thru, then R & L thru
Turn your girl, dive thru
Pass thru, then R & L thru
*Dive thru, square thru 3/4 round
Here comes corner, left allemand.

OR
*Pass thru, face your own
Pass thru, face your own left allemand.

OR
*Dive thru, Calif. twirl
Allemand left.

BANFF "H"

Nice for beginners

One & three go right and left thru
Turn and roll a half sashay
New couple one go cross the floor
Split those two and line up four
Fwd four and back like that
Fwd four and you stand pat
Two and four go R & L thru
Turn your girl, stay there you two
Bend the line in the middle of the land
Pass thru to a left allemand.
DEEP FREEZE

Head two ladies chain across
1 & 3 right and left thru
Same four pass thru - separate
Behind the sides you stand
Inside four roll back one
Do a double pass thru
First couple left - next couple right
Go on to the next and box the gnat
Face those two - right and left thru
Same four half square thru
Face your partner, eight chain thru
Now, eight chain right thru the square
Chain on over but don't stay there
Keep on chaining but stay in line
When you meet your partner the second time,
Pull her by, allemand left --

BREAK

Heads to the middle, swap and swing
Face the sides, split the ring to a line of four
Fwd eight and back right out
Arch in the middle, ends X/Trail out
Round one, come down the middle
Box the gnat - then right & left thru
X/Trail, left allemand, etc.

HURRICANE

First & third half square thru
R & L thru with the outside two
Dive thru, pass thru
R & L thru with the outside two
Face your partner, box the gnat
R & L thru the other way back
Join hands, make lines of four
Fwd up and back with you
Bend the line, pass thru
Face your partner, R & L thru
Inside arch - dive thru
Square thru three quarters round
There's your corner, left allemand

BREAK

Heads to the middle and box the gnat
Face those two, go right & left thru
Whirl away with a half sashay
Pass thru, split two, make lines of four
Fwd eight and back with you
Center two CROSS TRAIL, thru
End two pass thru - there's your corner, left allemand.

SASKATCHEWAN

First & third swing you two
Two & four go right and left thru
Heads promenade the outside ring
Half way round - then half square thru
Right & left thru with the outside two
Turn your girl then eight chain thru
It's right and left along the line
Hand over hand you're doing fine
One more chain, go like thunder
Turn your girl and dive under,
Circle four in the middle of the ring
One full turn - then right and left thru
Square thru three quarters round,
It's right, left, right - left allemand.

A NICE BREAK

Side two couples chain across
Turn 'em boys and don't get lost
Head two ladies chain to the right
Turn 'em boys don't take all night
Couple #3 do a half sashay
Heads go fwd and back with you
Fwd again, half square thru
Square thru the outside two
Three quarters, man, left allemand.

BEND THE LINE

First and third bow and swing
Side ladies chain across the ring
First and third lead out to the right
Circle four you're doing fine
Head gents break and make a line
Fwd eight and back with you
Bend the line, pass thru
Face your own, R & L thru
Inside arch, outside under
Circle four and go like thunder
Go once around and pass thru
Circle four with the outside two
Head gents break and make a line
Fwd up and back in time
Bend the line, pass thru
Face your own, R & L thru
CROSS TRAIL, U turn back,
There's Ole Corner - left allemand.
ROAD HAZARD

One and three go forward and back
Half square thru the inside track
Right and left thru the outside two
Turn on around and dive thru
California twirl, square thru the outside two
Four hands round the outside track
On to the next and box the gnat
Face those two, right and left thru
Then dive thru - pass thru
Right and left thru with the outside two
Turn on around and dive thru
Calif. twirl then square thru
Four hands round the outside track
On to the next and box the gnat
Face those two, left allemand.

AIR HAMMER

Head ladies chain across the square
Turn her boys when she gets there
Same ladies chain three quarters round
Turn that gent, then whirl away to lines of three
Fwd six and back tonight
Then lines of six turn to the right
Go single file around the town
Walk about THREE QUARTERS round
Then all FOUR GENTS
Dixie chain and step it light
The first gent EPT, the second RIGHT
New lines of four
Fwd eight and back with you
Fwd again and pass thru
Face the girl that's closest you
Do-sa-do, go all the way round
To an Ocean Wave, when you come down
Balance fwd, balance back,
Same girl, box the gnat
Change hands, left allemand.

