

FOLK DANCES

FROM

NEAR and FAR

VOLUME VII

Descriptions Prepared by

Research Committee

of the

FOLK DANCE FEDERATION OF CALIFORNIA

Published by

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PREFACE

THE RESEARCH COMMITTEES of the Folk Dance Federation of California present Volume VII of *Folk Dances From Near and Far*. This includes most of the descriptions of folk dances and square dance calls published in *Let's Dance!* magazine from September, 1951, through August, 1952.

In selecting these dances from the many available ones, the committee has attempted to meet the varied needs and interests of the many folk dancers in California by including some descriptions suitable for beginning classes and some difficult enough to challenge the more experienced groups. Dances from many different countries have been brought to us: traditional folk dances, dances using authentic steps arranged to fit recordings, and some dances recently composed which have proved popular with folk dance groups. These represent the work of many individuals and we hereby express our sincere appreciation for their generosity in sharing them with us.

To help in using these descriptions, an explanation of the abbreviations used is found in the front of the volume. When a step is marked with an asterisk it indicates it is described in the section on step patterns. An index of dances from previous volumes of *Folk Dances from Near and Far* is part of the reference material. The Chart of Basic Steps for Irish Dancing, which is new this year, will be helpful in learning the Irish dances.

We hope this volume will bring you an increased interest and pleasure in the fast-growing folk dance activity which we all share and enjoy together.

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Chart of Basic Steps for Irish Dancing

NOTE: A sidestep consists of 1 Seven and 2 Threes in Reel and Hornpipe Time and 1 Seven and 1 Break in Jig Time. All Irish dance steps are done up on the ball of the foot, in a relaxed easy style.

Type of Dance	Basic Steps	Time	Count Showing Accent	Step Descriptions Description for step moving to R Use opposite feet moving to L Using Cue Count
REEL	One Sidestep or 1 Seven and 2 Threes	2/4	Cue: 1 2 3 4 5 6 7 Meas: 1 & 2 &, 1 & 2 & Cue: 1 2 3, 1 2 3 Meas: 1 & 2 &, 1 & 2 &	Step (slight leap) on L in back of R (ct. 1) Step to R on R (ct. 2) Step L in back of R (ct. 3) Step to R on R (ct. 4) Step on L in back of R (ct. 5) Step to R on R (ct. 6) Step on L in back of R (ct. 7) Step on R (slight leap) in back of L (ct. 1) Step on L in place (ct. 2) Step on R in place (ct. 3) Step on L (slight leap) in back of R (ct. 1) Step on R in place (ct. 2) Step on L in place (ct. 3)
HORPIPE	One Sidestep or 1 Seven 2 Threes	4/4	Cue: 8 1 2 3 4 5 6 7 Hop Meas: 4 1 2 3 4 1 2 3 Hop Cue: 4 1 2 3 4 1 2 3 Hop Meas: 4 1 2 3 4 1 2 3 Hop Hop	Hop on L (ct. 8) Step to R on R (ct. 1) Step on L in back of R (ct. 2) Step on R to R (ct. 3) Step on L in back of R (ct. 4) Step to R on R (ct. 5) Step on L in back of R (ct. 6) Step to R on R (ct. 7) May be done in various directions Hop on R (ct. 4) Step on L (in indicated direction) (ct. 1) Step on R (ct. 2) Step on L (ct. 3) Hop on L (ct. 4) Step on R (ct. 1) Step on L (ct. 2) Step on R (ct. 3)
JIG	One Sidestep or 1 Seven and Break	6/8	Cue: 1 2 3 4 5 6 7 Hop Meas: 12 3 45 6 12 3 456 Hop Cue: Hop Hop Back Hop 1 2 3 4 Meas: 12 3 45 6 1 2 3 456	Hop on L, R ft raised in front (ct. 1) Step on R to R (ct. 2) Step on L in back of R (ct. 3) Step on R to R (ct. 4) Step on L in back of R (ct. 5) Step on R to R (ct. 6) Step on L in back of R (ct. 7) Hop on L in place, R ft raised in front Hop L in place Step back on R Hop on R Tramp (4 little steps in place) L, R, L, R
REEL	PROMENADE	2/4	Cue: Leap 2 3 Meas: 1 & 2 &	Leap onto R (ct. 1) Step on L (ct. 2) Step on R (ct. 3)
HORPIPE	PROMENADE	4/4	Cue: Hop 1 2 3 Meas: 4 1 2 3	Hop on L (ct. 4) Step on R (ct. 1) Step on L (ct. 2) Step on R (ct. 3)
JIG	PROMENADE	6/8	Cue: Hop 1 2 3 Meas: 6 12 3 45	Hop on L (ct. 6) Step on R (ct. 1) Step on L (ct. 2) Step on R (ct. 3)

NOTE: PROMENADE steps can be done in any direction, in place, or turning L, or R. When PROMENADE steps are done in succession, start each step with alternate foot.

HIGH CAULED CAP (*Cadhp an Cuil Aírd*)

(Irish)

Irish reel for four couples in a square formation. Presented at the 1951 Folk Dance Camp, Stockton California, by Eun Kennedy.

MUSIC:

Any good reel or selection of reels.

Ref. 12", eg. Capitol 79-40203 "Rakes of Mallow."

Tin whistle music in Decca Album good: No. 12098 and others.

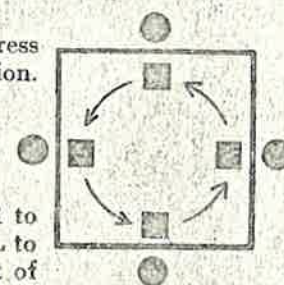
FORMATION:

Four couples in square formation: couple No. 1 with back to the music, couple No. 2 to the left of No. 1, couple No. 3 opposite No. 1, couple No. 4 to the right of No. 1.

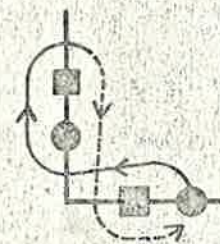
STEPS:

Sidestep, promenade and swing. Promenade step used throughout unless otherwise stated.

MUSIC 2/4	PATTERN
Measures	I. LEAD AROUND (Introduction)
1-16	Couples face CCW, join inside hands at shoulder height (M R, W L) and progress fwd CCW with 8 promenade steps. Drop hands, turn inwardly to face CW direction. Join inside hands (M L, W R) and return to place with 8 promenade steps.
	II. THE BODY (Chorus)
	a. Sides
1-4	Couples join hands in promenade position*. 1st and 3rd couples sidestep to R to position of 4th and 2nd couples; at the same time 2nd and 4th couples sidestep L to position of 3rd and 1st couples respectively. (1st and 3rd couples pass in front of 2nd and 4th couples.)
5-8	All sidestep again, same direction as before to next position. (2nd and 4th couples pass in front of 1st and 3rd.) All couples are now opposite their original position.
9-12	All sidestep again in the same direction to the next position. (1st and 3rd pass in front of 2nd and 4th.)
13-16	All sidestep in same direction to original position in the square. (2nd and 4th pass in front of 1st and 3rd).
	NOTE: A change of weight must be made to continue to sidestep in the same direction.
	b. Double Quarter Chain
1-16	Couples join R hands, make one turn CW to original positions. (Allemande R with partners**). M join L hand with W on L, make one turn CCW. (Allemande L with corner**). Couples again join R hands and turn CW once and a half. (Allemande R with partner; go once and a half around**). M now joins L hand with W on his R (not his partner), turn once CCW. (Allemande L with R hand lady**). Couples again join R hands, turn CW once and a half. (Allemande R with partner, go once and a half around**). NOTE: From the turn W move into the next fig. ie. "Ladies Off" without actually going back to their original positions.
	c. Ladies Off (Figure-eight)
1-8	Use promenade step throughout figure. All W face L, pass in front of partner then behind and around in front of M on L; continue fwd passing behind own partner to original position.
9-16	All W form RH star in center and turn CW (three-quarter turn), drop R hand and give LH to M on R of original position (corner); turn once CCW; join RH with partner and turn once CW to original position.
	Gents Off (Figure-eight)
1-8	M repeat action of W, but move to R in front of partner, behind and around W on R, behind his own partner and back to original position.



I. Lead Around

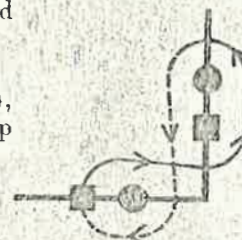


II. c. Ladies Off

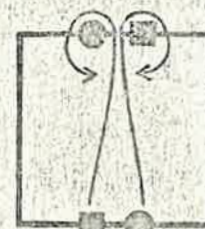
HIGH CAULED CAP--Continued

MUSIC	PATTERN
9-16	M form RH star in center and move CW (three-quarter turn), drop R hand and give LH to W on R of his original partner; turn once CCW; join RH with partner and turn CW (one-half turn) to original position.
	d. <i>Clap and Tramp</i>
1-2	Standing in position, clap hands together: Clap (ct. 1), clap (ct. 2), clap (ct. 1),
3-4	clap (ct. 2), clap (ct. 2). Stamp lightly with RF in same rhythm as claps. (Stamp on meas 3 & 4).
5-8	Partners change position with one side step; W passes in front of M.
9-12	Repeat clap and tramp; action of measures 1-4 (d).
13-16	Sidestep back to place; M passing in front of W.
	III. <i>FIRST FIGURE</i>
1-8	1st couple face each other and join RH; sidestep toward 3rd couple and back to own place.
9-16	Keeping RH joined turn partner once in place. 1st M takes LH of W on L (corner), makes one turn CCW while 1st W takes LH of M on R (corner) and makes one turn CCW. Then 1st couple join RH and make one turn CW in place. Use promenade step on turns.
17-32	3rd couple repeat action of 1st couple; Fig. III, meas. 1-16.
33-48	2nd couple repeat action of 1st couple; Fig. III, meas. 1-16.
49-64	4th couple repeat action of 1st couple; Fig. III, meas. 1-16.
	Repeat the action of Fig. II (The Body of the dance.)
	IV. <i>SECOND FIGURE</i>
	Couples join inside hands at shoulder height.
1-4	1st couple advance to opposite couple (3rd couple); 3rd couple separate slightly and 1st couple pass between 3rd couple. As 1st couple passes through 3rd couple they join outside hands with 3rd couple (WR to MR and ML to WL), and turn opposite person into a RH star.
5-8	All four make a RH star (use a cluster hand hold, elbows bent), and turn CW.
9-12	Release hands in star formation and join RH with partner. 3rd couple make one turn CW in place; 1st couple at the same time make one turn CW while moving back towards original position.
13-16	1st and 3rd M move across the set, R shoulder leading slightly, give LH to opposite W and make one turn CCW. M again move across the set, L shoulder leading slightly, give RH to partner and make three-quarter turn CW to place.
17-24	1st and 3rd couples take "swing position": M and W join L hands under joined R and beginning MR (WL), dance around each other with 8 promenade steps. Couples rotate CW while moving around the other couple CCW.
25-48	3rd couple repeat action of 1st couple; Fig. IV, meas. 1-24.
49-72	2nd couple repeat action of 1st couple; Fig. IV, meas. 1-24.
73-96	4th couple repeat action of 1st couple; Fig. IV, meas. 1-24.
	Repeat the action of Fig. II (The Body of the dance).
	V. <i>THIRD FIGURE (Ladies Chain)</i>
1-8	1st and 3rd W move to center, join RH, continue across to opposite M, give LH and make one turn CCW; W return to own partner (passing R shoulders), without re-joining hands; join RH with partner and make one turn CW in place.
9-16	1st and 3rd couples repeat action of Fig. IV, meas. 17-24.
17-32	2nd and 4th couples repeat action of 1st and 3rd couples, Fig. V, meas. 1-16.
	Repeat the action of Fig. II (The Body of the dance). This repeat is left to the discretion of the dancers.
	VI. <i>THE FINISH</i>
1-4	All join hands in circle. Move toward the center with two promenade steps. Return to place with 2 promenade steps.
5-8	Repeat the action of Fig. VI, meas. 1-4.
9-16	Sidestep to R; sidestep to L.
17-24	Repeat action of Fig. VI, meas. 1-8.
25-32	Repeat action of Fig. VI, meas. 9-16.
	VII. <i>LEAD AROUND</i>
	Repeat action of Fig. I, meas. 1-16.

** See American Square Dance terminology.



III. Gents Off



IV. Second Figure

COR BEIRTE (*Curr Berta*)

(Two-Hand Reel)

IRISH

This couple dance was brought to us by Una Kennedy of Dublin, Ireland.

MUSIC: Record: Decca 12098B (Tin Whistle Music)
Columbia 33514-F (Irish Reels)

FORMATION: Couples facing each other, usually in double circle, M with back to center, R hands joined at approximately shoulder height, *elbows bent, and close to body*. When not held, *hands hang at the side*.

STEPS: Sidestep, Touch-kick, Promenade. (See "Chart of Basic Steps for Irish Dancing.")

Music 2/4 (Reel Time)	PATTERN
Measures:	I. SIDE STEP
1-4	Beginning M R (W L), take one <i>Sidestep</i> to M L.
5-8	Beginning M L (W R), take one <i>Sidestep</i> to M R.
	II. TOUCH KICK AND CROSS OVER
1	Hop on L, simultaneously touching R toe in front of L toe (ct. 1).
	Hop on L, extending R toe fwd. off floor in front of L leg, knee bent (ct. 2).
2	Take 1 <i>Promenade</i> step in place, beginning R and leaning away from partner but not extending arms.
3-4	Exchange places with partner on 2 <i>Promenade</i> steps.
5-8	Repeat action of Fig. II, meas. 1-4. W again begins action by hopping on L, touch kick on R. This time, however, M begins by hopping on R and touch kicking with L.
	III. SWING
1	M and W now join L hands under joined R and beginning M R (W L), take 1 <i>Promenade</i> step in place.
2-8	Continue with 7 more <i>Promenade</i> steps traveling CCW, while turning CW. Finish with W on outside facing center, M with back to center, ready to begin Fig. 1 again.
NOTE: On the swing, use either the hand hold described or the "Roll Up" variation described at the foot of "Stack of Barley," page 25.	

DANZA PUERTORRIQUENA

(Puerto Rican)

The Danza is considered one of the most typical of all Puerto Rican dances. The arrangement given here is from the book *Bailes Borinqueños* (Dances of Puerto Rico) by Lisa Lekis, and is used by permission of the author, who introduced it at the 1951 Stockton Folk Dance Camp. The steps and turns of this Danza are arranged to fit the particular record used by the author.

MUSIC: Record: Let's Dance 1101—Danza Puertorriquena "No Me Toques."

FORMATION: Couples standing side by side, W L hand linked through M's R elbow.

STEPS: The Danza step is based on the two-step rhythm. The steps are small and taken on the ball of the foot; the feet are kept close together. Avoid a flat-footed two-step or a samba sway. The feeling of the dance is of floating along with no bounce or sideward sway in the shoulders or head. The delightful music is very helpful in getting the feeling of the step.

Danzas are characterized by a promenade called a paseo for an introduction. During the paseo couples stroll around the room, talking to each other. Typically the women carry fans which are used as an accessory to flirt with their partners. The orchestra may play a paseo during a Danza but the record has it only as an introduction.

MUSIC 2/4	PATTERN
Measures	<i>INTRODUCTION</i> Paseo
1-14	Partners side by side, W L hand resting lightly through M's R arm. Couples stroll CCW, taking two steps to a meas. W carries fan in R hand and uses it flirtatiously.
15-16	Join R hands and face partners. W turns R under joined hands with two walking steps and does a low curtsey before beginning the dance. M bows. Assume closed position.
	<i>I. Two-Steps and Turns.</i>
1-2	In ballroom position, take 2 two-steps forward, M starting L; W, R.
3-4	W turns R with 2 two-steps under own R arm. Man continues fwd with 2 two-steps.
5-6	Repeat action of Fig. I meas. 1-2.
7-8	W turns L with 2 two-steps under own R arm. Man continues fwd. with 2 two-steps.
9-12	In ballroom position couples make two turns R (CW) with 4 two-steps progressing CCW.
13-16	Keeping M L, W R hands joined, partners turn inwardly with 4 two-steps making one complete turn under joined hands.
	<i>II. Slide and Point, Two-Step Turns.</i>
1-2	Resume ballroom position and take 3 sliding steps toward center of room, starting M L, W R; finish last slide with a point, M drawing R foot up to L instep; W drawing L foot up to R instep. On the point both turn slightly away from center, M L, W R arms curved high on the turn and point.
3-4	Repeat action of Fig. II, meas. 1-2, moving out of circle, starting M R, W L.
5-8	Repeat action of Fig. II, meas. 1-4, moving in and out of circle.
9-12	Partners each move slightly to L so R hips are adjacent, make a complete turn with 4 two-steps revolving CW, starting M L, W R.
13-15	Partners move to R so L hips are adjacent and make a complete turn revolving CCW with 3 two-steps, starting M L, W R.
16	W turns to her L with one two-step finishing in back promenade position. (W on man's R, both R hands joined at W's R hip, L hands joined and extended to L side). Finish with weight on R ft. M does one two-step in place.

DANZA PUERTORRIQUENA (Continued)

MUSIC 2/4	PATTERN
	III. <i>Promenade Turn and Rock.</i>
1-4	Partners side by side, both starting L foot, make one complete turn L with 3 two-steps. M moves backward, W fwd. On meas. 4 rock fwd. on R (ct. 1 &), back on L (ct. 2 &) bringing the R heel up to instep of the L foot, toe pointed on floor. The feet are kept close together during this rocking step.
5-8	Repeat action of Fig. III, meas. 1-4, starting with the R and turning R. (W moves bwd., M fwd.).
9-12	Repeat action of Fig. III, meas. 1-4 starting L. During this step the R hands should be raised to varsouvienne position.
13-14	W turns once to her L with 2 two-steps starting R, she crosses in front of the man, finishing on his L side, L hands joined at W's L hip, R hands joined and extended to R. It is necessary to release L hands momentarily while making this turn, but keep hands joined as long as possible. M does 2 two-steps progressing slightly.
15-16	W turns to her R with 2 two-steps, finishing facing man in ballroom position. It is necessary to release both hands during this turn but keep them joined as long as possible. Man continues with 2 two-steps, finishing by stepping on R. It is optional whether the W makes one-half turn or one and one-half turns, be sure to keep the two-steps smooth.
	NOTE: The action in meas. 13-16 is rapid but can be done smoothly with practice. Start from a varsouvienne position, keep the W close in on the turns and avoid pivoting or twirling.
	IV. <i>Cross-Step and Two-Step.</i>
1	Ballroom position, moving CCW, M steps L across in front of R, steps R to R side, closes L to R. W steps R across in back of L, steps L to L side, closes R to L. This is done in two-step rhythm.
2	Repeat action of Fig. IV, meas. 1, begin by crossing M R over L, W L behind R.
3	M steps L across in front of R, W steps R across in back of L (ct. 1 &).
4	M steps R across in front of L, W steps L across in back of R (ct. 2 &).
5-8	Repeat action of Fig. IV, meas. 1.
9-12	Repeat action of Fig. IV, meas. 1-4 starting M R, W L.
13-16	Repeat action of Fig. IV, meas. 1-4, starting M L, W R, except on last meas. eliminate final step to finish with weight on M R, W L.
17-32	Take 4 two-steps, turning CW twice, progressing CCW, starting M L, W R.
	Repeat entire Fig. IV, meas. 1-16.
	Repeat entire dance, starting with Fig. I.