BREAK

One and two go R & L thru
Three and four go R & L thru
New head couples CROSS TRAIL
Allemand left, etc.

BACK TO DONEGAL

Opener, middle break & closers:

Allemand left, the ladies star, the gents promenade,
Allemand left, the gentlemen star, the ladies promenade
Allemand left in Alamo style, you balance up and back
Swing by the right, go half way round and balance round the track
Box the gnat then turn around (alone), your corner allemand
It's a grand ol' right around, to good ol' Ireland
You meet your maid and promenade, go walkin' with Coleen
Promenade to Donegal and swing your Irish Queen.

Figure:

Head 2 cpls, square thru, 4 hands round the set
Trail thru the outside two and when you meet your pet
Box the gnat then take a swing, swing that pretty girl
Face the middle and pass thru, then Calif. twirl
All join hands and circle left, halfway round will do
Swing the corner, corner swing, she's waiting there for you
Promenade around the ring, you got a brand new pal
Take her home and swing again, in dear ol' Donegal.

Sequence:

Opener, figure twice for heads, middle break, figure twice for sides, closer.
CARRY ON!

Pairs 'n Squares #801

Introduction, Break and Ending:

Do sa do your corner, then come back - swing your partner
Swing your own - join your hands - circle left
Half way round - left allemande your corner
Grand old right, grand old left, half way round
Bow to your partner, grand right and left some more
And when you meet her you swing her round the floor
You swing with your baby - promenade this little lady
"Carry On! Carry On! Carry On!"

Figure:

One and three stand back to back and go round the outside track
Go all the way around - go back home
Pass your own - around just one and line up four, let's have some fun
Go forward - clap your hands (*) - back you roam (right and left thru)
Right and left through now - then turn her twice around
Pass through and promenade - now you're homeward bound
"We'll all dance together through all kinds of weather
Carry On! Carry On! Carry On!"

Sequence: Introduction, heads twice;
Break; sides twice; ending.

(*) - Stamp your foot; slap your knees; give a yell; etc.

I GET THE BLUES

Pairs 'n Squares #802

Introduction, Break and Ending:

Walk all around your corner, see saw round your own
Allemande left your corner, get along back home
Box the gnat, the girls star left, the gents stand pat
Box the gnat, the gents star left, the girls stand pat
When you meet your honey, do a grand right and left
Hand over hand - go walking round that set
Do sa do around your girl, promenade that world
"I get the blues when it rains."

Figure:

Heads star right - to your corners go
Take 'em along - star promenade
Back out with a full turn and all join hands (don't change pos - two of a kind)
Circle to the left - go round that land
The men square through all the way round
Do sa do the girl you've found (the one you were promenading with)
Promenade that girl, go home, swing and whirl (short promenade)
"I get the blues when it rains."

Sequence: Introduction; head couples twice; Break; side couples twice; ending.
WAIT FOR THE WAGON

Pairs 'n Squares #803

Introduction, Break and Ending:
All four gents to the right of the ring, you balance and you swing
Swing that girl round and round, then do the same old thing
To the right of the ring and balance there, then swing that lady fair
Swing that girl, and put her on the right, and circle round the square
Circle left till you get back home, and all four ladies chain
Turn that girl, you have your own, now promenade and sing:
"Wait for the wagon, wait for the wagon,
Wait for the wagon and we'll all take a ride."

Figure:
All four ladies circle, around the ring you roam
Change that ring to a right hand star and roll it right on home
Turn partner left like an allemande thru (half turn)
The men back down the line
The hub flies out, the rim flies in, (half turn)
The girls back up this time
Shoot that star with a full turn around, once and a half you whirl
Do sa do that corner maid, and promenade that girl
"Wait for the wagon, wait for the wagon
Swing on the wagon, and we'll all take a ride."

Sequence: Introduction, figure twice; break; figure twice; ending.

SHOULD I?

Pairs 'n Squares #804

Introduction, Break and Ending:
Let's all join hands, come, circle round the land
Now stop - swing and sway with your lady
Allemande left with your left hand, partner right, right and left grand
Now do sa do when you meet your lady
Four men star left, the gals just stand and smile
Star promenade - for a little while
It's home you go, balance out, do sa do
Swing now with your lady.