DUTCH FOURSOME

(English)

SOURCE:

This dance was introduced to us by Walter Grothe who used as a source the description of the dance as arranged by F. J. Mainey, which was published by Frances Day and Hunter Ltd., London.

MUSIC:

Records: London 734—"Dutch Foursome"
Columbia DX 1616—"Dutch Foursome"
Danceland 269—"Alpenblainen"

FORMATION:

Two couples facing each other in a double circle, W on M's R, inside hands joined at shoulder height. Throughout the dance the free hands remain at the side, or the W may hold her skirt lightly.

STEPS:

Dutch kick, walk*, waltz balance*, waltz*.
Dutch kick: Step on indicated ft (ct 1); brushing floor lightly with toe, swing other ft slightly across on front of supporting ft (ct 2, 3).

Two couples
facing



MUSIC 3/4	PATTERN	Illustrations by Carol Gove
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Measures 4 INTRODUCTION: M bows and W, holding her skirt lightly, curtsies to partner.

I—DUTCH KICK, WALTZ BALANCE

Beginning L, take one Dutch kick step. Repeat Dutch kick to R.
Release hands. Beginning L, M and W walk three steps (L, R, L) to exchange places with opp couple, passing R shoulders with opp person.
Face partner. Both point R ft fwd and join R hands with partner.
Take one waltz balance fwd (twd partner) on R.
Take one waltz balance bwd on L.
Change places with partner, W (turning CCW) passes under the raised joined R hands with two waltz steps, while M takes three steps (R, L, R), moving CW. Couples are now in opp places with W on R of own partner.
Repeat action of meas 1-8, finishing in original position.

II—THE SQUARE

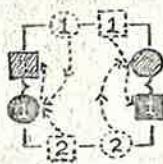
Face partner, join both hands with partner and take one Dutch kick step twd opp couple. Couple No. 1 steps and swings CCW (M L, W R); couple No. 2 steps and swings CW (M L, W R).
Take one Dutch kick step away from opp couple. Couple No. 1 steps and swings CW (M R, W L); couple No. 2 steps and swings CCW (M R, W L).
With two waltz steps, each person progresses one-fourth around an imaginary square, M, beginning L, turns three-fourth around to L (CCW), passing on the outside, while W, beginning R, turns three-fourths around to R (CW), passing on the inside. Couples are now in side position with opp partner, No. 1 M and No. 2 W with their backs twd the center of the circle, No. 2 M and No. 1 W facing center of circle.

Repeat action of II, meas 1-4, three times (4 times altogether), each person working completely around the square to finish with own partner in original position.

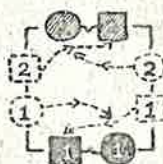
NOTE: On meas 5 and 6 each M has hands joined with opp W, on meas 9 and 10, hands are joined with partner, on meas 13 and 14 hands are again joined with opp.



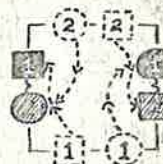
A



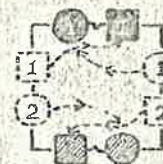
B



C



D



E

Women inside
join opposite men

Partners meet

Opposites meet
again

Partners face
again

III—DUTCH MILL

Form a star with the W's joined R hands over the M's joined R hands, and move CW with three waltz steps (L, R, L).

Face center of set and clap twice.

Repeat action of III, meas 1-4, reversing star and moving CCW (waltz R, L, R).

IV—WALTZ BALANCE, PROGRESS

Join hands in a circle of four and take one waltz balance fwd on the R and then balance bwd on the L.

Face own partner. M bow and women curtsy, holding skirts lightly.

Assume closed position with partner and with four waltz steps progress to face a new couple. Couple No. 1 turns CW and progresses CCW on the outside; couple No. 2 turns CW and progresses CW on the inside.

FIVE STEP POLKA

(Early American)

MUSIC:

Piano: "Gallopade" from William Tell by G. Rossini. A good arrangement may be found in Melodious Harmonies by Charles D. Blake. F. Trifet Pub., Boston 1894. Other galop and gallopade music may be used but this music, in rhythm and period is excellent for this dance.

Record: Columbia D.X 1179 Polka (See Me Dance the Polka). Excellent for this dance.

FORMATION:

Couples in closed dance position, man with back to center of room.

STEPS:

Galop*; Polka*

MUSIC 2/4	PATTERN
Measures	
1	I. <i>Two Slides</i> (galop) Starting M L, W R ft, take two slides in line of direction: Step to side (ct 1), close (ct and), step to side (ct 2), close (ct and).
2-4	II. <i>Three Polkas Turning</i> Take three polka steps turning CW, progressing CCW a short distance. One half turn is taken on each polka step so M finishes on the outside, facing center of room with W back to center. The hop of the polka is reduced to a slight rise on the ball of the foot or may be omitted.
5	III. <i>Repeat, Two Slides</i> With M R, W L ft leading repeat the two slides in line of direction (CCW). M looks over R shoulder and encircled arm, W over L shoulder as they progress fwd.
6-8	IV. <i>Repeat, Three Polkas Turning</i> The three polka steps are taken turning CW, with one-half turn on each polka step, which brings each back to original starting position (M L, W R side toward LOD).

HAVA NAGILLA

(Israeli)

"Hava Nagilla" is a traditional melody of East European origin. The Hora has been and still is being danced to this melody. The couple dance described below has recently been created and is very popular with the youth of Israel, especially those who live in the farm communities.

SOURCE: *New Israeli Dances* by Dvora Lapson and Gert Kaufman.
Published by Jewish Education Committee of New York.

MUSIC: Record: Folkraft F 1110-B "Hava Nagilla."

FORMATION: With M L shoulder twd. head of hall, partners face each other, standing close with both hands joined at approximately shoulder height, elbows bent and held close to the sides.

STEPS: Walk*, Leap*, Hop*, Jump*.

Music 4/4	PATTERN
Measures	
A.	I. PULL AWAY AND CIRCLE.
1	Beginning R, take 4 steps backing away from each other keeping hands joined and gradually bending body to crouching position (4 cts.).
2	Without dropping hands, beginning R, partners straighten immediately so that R hips are adjacent. Hands still at shoulder height, M and W R arm is across partner's chest, L elbows are bent and held horizontally at shoulder level (ct. 1). Move fwd. CW around each other with 3 striding steps (cts. 2, 3, 4).
3-6	Repeat action of meas. 1 and 2 two more times.
7	Repeat action of meas. 1.
8	Beginning R, partners take one step twd. each other (ct. 1). Take 1 step to face head of hall standing side by side (ct. 2). Assume cross back hold position with W L arm over M R (cts. 3, 4).
B.	II. LEAP AND TURN, BALANCE AND CIRCLE.
1	Leap fwd. lightly onto R ft. (toe turned out) at the same time bending R knee (ct. 1), step L back to place (ct. 2), step back on R (ct. 3), step L beside R (ct. 4).
2	Repeat action of Fig. II, meas. 1.
3	Drop L hands. As M turns one-fourth to R, W, beginning R, makes three-fourths turn to R with 4 steps (R, L, R, L) to face M. On ct. 4 they rejoin L hands under the joined R.
4	With 4 steps M makes one complete turn R under joined raised hands (R, L, R, L). NOTE: Couple is now in original position with M L side twd. head of hall, however, joined hands remain crossed at chest level and arms are extended easily.
5	With hands still joined, balance twd. front of hall and back. Man: Leap lightly to L (ct. 1), step R beside L (ct. and), step L beside R (ct. 2), hold (ct. and). Leap lightly to R on R (ct. 3), step L beside R (ct. and), step R beside L (ct. 4), hold (ct. and). W does counterpart.
6	NOTE: This is a pas de basque without the cross over.
7-8	Repeat Fig. II, meas. 5. Join R elbows, curve L arm diagonally upward, palms up. Take 3 light walking steps completing one CW turn. Finish facing partner about 3 ft. apart, ft. astride.
C.	III. CLAP HANDS, HOP.
1	With knees bent, clap low to R (ct. 1), hold (ct. 2), transfer weight to L side, repeat clap low to L (ct. 3), hold (ct. 4).
2	Clap low in front, knees bent (ct. 1), straighten body, hands extended outward, palms fwd. with hands at waist level (ct. 2), stretch hands outward at eye level (ct. 3), extend arms fully, diagonally out and up, head thrown back (ct. 4).

HAVA NAGILLA (Continued)

Music 4/4	PATTERN
Measures	
	NOTE: The following words are exclaimed with the above counts: "Uru Achim."
	Meas. 1 (ct. 1, 2) U (oo), (ct. 3) ru (roo).
	Meas. 2 (ct. 1) U (oo), (ct. 2) ru (roo), (ct. 3) A (ah), (ct. 4) chim (kem).
3	Placing hands on hips, jump on both ft. (ct. 1), hop on R 3 times (cts. 2, 3, 4), extending L leg diagonally across in front of R.
4	Jump on both ft. (ct. 1), hop on L 3 times (cts. 2, 3, 4), extending R leg diagonally across in front of L.
5-6	Repeat action of Fig. III, meas. 3, 4.
7	Jump on both ft. (ct. 1), turn CW with 3 hops on R ft., trailing L ft., knees slightly bent (cts. 2, 3, 4).
8	Repeat action of Fig. III, meas. 7 in a CCW direction hopping on L and trailing R.