Figure:
Heads half sashay, go forward, back that way
Pass through, round one, face your lady
You box the gnat and then we'll circle once with them
Right and left through - turn your lady
Pass through, left allemande, you walk right by your maid
Swing - the - next, with her let's promenade
Should I reveal exactly how I feel?
Let's swing 'neath stars above you

Sequence: Introduction; head couples twice; break; side couples twice; ending.
NOBODY'S SWEETHEART NOW

RECORD: S10; 2118

Breaks: (NO middle break)

Bow -- swing your sweetheart now,
The gents all star left right now,
Turn your partner right, turn her twice around,
Swing the Corner lady in her own home town,
The girls star left go once around,
Pick up same man, arm around,
Girls back out, circle 8 in a ring,
Allemand left, promenade & sing,
It all seems wrong somehow,
That She's Nobody's Sweetheart Now.

Figure:

Do sa do your corner gal,
See saw round your Sal,
Heads right & left thru, turn her in time,
Sides go right, circle four to a line,
All pass thru across the town (turn alone)
Join hands circle 8 around,
Four ladies chain, turn that maid,
Chain right back & y'all promenade,
It all seems wrong somehow,
That She's Nobody's Sweetheart Now.

Routine: A, BB-hds, BB-sides, A,

FINE & DANDY

Windsor 4179

Breaks:

Allemand left your corner, go R & L
Turn back one, box the gnat with your pet
Box it back, ladies promenade the town,
Get back home, turn your own right hand around,
Allemand left, do a right a left grand,
Hand over hand, travel round the land,
Turn right back, go the wrong direction
When your home just box the gnat

MARIE

Bogan 1111

Breaks:

Docey round your corner, come home & swing,
Promenade, single file, go round that ring,
Gents turn in, right hand star, twice around you go,
Pass her once, here we go, turn her with the left around you know,
Four ladies right hand star, inside that ring,
Same gent, box the flea, promenade again,
Promenade - and honey can't you see, to Swing - - swing - - Marie.

Figure:

Head two cpls bow, it's fwd and back with you,
Pass thru to the other side, around one you do,
Into the middle, pass thru, Frontier twirl you know,
Pass thru, split two, around back home you're gonna go,
Do sa do your partner, corner swing,
Swing that lady and promenade the ring,
Promenade - - and honey can't you see, Oh! - - Oh! - - Marie.

Routine: A, BB-hds, A BB-sides, A.
**DEED I DO**

Record: S10, 2122

Breaks:
Dosado the corner girl, come back home, swing & whirl,
Four ladies promenade inside the ring,
Meet your partner turn 'em right, then to your corner go,
Allemand left & a grand right & left,
Hand over hand you're gonna travel,
Dosado & then you promenade them,
Do I, want to, SWING you, do I,
Honey, deed I do.

Figure:
One & three lead to the right, circle HALF, here we go,
Dive thru star left - - to the corner go,
Dosado the corner, all the way round to an OCEAN WAVE,
Join hands, Rock up & back - (Swing RIGHT)
Turn your partner left, to your corner swing,
Swing your corner, promenade the ring,
Do I, want, lova ya, do I,
Honey, deed I do.

Routine: A, B-twice heads, A, BB-sides, A.

**LINGER AWHILE**

Bogan 1110

Breaks:

Join hands, make a ring, circle left around the town,
Swing that corner lady round & round,
Dosado your corners all, see saw round your taw,
Then girls star RIGHT around that hall,
Same gent left allemand, then a right & left grand,
When you meet your maid, promenade hand in hand,
Promenade her, serenade her,
Oh Linger Awhile.

Figure:
Head two cpls separate, half way round, meet your date,
Swing your honey round over there,
Down the middle cross trail thru, around just one you do,
Star by the right around that town,
Turn your corner by the left, dosao do your own,
Take your corner girl & you promenade home,

**ROCKY MOUNTAIN EXPRESS**

MacGregor 8535
(Short record - 6 times thru)

Breaks:
Walk around your corner lady, see saw your taw,
Gents star right one time,
Turn your partner by the left, your corner box the Gnat,
Do sa do that same old girl,
Pass her by swing the next, swing your Honey round,
Give 'er a twirl, promenade, walkin around the town,
Promenade the ring, it's home you go swing,
On the Rock Mountain Express.