IMPERIAL WALTZ

(Old Time English)

This dance was introduced in England in 1916 and has been popular since that date. Miss Lucille Czarowski, who introduced it to us, learned it from the old time ballroom specialist, Harold Evans of Victoria, B.C.

MUSIC: Record: English Columbia DX 1383 "Imperial Waltz"

FORMATION: Partners stand side by side facing LOD (CCW). Inside hands are joined at about the level of the M's ear, the elbow is held fairly close to the body. W places her hand in his, palm down. M's outside hand is placed lightly on his hip, W's outside hand is placed lightly on her hip or may hold her skirt. Weight is on inside ft, outside ft is in third position. (Heel pointing twd instep of inside ft, toe out at forty-five degree angle).

STEPS: Waltz,* Waltz Balance.*

MUSIC 3/4	PATTERN
Measures	
1-2	I. <i>Turn Away and Point</i> Beginning with outside ft, take two waltz steps turning away from partner, finishing in original position with inside hands joined. Note: Both keep inside hands in lifted position while turning, so they can be easily clasped again.
3-4	Step forward on the outside ft (ct 1, 2, 3). Point inside ft forward touching toe on floor very lightly (ct 1,2,3).
5-6	II. <i>Turn In and Point</i> Beginning with inside ft, take two waltz steps turning inwardly twd partner. Note: Step fwd in LOD on starting the turn, and progress fwd while turning.
7-8	Rejoin inside hands and step fwd on inside ft (MR, WL) (ct 1,2,3). Point outside ft diagonally fwd (ct 1,2,3).
9	III. <i>Waltz Back to Back, Waltz Balance</i> Beginning outside ft and keeping inside hands joined, take one waltz step turning away from partner (back to back position).
10	Beginning on MR and WL, waltz balance in LOD (back to back).
11	IV. <i>Waltz Face to Face, Waltz Balance</i> Beginning outside ft and keeping inside hands joined, take one waltz step away from LOD, turning to face partner.
12	Beginning MR and WL, take one waltz balance against LOD (face to face).
13-16	V. <i>Waltz in Closed Position</i> In closed position, take four waltz steps turning R (CW) and progressing fwd (CCW) around the room. Note: In starting the waltz the M steps diagonally bwd on the L while the W steps fwd on the R placing her R ft between the M's two ft.

JARANA YUCATECA

(Mexican)

There are many variations of the Jarana. Carlos Rosas of Mexico City taught this particular Jarana to members of the Research Committee in the fall of 1950.

MUSIC: Record—Imperial 1015-A "JARANA YUCATECA."

FORMATION: Couples facing each other in long lines or in a double circle, M on the inside, facing out, W on the outside, M has his hands on his back, W holds her skirts. The two lines or circles are about six feet apart.

STEPS: ZAPATEADO—Step on ball of R ft. with accent (ct. 1), scuff L heel lightly near R toe (ct. 2). Step on L ft in front of R with accent (ct. 3). Step on R ft in back of L with accent (ct. 4). Scuff L heel lightly (ct. 5). Brush L toe backward lightly (ct. 6). Repeat all, beginning L.

VALSEADO—Leap lightly on R ft (ct. 1). Close L to R (ct. 2). Step forward on R (ct. 3). Repeat all, beginning L. Note: This is the Indian type of waltz, and it may be done moving forward, backward or turning.

TOUR-JETE—Step to R on R (ct. 1) Pivot $\frac{1}{2}$ R (CW) on R (ct. 2). Leap onto L (ct. 3). (Now you are facing opp direction from the direction faced before starting). Step on R completing CW turn (cts. 1, 2, 3).

MUSIC 6/8 - 3/4	PATTERN
Measures	
6/8	I. <i>Turning Zapateado</i>
1-8	Beginning R, M turns L (CCW) on 8 zapateado steps while W turns R (CW) on 8 zapateado steps. Both stamp R foot lightly without taking weight.
9-16	Again beginning R, M turns R (CW) and W L (CCW) on 8 zapateado steps, stamp R lightly without taking weight.
3/4	II. <i>Valseado, Crossover</i>
1-4	Hands are now raised to high lateral position (like in Jota or La Mesticita). Beginning R and passing L shoulders, partners exchange places with 4 valseado steps.
5-8	Hands remain high. With 4 valseado steps each turns R in small circle.
9-12	Partners exchange places passing R shoulders with 4 valseado steps, beginning R.
13-16	Each turns R in small circle with 4 valseado steps, beginning R.
6/8	III. <i>Zapateado, Side by Side</i>
1-8	M places hands on back (Mexican style), W holds skirts as they face CCW. Beginning R they progress forward with 8 zapateado steps, moving side by side.
3/4	IV. <i>Pas de Basque and Tour-Jete Exchanging Places</i>
1-2	Still facing CCW join near hands (MR, WL). Outside hands are held high. Pas de basque sideways toward each other (without crossing ft., M beginning R, W L), Pas de Basque away from each other (M L, W R).
3-4	Releasing hands, M beginning R, W L, they exchange places with one Tour-Jete, M passing in back of W. Join M L, W R, hands.
5-8	Repeat action of IV meas. 1-4, M beginning L, W R, returning to place.
9-16	Repeat action of IV meas. 1-8.
1-4	V. <i>Pas de Basque and Tour-Jete in Line</i>
5-8	Partners face each other, hands going high into lateral position. Beginning R both pas de basque R and L, then tour-jete R.
9-16	Beginning L, pas de basque L, then R, and tour-jete to L. Repeat action V meas. 1-8.
1-2	VI. <i>Pas de Basque and Kick, Pirouette</i>
3	M places hands on back, W holds skirt. Pas de Basque to R, then L. Stamp on R extending L diagonally out to L, sharply (ct. 1), hold (ct. 2, 3).
4	Place L ft on outside of R ft and quickly turn R.
5-8	Repeat two pas de basques L, R and turn L.
9-16	Repeat action of VI meas. 1-8.

JARANA YUCATECA (Continued)

MUSIC 6/8 - 3/4	PATTERN
1-8 6/8	VII. <i>Zapateado Around Partner</i> Hands are held high and turn so that R hips and shoulders are adjacent, standing slightly back to back. Move CW around partner with 8 zapateado steps, beginning R.
9-16	Turn inwardly toward partner placing L shoulders and hips adjacent, and move CCW around partner with 8 zapateados, beginning R, and finish in opp position from original starting point.
1-4 3/4	VIII. <i>Valseado Away, Together, Away, Together</i>
1-4	Face partner, hands high in lateral position. Beginning R, back away from partner with 4 valseado steps.
5-8	Beginning R, move forward toward partner with 4 valseado steps.
9-12	Beginning R, back away with 4 valseado steps.
13-16	Beginning R, move forward toward partner with 4 valseado steps. Pause on "Bomba."
1-16 6/8	IX. <i>Zapateado Around Each Other</i>
1-16	Repeat action of VII, but finish in original position.
	Note: On this series of zapateados near elbows are adjacent, M has his hands on his back, W holds her skirts.
1-16 3/4	X. <i>Pas de Basque, Tour-Jete in Line</i>
1-16	Partners face each other and repeat action of V.
1-16	XI. <i>Pas de Basque, Tour-Jete Exchanging Places</i>
1-16	Partners face CCW and repeat action of IV.
1-16	XII. <i>Pas de Basque, Kick Pirouette</i>
1-16	Partners face each other and repeat action of VI. Pause on "Bomba."
1-8 6/8	XIII. <i>Zapateado Around Each Other</i>
1-8	With R hips and elbows adjacent, M has hands on back and W holds skirts. Partners move CW around each other with eight zapateado steps, beginning R. They finish back to back in pose.
	Note: As they do the zapateado steps around each other, the M is paying compliments to his partner by telling her pretty stories.

MAYIM (Water)

(Israeli)

Mayim, a dance of Israel, was presented at the 1951 Folk Dance Camp at College of the Pacific by Dvora Lapson. Mayim is translated as "water" and conveys in design and form the movement of water, of waves, the feeling of going toward the well, and the unbounded joy of discovering water in an arid country.

RECORD: "Mayim," Folkraft 1108-A.

FORMATION: A closed circle dance for any number of people. Stand facing into the center of the circle, hands joined and down at the sides.

NOTE: This dance may be done in a double circle with both circles facing into the center, or it may be done with the outside circle facing in and the inside circle facing outward.

STEPS: Run°, Tap and clap, Circassia.

Circassia step: Beginning with the R ft., step R ft. across in front of L, accenting step (ct. 1); step directly to the L on L (ct. 2); step to the L with the R ft., crossing R ft. behind L (ct. 3); leap to the L onto the L foot (ct. 4). On the leap and in preparation for the repeat of the circassia step, the R ft. swings across in front of the L in a small arc, but the weight remains on L ft.

MUSIC 4/4	PATTERN
Measures	
1-4	I. <i>Circassia to L, to Center and Out.</i>
5	a. Moving in a CW circle and beginning with the R ft. do 4 circassia steps.
6	b. Beginning on the R ft. move toward the center of the circle with 4 light running steps. Accent the first step with a deep knee bend and very small leap. Lift the hands gradually toward the center of the circle and to an extended-above-the-head position on the 4 runs.
7-8	Beginning on the R ft. move directly out of the circle with 4 steps, lowering the hands to a down-to-the-side position, and accentuating the first step by a deep knee bend and a small leap.
	Note: The leap on (ct. 1) is optional.
	Beginning with the R ft., repeat I, measures 5 and 6.
1	II. <i>Run, Tap and Clap.</i>
2-3	a. Beginning with the R ft., all face L and move CW with 3 running steps, keeping joined hands extended down.
4-5	b. Keeping hands joined, shift weight quickly to R ft. and hop on R and tap L ft. across in front of R ft. (ct. 1); hop again on R ft. and tap L ft. directly to the L (ct. 2).
	Repeat tap step 3 times.
	Hop on the L ft. and tap R ft. across in front of L ft. (ct. 1); hop again on L ft. and tap R ft. directly to the R (ct. 2). Clap hands directly in front (ct. 1); open arms to side (ct. 2). Keep elbows straight on clap and side movement. The tap and clap step are done simultaneously.
	Repeat tap step 3 times.
	Repeat entire dance from the beginning.
	NOTE: Part or all of the following words may be sung with the dance. The words which are underlined are more commonly sung.
I	1-4 U-Shav-tem Mayim Bi-Sa-Son, Mi-ma-Yi- <u>Ney</u> Ha-Y'Shu-ah
	3-4 U-Shav-tem Mayim Bi-Sa-Son, Mi-ma-Yi- <u>Ney</u> Ha-Y'Shu-ah
	5-6 <u>Ma-Yim</u> <u>Ma-Yim</u> <u>Ma-Yim</u> <u>Ma-Yim</u> , U- <u>Ma-Yim</u> Bi-Sa-Son
	7-8 <u>Ma-Yim</u> <u>Ma-Yim</u> <u>Ma-Yim</u> <u>Ma-Yim</u> , U- <u>Ma-Yim</u> Bi-Sa-Son
II	1 Hey! Hey! Hey! Hey!
	2 Mayim Mayim Mayim Mayim
	3 Mayim Mayim Bi-sa-son
	4 Mayim Mayim Mayim Mayim
	5 Mayim Mayim Bi-sa-son

MECHOL OVADYA (Ovadya's Dance)

(Israeli Dance by Yardena Cohen)

Mechol Ovadya is oriental in style and is based on a drum pattern. The following description is from dance notations by Dvora Lapson.

MUSIC:

Record: Folkraft 1110-A "Mechol Avadya"

The music consists of two patterns, A and B repeated 9 times on the record. During the A music the steps are danced in place; during the B music the leader leads his line to the right.

FORMATION:

The dancers are in a straight line with a leader at the right. The body is erect, the hands are joined and held down at the sides.

MUSIC 4/4.	PATTERN
Measures	
A	I. a. <i>Step-Bend, Step-Bend, Point, Point, Stamp, Stamp.</i>
1	Step on R ft to R (ct 1), bend R knee (ct 2), step on L ft in place (ct 3), bend L knee (ct 4).
2	Point R toe on floor fwd (ct 1), point R toe on floor back (ct 2), stamp R foot lightly twice beside L (ct 3, 4).
3-8	Repeat Fig I, meas 1-2 three times.
B	b. <i>Step-Bend, Step-Bend, Step-Bend, Jump, Jump.</i>
9	Step on R ft to R (ct 1), bend R knee (ct 2), step on L ft across in back of R (ct 3), bend L knee (ct 4).
10	Step on R ft beside L (ct 1), bend R knee (ct 2), jump lightly on both feet (ct 3), jump on L ft, raising R beside ankle (ct 4).
11-16	Repeat Fig I meas 9-10 three times.
A	II. a. <i>Step-Bend, Step-Bend, Point, Point, Stamp, Stamp.</i>
	Repeat Fig I, meas 1-8.
B	b. <i>Step-Bend, Step-Bend, Run, Run, Jump, Jump.</i>
9	All make a quarter turn to R, keeping hands joined, and move fwd. Step fwd on R ft (ct 1), bend R knee (ct 2), step fwd on L ft (ct 3), bend L knee (ct 4).
10	Run fwd with 2 light steps, R, L (ct 1, 2), jump lightly on both feet close together (ct 3), jump on L ft, R raised by L ankle (ct 4).
11-16	Repeat Fig II, meas 9-10 three times. Finish with quarter turn L so line is again facing front.
A	III. a. <i>Step-Bend, Step-Bend, Point, Point, Stamp, Stamp.</i>
1-8.	Repeat Fig I, meas 1-8.
B	b. <i>Step-Bend, Step-Bend, Step-Bend, Jump, Jump.</i>
9	Repeat Fig I, meas 9.
10	Step R ft by L (ct 1), bend R knee (ct 2), jump with feet together and turned to R (ct 3), jump on L ft, turned front again, R raised (ct 4).
11-16	Repeat Fig III, meas 9-10 three times. Repeat entire dance three times.

THE POLISH MAZUR

1939

The figures used in this dance were done by a Polish group at the World's Fair at San Francisco's Treasure Island. They were taught to Madelynn Greene, who arranged them to fit this record to be used as an exhibition dance for sets of four couples. There are many Mazur figures, just as we have many Square dance figures, and ordinarily the dancers would have a caller to follow. This arrangement is specifically an exhibition dance. It should be done vigorously, accurately, but not so stylized that it loses its feeling of vitality and "folk dancing."

MUSIC: Imperial "Mazur," No. 1206.

FORMATION: Circle of 8 or 12 couples, all facing CCW, W on R of M, inside arms extended slightly fwd., chest high, elbows bent. W forearm resting lightly on M, fingers clasped in his hand. Outside fist on hips.

STEPS: *Mazur Step*: An accented running step to 3/4 time. Accent the first beat of each measure by bending the supporting knee slightly and touching the opposite heel beside the supporting foot. ie Step fwd. on L, bending L knee slightly (ct. 1), the foot is flat (not just the ball of the foot), step on R heel beside L or slightly in front of it (ct. and), roll weight from heel to ball of foot (ct. 2), step fwd. on L (ct. 3). The feet are parallel and close to the floor. The dip and rise are from the bending of the knees. Repeat starting R.

According to Madelynn Greene, the above step is more authentic. When the dance was first taught the following step was used and is therefore more familiar to California folk dancers:

Mazur step, an accented running step to 3/4 time. Accent the first beat with a heavy step, bringing the opposite foot up sharply in back with a knee bend. On cts. 2 and 3 the steps are small and unaccented.

Mazur Turn—Partners face each other, right hips adjacent, R arm around partner's waist, L hands high; 2 Mazur steps turning CW, starting M L, W R. Reverse, placing L arm at partner's waist, R arm high, turn CCW with 2 Mazur steps.

Step-close with heel clicks: Starting M L, W R, step to side (ct. 1), close opposite foot to leading foot (ct. 2), jump on supporting foot, clicking heels together in air (ct. 3).

*Mazurka, *Pas de Basque.

MUSIC 3/4	PATTERN
Measures 1-2	Introduction, Stand in Formation.
	I. <i>Balance and Click Steps</i>
1-4	a. Progressing fwd. in LOD with 4 Mazur steps (starting M L, W R), balance away from each other, pushing joined hands fwd. and turning slightly back to back. Balance toward each other, bending elbows again. Arms are kept chest high throughout step. Repeat balance away and together.
5-8	b. Face partners, release inside hands and sweep them down between partners and up, finishing with M R, W L, hands curved over head, outside fists remain on hips. At the same time take 4 step-close with heel click steps in LOD.
9-12	c. Mazur turn.
13-24	Repeat Fig. I, meas. 1-12.
	II. <i>Circle Right and Left.</i>
1-4	a. All join hands in single circle, facing R. Circle CCW with 4 Mazur steps, starting M L, W R.
5-8	b. W turn toward partners, Mazur turn.
9-12	c. Repeat Fig. II a, facing L and progressing CW.
13-16	d. M turn toward partners, Mazur turn.
	III. <i>Double Circle.</i>
1-4	a. All face center, with 4 Mazur steps ^{sets on hip} move forward forming small circle by linking arms at the elbows, fist on hips. If each W puts her R arm through the L elbow of the adjacent W, it avoids confusion. At the same time the M move in with 4 Mazur steps to join hands, arms extended to form the outer circle.
5-8	b. M circle L, W circle R with 3 Mazur steps, accent last meas. with 2 stamps.
9-12	c. Repeat Fig. III b, reversing direction M circle R W circle L.