Figure:
Your corners left around, do sa do your own,
Gents star LEFT this time,
Turn your partner by the RIGHT, your corner by the left,
Lets do a little dopaso - all the way
- - NEW CORNER by the right, - - NEW partner left hand swing,
Keep this little lady, promenade around the ring,
Promenade this maid we're a rollin down the grade,
On the Rocky Mountain Express.

Routine: A, BB-head, A, BB - Tag

Tag: SWING that lady, that rollickin baby, on that Rock Mt. Express.

Linger Awhile (continued)

Promenade her, serenade her,
Oh Linger Awhile.

Routine: A, BB-head, A, BB-sides,
A tag
LET'S SING SOMETHING!
A few suggestions for the Song Leader and Program Planner

You don't have to be a Caruso
- to lead a Sing Song.
Your job is to make the other people SING!

What about your FINGERS?
- pretend to hold a baton or use your index finger as one.
- keep your wrist free.
- don't be affected, it will detract from your LEADERSHIP.

USE your HANDS to KEEP TIME!
Only two patterns are needed:

TWO COUNTS - Follow this simple figure "8" with your right hand, counting "one" and "two" at the bottom of each loop. Make "one" a strong beat.

THREE COUNTS - Here is the pattern for your right hand to follow for "Waltz" time. Be sure the action is smooth and easy. "One" is strong. "Two" and "three" are weak beats.

Try each pattern with your left hand in the opposite direction, then both together.
Practice each time you hear a catchy tune on the radio or when you feel like singing.
Watch your actions in a mirror; it will smooth out the kinks and give confidence.

How do you STAND?
- comfortably erect
- feet slightly apart
- look as if you were enjoying yourself
- be close to the group
- move about a bit.

Finally, facial expression and the amount of energy you put into leading will control the volume. Sing Some Songs Softly!

WHAT SONGS WILL YOU USE?
- the FIRST one should be very FAMILIAR; it gets the group "with" you
- many experienced leaders avoid the use of Song Sheets for the first item
- then go into an ACTION SONG; it adds FUN to the singing and breaks down reserve
- plan variety from any of the following:
Nonsense or Novelty
- have silly words or add phrases to go on and on

Popular
- are especially good for teen-agers; the older folks won't know them.

Children's
- appeal to all ages, particularly the Nursery Songs and Lullabys.

Patriotic
- include national songs of different origins. Use them often.

Folk
- Scottish, Irish, Canadian, Australian, Danish, Swiss, German, Italian, Greek, African, South American, Oriental!! There is no end to the selection.

Serious
- Sacred and Seasonal - have a place in every program. Hymns, Carols, Theme Songs, Spirituals and songs of Remembrance.

Rounds
- are universally popular; they not only create a team spirit but teach harmony through an easy method.

Part
- Harmony is what we strive for musically and socially. Whether it be "Barber Shop" or "Classical" we have arrived at the peak of satisfaction when we harmonize.

Keep a LIST of different KINDS of SONGS

Teach at least one NEW Song if your period is over 15 minutes in length.

SONGS

WATERMELON

Oh, plant a watermelon upon my grave,
And let the juice - slurp - slurp - run thru;
Oh, plant a watermelon upon my grave,
That's all I ask of you.
Now the parson had a chicken, tasted mighty fine,
But all I ask of you is a watermelon vine.
Just plant a watermelon upon my grave,
And let the juice - slurp - slurp -
And let the juice - slurp - slurp -
And let the juice - slurp, slurp - run thru!

South African
MARCHING TO PRETORIA

I'm with you and you're with me,
And so we are all together,
So we are all together,
So we are all together,
Sing with me, I'll sing with you
And so we will sing together
As we march along.

We are marching to Pretoria, Pretoria, Pretoria,
We are marching to Pretoria, Pretoria, hurrah.

We have food, the food is good,
And so we will eat together,
So we will eat together,
So we will eat together,
When we eat, 'twill be a treat
And so we will sing together,
As we march along.

PICK A BALE OF COTTON

Jump down, turn around, pick a bale of cotton,
Jump down, turn around, pick a bale a day,
Jump down, turn around, pick a bale of cotton,
Jump down, turn around, pick a bale a day.

Oh, Lawdy, pick a bale of cotton,
Oh, Lawdy, pick a bale a day, etc.

Me and my gal gonna pick a bale of cotton,
Me and my gal gonna pick a bale a day, etc.

Picka, picka, picka, picka, pick a bale of cotton,
Picka, picka, picka, picka, pick a bale a day, etc.

MARIANINA

Where the Tuscan sun is warm and bright,
Dwells a maid whose laugh is pure delight;
Tho' her charm is yet unknown to fame,
Still I love her just the same.

Chorus:

Marianina, tra, la, la,
Marianina, tra, la, la
O Marianina! O Marianina!
The wild red rose
Was never half so fair.
O Marianina! O Marianina!
My Tuscan belle, with poppies in her hair.
MARIANINA (CONTINUED)

I have loved her ever since we met,
    She is mine, but doesn't know it yet;
I shall tell her to-morrow day,
    She'll never answer nay.

OLD FAVORITES MEDLEY

In the evening by the moonlight,
You can hear those banjoes ringing,
In the evening by the moonlight,
You can hear those darkies singing.
How the old folks would enjoy it,
They would sit all night and listen
As we - sing one song for my old Kentucky home,
For my old Kentucky home -
Good night, ladies, good night ladies,
Good night ladies, we're gonna leave you now.
Merrily we roll along, roll along, roll along, roll along,
Merrily we roll along, o'er the deep blue -
See that train come around the bend,
Goodbye, my lover, goodbye
It's loaded down with good looking men,
Goodbye, my lover, goodbye -
Bye, low, my baby,
Bye, low, my baby,
Bye, low, my baby,
Goodbye, my lover, goodbye.

SOURCES FOR OTHER SONGS

Alouette, Ash Grove, Han Skal Leve, Jacob's Ladder, Lovely Evening,
Silver Moon, Vreneli, Walking at Night -
"Joyful Singing" - Co-operative Recreation Service, Delaware, Ohio.

Steal Way, Cuckoo-Luckuk, Marching to Pretoria, Sarasponda, Sing
Your Way Home, The Swan Sings, Vive L'Amour, White Choral Bells -
"Westminster Fellowship Songs" - Co-operative Recreation Service,
Delaware, Ohio.

These two little books are just a sample of the dozens of song books put
out by Co-operative Recreation Service - why not write them for a cata-
logue - you can't find a better selection.

ROUNDS

THE CUCKOO

High up in the mountain, you can hear the cuckoo,
And down in the meadow, the owl is singing too.
Cuckoo, cuckoo, cuckoo, cuckoo, cuckoo.
Cuckoo, cuckoo, cuckoo, cuckoo, cuckoo,
MAKE NEW FRIENDS

Make new friends, but keep the old,
One is silver, and the other is gold.

MUSIC ALONE SHALL LIVE

All things shall perish from under the sky,
Music alone shall live, music alone shall live,
Music alone shall live, never to die.

SIEMBAMBA

Siembamba, mammy's baby,
Siembamba, mammy's baby,
Twist his neck and hit him on the head,
Throw him in the ditch and he'll be dead.

LATIN ROUND

Pauper Sum Ego,
Nihil Labeo
Car meum dabo.

WHIPPOORWILL

Gone to bed in the setting sun,
Night is coming and day is done,
Whippoorwill. Whippoorwill has just begun.
CANADIAN FOLK SONGS

Source: "Folk Songs of Canada" published by Waterloo Music Co., Ltd. Waterloo, and Hallmark recording CW-3 "Folk Songs of Canada"

WE'LL RANT AND WE'LL ROAR

My name it is Robert, they call me Bob Pittman;
I sail in the Ino with Skipper Tom Brown.
I'm bound to have Dolly or Biddy or Molly
As soon as I'm able to plunk the cash down.

Chorus:
We'll rant and we'll roar like true Newfoundlanders,
We'll rant and we'll roar on deck and below,
Until we see bottom inside the two sunkers,
When straight through the Channel to Toslow we'll go!

I'm a son of a sea-cook, and a cook in a trader;
I can dance, I can sing, I can reef the main-boom;
I can handle a jigger, and cuts a big figure
Whenever I gets in a boat's standing room.