POLISH MAZUR (Continued)

MUSIC 3/4	PATTERN
Measures	
1-2	<i>Weaving the Basket.</i> On two chorded measures partners should be in place, W on R of M. W slide hands down, joining them to form a circle, M lift joined hands over W heads, forming a basket. <i>W not back</i>
1-8	IV. <i>The Basket.</i> a. Circle CW 7 Mazur steps all starting with L ft. Accent 8th meas. with 2 stamps. <i>W</i>
9-16	b. Circle CCW 7 Mazur steps starting with R, 2 stamps on 16th meas.
1-8	V. <i>Forming Lines.</i> The next two figures are done with M in one line, W in line facing partners, in groups of 4 couples. Couples number CW around circle 1, 2, 3, 4. For festival dancing, the two couples with backs nearest the music break the circle and swing back into line, all facing the music. For an exhibition, the couples with backs to the audience break the circle and all move into a line facing the audience.
9-12	a. W of couple 1 and M of last couple release hands, and join them with own partners so all dancers are in a chain. The end couples move backward and the center couples slightly forward with 8 Mazur steps to form a straight line. <i>R to</i>
9-12	b. Release hands. M dance forward with 4 Mazur steps, turning to face partners on the last meas. Arms are crossed on chest. W turn CW in place, L hand on hip, R hand high. The lines should be 6 or 8 ft. apart with a space between each group of 4 couples.
1-4	VI. <i>Solos.</i> Each couple does a solo while the other couples in the lines keep time with small Mazur steps in place, clapping their hands. M clap on the first beat, W on 2 and 3. <i>(Stamp on other)</i>
5-8	a. Couple 1 in each group dances down the center of the set with 4 Mazurka steps, facing each other, M L, W R hands high, other fist on hip.
9-12	2 Mazur steps backing even with lines, both fists on hips, elbows slightly forward.
13-16	Dance toward each other 2 Mazur steps. Mazur turn at foot of group of four.
17-20	Couple 1 returns to place with 4 Mazur steps, M going up outside of M line, W outside W line.
21-24	While couple 1 returns to place, couple 4 dances up the center of the lines; with inside hands joined, balance away, together, the W turns R under joined hands to face partner. Mazur turn at head of sets.
25-28	Couple 4 returns to own place with 4 Mazur steps, each going down outside of respective lines.
29-32	While couple 4 returns to place, couple 2 dances down the center of the set with 4 step-close heel clicks. Couple 2 does Mazur turn at foot of set.
33-36	Couple 2 returns to place with 4 Mazur steps, dancing up the outside of respective lines.
37-40	While couple 2 returns to place, couple 3 dances up the center of the set with inside hands joined, free hands on hips, balance away, together, away together with 4 Mazur steps. Couple 3 does Mazur turn at head of set.
1-16	Couple 3 returns to place with 4 Mazur steps, outside respective lines.
	VII. <i>The Tunnel.</i> On two chorded measures all face the head of the set, inside hands joined high. M of head couple leads the line under the tunnel made by the joined hands. He turns R under his R arm, L fist on hip, R hand joined with partner's L. W of head couple takes the L hand of the next M in her R, drawing him after her into the tunnel. Each W does this in turn. All dance forward with Mazur steps, and then

POLISH MAZUR (Continued)

MUSIC 3/4	PATTERN
Measures	
	join the line. When the leading man reaches the end of the tunnel, he leads the line CW into a circle. He must time his steps to join hands with the last W on the 16th meas.
	VIII. <i>Modified Pas-de-basque.</i>
1-12	Release hands in circle, partners face CCW in Varsouvienne position, hands joined high. Take 12 pas-de-basques keeping feet close to the floor. Both start with R foot so first pas-de-basque is away from center of circle.
	IX. <i>Women's Star.</i>
1-8	With 3 Mazur steps W ^{beg} dance CW toward center of circle into an open R hand star, accent 4th meas. with 2 stamps (R arms extended slightly above shoulder high, hands not quite touching). With 4 Mazur steps reverse with an open L hand star. While W spiral into circle and out, M dance backward with 3 Mazur steps, 2 stamps on 4th. Forward with 4 Mazur steps arms crossed high on chest.
9-12	Meet partners and Mazur turn.
	X. <i>Men's Star.</i>
1-12	The M spiral CW toward center of circle to form an open R hand star, 7 Mazur steps and 2 stamps. Reverse and form open L hand star and return to partner with 4 Mazur steps. W dance backward with 7 Mazur steps, moving arms gracefully first toward partners, then backward toward waist. On meas. 8 place both fists on hips and stamp twice. Move forward, moving arms alternately forward and back, 4 Mazur steps.
13-16	Turn partner 4 Mazur steps to R. <i>Do not reverse.</i>
	XI. <i>Polka Mazurka—Kneel and Pose</i>
1-4	Partners in open position, facing CCW, inside hands joined, outside fists on hips. 2 Mazur steps balancing away from each other and toward each other. With 2 Mazur steps W turns R under joined hands to finish facing partner, both hands joined.
5-8	4 Mazur steps moving LOD, M forward, W backward.
9-12	M kneels on L knee and leads girl around him CCW holding her L hand in his R. Girl does 3 Mazur steps to circle M, on 4th meas. she turns ^{to} and sits on M's R knee. by hands joined at W's R hip, both ^{WR} L hands held high with a shout.

POLKA MAZOURKA

(Early American)

The Polka step was also combined with other steps, in this case the Mazourka (old spelling). Since the latter is in 3/4 time it means that the polka must be adapted to a three-count rhythm.

MUSIC: Record: Columbia DX. 1280. Old Time Dance Series No. 34 Polka Mazurka (Violetta) Excellent for this dance

FORMATION: Couples in closed dance position, M back to center of room

STEPS: Mazurka* polka adapted to 3/4 time is comparable to a two-step-waltz: Step (ct 1), close (ct 2), step (ct 3). The hop is omitted.

MUSIC 3/4	PATTERN
1	I. <i>Mazourka Step</i> Starting M L, W R ft take one mazourka step in line of direction (glide-cut-hop).
2	II. <i>Adapted Polka Step</i> Follow with the polka step as described, making one-half turn in place CW (M is now facing center of room).
3	III. <i>Mazourka Step</i> Repeat the mazourka step starting M R, W L ft, moving forward in line of direction.
4	IV. <i>Adapted Polka Step</i> Repeat the polka step turning one-half turn CW to finish in original position.

This pattern may be varied by guiding the W across toward the center of the room on the first polka step without changing the position of holding, and back to the outside of the circle of dancers on the second polka step. (A comparable movement is the first figure of the Marklander.)

A second variation is to take the mazourka in LOD as described, then take the polka in *pursuit*—that is, the W going backward, the M forward toward the wall, repeat the Mazourka against LOD and repeat the polka in reverse *pursuit*, the W going forward, the M backward toward the center of the room.

The first description with the two variations may be danced in sequence if one desires a greater variety of pattern. Dancing each part for eight measures results in an interesting combination.

Note: In an earlier pattern of the polka mazourka, before the variations were used, the mazourka step was danced as: glide, cut, hop, clicking the heels on the hop.

ROMANY MOOD

(Roumanian Gypsy Dance)

Research accomplished by Sylvia Revin while traveling in Europe. Dance presented by Grace Perryman at Stockton Folk Dance Camp, 1951.

RECORD: "Sarba Calului" Columbia 36241. No introduction.

FORMATION: Double circle of couples, partners facing, men's backs to center.

STEPS: *Push Step*: Moving directly to the side with a leap, step front, leap, step front, leap, step back and bow; i.e. step sideward L on L ft. with a little leap, extending the R leg to the R side (ct. 1-&), step on R in front of L, bending the knees slightly (ct. 2-&). Repeat the leap and step front using same feet. Step sideward to L with L ft., extending R leg to R (ct. 1 &), step in back of L with R (ct. 2 &). Bow to partner, feet remaining in place, the R arm sweeps down in front and then to R hip during the bow (ct. 1-&). As dancer raises from the bow the weight is shifted to the forward foot and the L arm is raised overhead (ct. 2-&).

Polka: A running polka, light and fast, i.e. step fwd. L with a little leap (ct. 1), step R beside L (ct. &), step fwd L with a smaller leap (ct. 2). This is done in the same tempo and spirit as a pas de basque but do not cross feet.

Romany Mood Step: Swing R leg backward from hip, turning toe inward, and hopping on L ft., R arm swings down and back, elbow straight. Free hand hanging at side (ct. 1). Swing R leg forward from hip, turning the toe outward, hopping on L, R arm swings forward, palm turned toward face, head turned to R (ct. 2). Girls flick skirts as hand swings forward. M bring their hands up in a fist as though showing muscle, or M may keep hands in pockets. Step in place three steps, R,L,R (ct. 1-&2). Repeat, swinging L leg and arm. Leg should not be raised more than 12 inches from ground.

STYLE: Stand straight and arch back like proud, independent Gypsies. The first part of the dance is slow, restrained and in grandiose, proud style. The second part is fast and abandoned, but strong.

MUSIC 2/4	PATTERN
Measures	SLOW PART
1-4	I. <i>Leap Front, Leap Front, Step Back, Bow</i> Partners facing, M's L hand overhead, R hand on hip, W opposite. Both move clockwise in circle with push step described above. M start with R ft., W with L. The hand that is curved over the head moves outward from the wrist as the leg is extended, and inward as the foot steps across in front of the other. Bow to partner as described above.
5-8	Repeat push steps and bow, moving CCW, reversing hands and starting with opposite feet.
9-10	II. <i>Step, Step, Step, Pose</i> Partners facing, both hands joined, walk slightly forward CCW with three walking steps, turning almost back to back, pointing fwd ft. M steps L,R,L point R, W opposite. Joined inside hands pointed forward and down, joined outside hands raised curved overhead.
11-12	With 3 walking steps move back to place, finishing face to face. M steps R,L,R, point L, W opposite. Joined inside hands are curved overhead in back, joined outside hands are down and pointing forward.