If the voyage is good, this fall I will do it;
I wants two pound ten for a ring and the priest,
A couple o' dollars for clean shirt and collars,
And a handful o' coppers to make up a feast.

I'VE THE B'Y THAT BUILDS THE BOAT

I's the b'ya that builds the boat,
And I' se the b'ya that sails her!
I's the b'ya that catches the fish
And takes 'em home to Lizer.

Chorus:
Hip yer partner, Sally Tibbo'!
Hip yer partner, Sally Brown!
Fogo, Twillingate, Morton's Harbour,
All around the circle.

Sods and rinds to cover yer flake,
Cake and tea for supper,
Godfish in the spring o' the year
Fried in maggotty butter.

I took Lizer to a dance,
And faith, but she could travel!
And every step that she did take
Was up to her knees in gravel.

Susam White, she's out of sight,
Her petticoat wants a border;
Old Sam Oliver, in the dark,
He kissed her in the corner.

WHEN THE ICE WORMS NEST AGAIN

There's a disky husky maiden in the
Arctic,
And she waits for me but it is not in vain,
For some day I'll put my mukluks on and
ask her
If she'll wed me when the ice-worms
nest again!

Chorus:
In the land of the pale blue snow
Where it's ninety nine below
And the polar bears are roaming o'er
the plain,
In the shadow of the Pole
I will clasp her to my soul;
We'll be married when the ice-worms
nest again.

For our wedding feast we'll have seal
oil and blubber;
In our kayak we will roam the bounding
main;
And the walruses will look at us and
rubber;
We'll be married when the ice-worms
nest again.
LET'S MAKE A SKIRT
By Nancy DeMarco

Reverse or Not - Fabric should be a soft cotton broadcloth, which will fall gracefully. Choose either a small print or solid color. If you wish to reverse your skirt, be sure the cloth has no definite right or wrong side. This will require more care if you buy a print, but you have a wide selection of solid colors. For the skirt you will need five yards of 36" material, plus 1 1/2" yards of contrast for the border facing.

PLEAT & PIN - Using a solid color fabric, your first job is to mark each inch across top of the entire 5 yards - no cutting yet. Place cloth on a flat surface and working from left to right, start at side edge and fold fabric under on the third marking. Pin down on folded edge. From the folded edge, bring fifth marking (not counting folded edge) to the first marking and pin down. This leaves a one inch space between the pleats which have a depth of 2". Continue pleating and pinning until all but 3" of the 5 yards have been taken up in the pleating process. If you have planned a bodice to match the skirt (6 yards required) do not cut fabric until the skirt is all pleated, and this will add 3" to the fabric remaining for your bodice. Consult guide for waist adjustments.

SAME SKIRT IN PRINT - If you have chosen a printed fabric, use the design as a guide in pleating. Judge the distance between pleats as closely as possible to the 1" marking on the plain skirt. You may use less than 5 yards of fabric, or a trifle more, depending on the pattern of the print. Follow the waist adjustment guide and proceed to complete the skirt.

PLACKET - NO ZIPPER - After the last pleat has been pinned you should have 3" of fabric underneath each side to be used for the placket. Leaving a 7" opening, turn under each edge 1/8" and stitch. Using a flat felled seam, finish the side seam. This makes your skirt reversible. Select the desired width for belt, stitch to wrong side of skirt first, then top stitch to right side. Button holes should be placed at each end of the skirt if you plan to reverse it, otherwise at one end only.

FACING - Next decide on the length of your skirt and tear (for a straighter edge than cutting) unwanted material off at bottom. Using a contrasting fabric, have facing 8" deep. Here again, tearing on the straight of the fabric will give a better line than cutting. Facing should be about 5 yards less 2" in length. Stitch seams of facing, then pin to right side of skirt and machine stitch 1.2" from bottom edge. Turn facing and pin flat to underside of skirt, then machine stitch upper edge of facing to skirt.

WAIST ADJUSTMENT GUIDE - Using fifth marking for all waist measurements, adjustments are made by the amount of space between pleats.

30-inch waist - have pleats one inch apart
28-inch waist - have pleats fraction less than 1" apart
26-inch waist - have pleats fraction quarters of an inch apart
24-inch waist - have pleats fraction less than three quarters
22-inch waist - have pleats one half inch apart