ROMANY MOOD (Continued)

MUSIC 2/4	PATTERN
13-16	Drop hands. With push steps, as in I, meas. 1-4, both move away from partner in little circle. Bow facing partner and close together, to rejoin hands. <i>W turns CCW, trailing behind her</i>
17-24	Repeat II, meas 9-16, exactly.
25-48	Repeat entire Slow Part, Fig I, II.
FAST PART	
III. Circle Partners and Polka Back-to-Back, and Face-to-Face.	
1-8	With 8 running polka steps, M starting L and W R, move clockwise in a circle around partner, passing R shoulders. Hands swing to side of forward foot. Make the circle as large and round as possible, finish side by side, inside hands joined, both facing CCW in large circle.
9-16	IV 8 polka steps back to back and face to face progressing CCW in circle. The joined inside hands swing forward and then back to help turn the body, the free hand either swings naturally at side or may be held on hip.
IV. Polka With Alternate Turns	
17-18	Man dances fwd with 2 polkas (L,R) as W turns ^{CCW} under joined hands with 2 polkas (R,L).
19-20	Woman dances fwd with 2 polkas (R,L) as M turns ^{CCW} under joined hands with 2 polkas (L,R).
21-36	Repeat Step IV, meas. 17-20 four more times, moving CCW in circle.
V. Romany Mood Steps	
37-48	Partners facing, dance 6 Romany Mood steps, both starting R ft. and moving away from partner, M toward center, W out of circle.
49-60	6 Romany Mood steps, both starting R and moving toward partners.
61-120	Repeat all of Fast Part, Fig III, IV, V.
FINALE. Romany Mood Steps in Circle and Pose	
121-126	Partners move in a small circle, each turning to own R with 3 Romany Mood steps, finish facing. These steps are done very vigorously.
127-128	M does a deep knee bend and springs to a stride stand pose, arms extended outward and upward. W leaps forward on her R foot, swinging L arm overhead, then forward over R foot (ct. 1-2), then steps back on L foot. L arm extended overhead and back, R hand extended down and forward over R foot which is pointed forward on floor (ct. 1-2). (In order to have the R foot free for the pose the W does not put her weight on it at end of last Romany Mood step).

RUMUNJSKO KOLO

(Roumanian)

This particular version of this kolo was taught to members of the Research Committee in 1950 by Milan Pakaski, a native of Yugoslavia.

MUSIC: Record: Balkan 525 B "Rumunjsko Kolo"
FORMATION: Broken circle; hands joined at hip level, shoulders and arms relaxed. Leader at R end of line.
STEPS: Rocking step, step-hop, running step.

MUSIC 4/4	PATTERN
Measures	<i>Introduction:</i> The group may wait four measures and begin the dance on the rocking step, or they may begin with the first beat of music, using the step described as II, and have no formal introductory music. This arrangement has the wait of 4 measures.
1-4	I. Rock and Stamp Face into the center of the circle with hands joined, low. Arms and hands move fwd and bwd easily with the normal rhythmic movement of the body. Rock fwd onto R ft, crossing R ft diagonally over L, displacing L, at same time lifting L behind R, L knee bent (ct 1) rock bwd onto L, lifting R ft in front (ct 2), rock fwd onto R (ct 3), swing L ft fwd and diagonally over R, at same time hop slightly on R (ct 4); step onto L in original place of R, displacing R (ct 1), rock bwd onto R (ct 2), rock fwd onto L (ct 3), swing R ft fwd and diagonally over L, at same time hop slightly on L (ct 4); step onto R in original position of L (ct 1), rock bwd onto L (ct 2), rock fwd onto R (ct 3), bring L ft beside R (<i>do not step onto L</i>) (ct 4); stamp on ball of L ft 3 times beside R ft without taking weight on L (ct 1, 2, 3), hold, keeping weight on R ft (ct 4). Note: A slight leap is used on each fwd and bwd "rocking" step.
5-8	Repeat action of I meas. 1-4, beginning the rock on the L ft and finishing with 3 stamps on R ft.
9-10	II. Step-Hop, Running Step Face CCW in circle. Beginning with R ft move in LOD with 2 step-hops (R, L). Continue in LOD with 3 running steps (R, L, R) and 1 hop R. On the hop turn one-half L to face in CW direction.
11-12	Beginning by stepping bwd on L, repeat action of meas. 9-10, moving bwd in CCW direction. On last hop turn one-fourth R to face center of circle. Repeat all of dance as many times as desired. Note: The steps may all be performed in a circle formation, or the leader may lead the group in many serpentine patterns. All steps should be small and done well under the body. Stand straight but relaxed—no tension in the arms or legs (especially the knees). Rocking is done with the knees, not with the body.

SNURREBOCKEN

(Swedish)

Boote

Various sources of this dance give varying arrangements. This particular one is arranged to fit the record listed below. Although the individual step-patterns are the same, the piano music listed will require a different arrangement.

MUSIC: Record: Folk Dancer M H 1047—"Snurreboken"
Piano: "Svenska Folkdanser Och Sallakapsdenser"—Publisher: Svenska Ungdams-
ringen For Bygdekultur, Stockholm 1944.

FORMATION: Couples in single circle, partners facing each other (M facing CCW). Hands are placed on own hips.

STEPS: Bow; Delsbopolska: Done in shoulder-waist position*. Man's part: M steps fwd on L and pivots to R on L (one complete turn) without touching R ft to floor (ct 1), M touches ball of R ft beside L without taking weight on R (ct 2), M steps fwd on R (ct 3). Woman's Part: W jumps lightly onto both ft (ct 1), W leaps lightly onto R ft (ct 2), W leaps lightly onto L ft (ct 3).

Note: Throughout step, couple revolves CW and travels CCW about the room. Caution—W must keep steps small and close to the floor. M should keep weight on ball of ft and *not* on heels; Spring step: Light running step.

MUSIC 3/4	PATTERN
Measures & 3 & (3 notes)	Introduction
1	I. <i>Bow</i> With ft together and hands placed on hips, partners bow low to each other in a stately fashion (ct 1 & 2). Turn one-half R so that they are back to back (ct & 3 &).
2	Bow low to neighbor (back twd partner) (ct 1 & 2), turn one-half R to face each other and pause (ct & 3 &)
	Note: Music on I is very retarded.
1-8	II. <i>Delsbopolska</i> Partners take eight Delsbopolska steps.
9-16	III. <i>Spring Step</i> Assume open position. Beginning outside ft (ML, WR) move fwd CCW with 24 spring steps.
	Repeat all as many times as music permits.

SQUARE TANGO

(English)

- MUSIC:** Record: English Columbia DX 1322 "Square Tango"; Columbia C 71-3 *Por Una Cabeza*.
- FORMATION:** Couples in closed ballroom position; standing anywhere around the room. M facing LOD with W directly in front of him.
- STEPS:** Box, draw, slow walk*, dip and cross steps.

MUSIC 2/4 <i>4/4</i>	PATTERN
Measures	
	I. BOX, DRAW STEP
	W does the counterpart of all of the steps.
1-2	a. M beginning on L ft. step directly fwd. (ct. 1), hold (ct. &), step directly to the R with R ft. (ct. 2), close L ft. to R and change weight to L ft. (ct. 3). Step directly bwd. on R (ct. 1), hold (ct. 2), step to the L with L ft. (ct. 3), close R ft. to L and change weight to R ft. (ct. 4), completing one square "box" pattern.
3	b. M steps directly to the L with L ft. (ct. 1), draws R ft. to L with an accent (ct. 2), hold (&).
4	Repeat action of measure 3, stepping to the R with R ft. and draw L to R.
5-8	Repeat action of measures 1-4.
	II. SLOW WALK, DIP
1-3	a. M beginning on L ft. take six slow gliding steps fwd. (ct. 1 ³ 2 ³ 3 ³ 4 ³ 1 ³ 2 ³ 3 ³ 4 ³ 1 ³ 2 ³ 3 ³ 4 ³).
	Note: Step only on count, pause on &
4	b. M steps directly fwd. on L, bending L knee, and he takes all his weight onto L ft., keeping R leg outstretched backward with R toe touching floor but with no weight on the R ft. (ct. 1), hold (ct. 2). M steps directly bwd. on R ft. straightening L knee (ct. 3). M keeps weight on R ft. bringing L ft. to R in preparation for the next step (ct. 4).
	III. CROSS STEP
5-7	Moving in LOD in open ballroom position M steps fwd. L (ct. 1), fwd. R (ct. 2), fwd. L (ct. 3), step R beside L (ct. 4), without dropping hands turn inward toward partner to face CW and step L across R (ct. 5); step fwd. in CW direction on R (ct. 1), step L beside R (ct. 2), turn inward toward partner and step R across L (ct. 3).
8	Turning slightly L to face LOD and assuming closed ballroom position M steps fwd. on L (ct. 1), steps directly R on R (ct. 2), close L ft. to R (ct. 3), hold (ct. 4). This last step (cts. 1 & 2) are done in a quick, sharp fashion.
	Note: The W on (ct. 1), meas. 8, takes a large step with her R foot to place herself directly in front of her partner in closed ballroom position.

STAICIN EORNAN (Stack-een Ornun)

(Stack of Barley)

IRISH HORNPIPE

This couple dance was brought to us by Una Kennedy of Dublin, Ireland.

MUSIC: Records: Imperial 1039A "Stack of Barley"
Celtic CI-1002 "Stack of Barley"

FORMATION: Couples in circle, partners facing with R hands joined at shoulder height, elbows bent, M with back to center and M L shoulder toward L.O.D. When not held, *hands hang at the side.*

STEPS: Sevens, Threes, Tramp, Promenade. (See "Chart of Basic Steps for Irish Dancing."*)

Music 4/4 (Hornpipe Time)

PATTERN

Illustrations by Carol Gove

Measures

I. FOUR SEVENS

Ct. 4
(up beat)

M hops on R, lifting L, W hops on L, lifting R.

1-2

Take 1 *Seven* moving to M L (CCW). On hop to begin 2nd *Seven*, couple makes one-half turn R (CW) exchanging places. (M is now on outside of circle.)

3-4

Complete 2nd *Seven*, moving CCW (to M R). On hop for 3rd *Seven*, couple again makes one-half turn R. (M is now on inside of circle with L shoulder to L.O.D.)

5-6

3rd *Seven*—Repeat action of meas. 1-2.

7-8

Complete 4th *Seven* moving CCW, as in meas. 3-4, but do not make one-half turn on hop (M now remains on outside of circle, W with back to center).

II. THREES AND TRAMP

9

M and W now join L hands under joined R and move to center with 1 *Three*, M begins by stepping fwd. on L; W begins by stepping back on R. Finish with hop (M L, W R).

10

Tramp in place (3 little steps) (M R, L, R), (W L, R, L). Finish with hop (M R, W L).

11

Move out from center with 1 *Three* (M back on L) (W fwd. on R). Finish with hop (M L, W R).

12

Repeat action of Fig. II, meas. 10, but turn one-fourth R so M faces L.O.D.

III. SWING

13-16

M beginning L (W R), hands still joined, couple travels CCW with 4 *Promenade steps*, making one-half turn R (CW) on each meas. Finish in original position, M with back to center.

NOTE: On swing, partners are close, elbows bent, forearms upright. *Variation on hand hold for swing*—M rolls joined R hand toward him and under their joined L hands to finish with R hands near W, L hands near M, W arms resting on M arms with elbows held out horizontally. (See illustration.)



SCHWEIZER SCHOTTISCHE

(Swiss)

This schottische is danced in Switzerland today. A visitor to this country, upon seeing this dance performed in California, said she had danced it fifty years ago (the same pattern to the same music) in a village in Germany. The dance was presented to us by Lucile Czarnowski.

RECORD: "Holzauktion Rheinlaender," Moser Tone A9965. (Reverse side of A10048 "My Sweetheart".)

Music analysis A, B, C, D, A, B, C. Each section has 16 measures.

FORMATION: A couple dance. Closed dance position, M facing "CCW."

STEPS: Schottische*, Two Step*.

MUSIC 4/4	PATTERN
Measures	
A. 1-4	I. <i>Turning Schottische.</i> Closed dance position: Starting M's R ft, W L ft, take 1 schottische step making one-quarter to one-half turn R. Take 1 schottische turning L, to original position, four two-steps turning R. Progression is forward in CCW direction. (The men's coat tails should swing out on the turns, according to the Swiss.) Repeat action 1-4. Repeat all.
5-8	
9-16	
B. 1	II. <i>Open Turning Schottische.</i> Both facing CCW, hands on own hips, M takes 1 schottische step diagonally forward L toward center of circle. W starting with R ft, takes a three-step turn to her R followed by a hop on R ft on ct 4 (turning schottische) and move diagonally forward away from center of circle. Partners come together with 1 schottische step (no turns) progressing fwd. In closed dance position, take 4 step-hops turning R. Repeat action of Fig. II, meas. 1-2, with the M taking the turning schottische, W the schottische with no turn. Repeat action of Fig. II, meas. 3-4. Repeat action of Fig. II, meas. 1-8.
2	
3-4	
5-6	
7-8	
9-16	
C. 1	III. <i>Varsouvienne Schottische.</i> Varsouvienne position with W holding only the M's R forefinger between her thumb and fingers of her R hand (so she can twirl later). One schottische step diagonally L toward center of circle. One schottische step diagonally R to return. Drop L hands and place on hips, raise R hands, W directly in front of M, twirls with 4 two-steps (2 turns). At the same time M takes 4 small two-steps fwd. Repeat action of Fig. III, meas. 1-4. Repeat action of Fig. III, meas. 1-8.
2	
3-4	
5-8	
9-16	
D. 1	IV. <i>Slide Schottische and Turning.</i> Position: Closed dance position, M back to center of circle. Two slides CCW, step sideward and make one-half turn R M R, W L side are now facing line of dance (M facing center). Continue to turn R with 2 two-steps (one whole turn). Repeat action of Fig. IV, meas. 1-2, three more times. Repeat action of Fig. IV, meas. 1-8.
2	
3-8	
9-16	
A. 1-16	V. <i>Turning Schottische.</i> Repeat action of Fig. I.
B. 1-16	VI. <i>Open Turning Schottische.</i> Repeat action of Fig. II.
C. 1-16	VII. <i>Varsouvienne Schottische.</i> Repeat action of Fig. III.

TANGO WALTZ

(English)

This dance is one of the old time waltzes which Miss Lucile Czarnowski brought to California from Victoria, B. C.

MUSIC: Record—Columbia DX 1218 "Tango Waltz."

FORMATION: Couples in ballroom position in double circle with M back to center.

STEPS: Waltz*, Chasse (step, close, step), Dip, Waltz Balance*.[?]

MUSIC 3/4	PATTERN
Measures	<i>I. To Center and Out, Chasse, Waltz.</i>
1-4	M beginning L, W R, take 4 slow steps (1 to each measure) toward center of circle (M bwd, W fwd.).
5-8	With W moving bwd, M fwd, take four slow steps toward outside of circle.
9-10	Beginning M L (W R) moving CCW around the room, take 1 chasse (step sideward (cts 1,2), close (ct 3) Step sideward (ct 1), hold (cts. 2,3) with M R and W L foot pointed CW, raising joined hands above shoulder height and looking in the CW direction.
11-12	Repeat action of Fig. I meas. 9-10 in the opposite direction.
13-16	Take four waltz steps turning CW and progressing CCW around the circle.
	<i>II. Dip and Balance, Chasse, Waltz.</i>
1-2	Face CCW in open ballroom position. Step fwd on outside foot (M L, W R) (cts 1, 2, 3). Step fwd on inside foot, turning toe slightly toward partner and bending the knee in a slight dip (cts 1, 2, 3).
3-4	Balance fwd on outside foot, bringing the instep of the closing foot to the heel of the supporting ft <u>without changing weight</u> (cts 1, 2, 3). <i>Waltz Bal.?</i> Balance bwd on inside ft, bringing the toe of the closing ft to the instep of the supporting ft <u>without changing weight</u> (cts 1, 2, 3).
5-8	Repeat action of Fig. II. meas. 1-4.
9-12	Repeat action of Fig. I, meas. 9-12.
13-16	Repeat action of Fig. I, meas. 13-16.
	NOTE: This dance may be used progressively in the following manner: Dance one sequence with first partner. During meas. 1-4 of the second sequence, back away from first partner. During meas. 5-8 advance diagonally L to a new partner. Finish second sequence with this partner and begin another. The progression is made on measures 5-8 of each succeeding sequence.

TARANTELLA PER CINQUE (Tarantella for Five)

(Italian)

This is a composition of traditional tarantella steps arranged by Grace West to fit the record listed below, and presented by her at the 1951 Folk Dance Camp.

MUSIC: Record: Harmonia H 2050-A "Tarantella Sicilian"

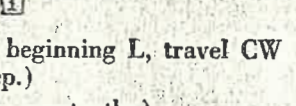
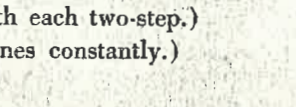
FORMATION: Three men and two women, stand side by side, about three feet apart, in a straight line facing audience. M W M W M When more than one group is used they must be arranged in perfect formation, one line 1 1 2 2 3 behind the other, the lines about eight feet apart. Each person carries a tambourine in the right hand.

STEPS: Run*, Heel-Toe, Step Hop*, Buzz Turn*, Step step step hop* (See Schottische step, American barn dance*), Pas de Basque*, Two Step*, Change Step: Leap onto R ft at the same time kicking L ft fwd (ct 1), leap onto L ft, kicking R ft fwd (ct 2), leap onto R ft, kicking L ft fwd (ct 3), etc. for eight cts. Strike tambourine in front at about head level on each ct.

MUSIC 6/8

PATTERN

Illustrations by Carol Gove

Meas.		
	INTRODUCTION: There are five and one-half measures of introductory music which may be used to enter on an exhibition. If the dance is used as a general number at a large festival, dancers get into the mood by dancing freely at will, with hands held high over the head. In either case, <i>do not</i> stand still.	
	I. FORWARD, BACK, TARANTELLA STEP	
1-2	Beginning R, W move fwd on four light running steps, arms going up over and down low in a wide arc. M use same ft and arm work but move bwd on running steps. (Tambourines are silent).	
3-4	Beginning R, all return to position in line on four running steps. Eyes follow the hands as the arms are raised up and over head as the body is straightened. (Jingle tambourines on the rise and strike high overhead once on last step).	
5-8	Beginning by leaping on R, do eight change steps in place. (Strike tambourine on each step).	
9-16	Repeat all of I.	
	II. HEEL TOE, BUZZ TURN	
1-4	Place L hand on hip, R hand still holding tambourine high. Move directly to R with eight hops on the L ft and four heel toe steps R. ie: Hop on L while touching R heel out to R side (ct 1), hop on L as R toe touches floor near L toe (ct 2), etc. (Shake tambourine to make distinct jingle on each hop.)	
5-8	While turning R (CW) in place with buzz step turn, L arm is curved and trails behind body, R arm is curved and tambourine is held at chest level in R hand. (Jingle tambourine constantly.)	
9-12	Beginning L repeat action of II (meas 1-4) moving back to place. (Shake tambourine, which is still in R hand, to make distinct jingle on each hop), L hand remains on the hip.	
13-16	While repeating buzz turn to the R, No 2 M remains in place, both W move fwd finishing back to back about three ft in front of No. 2 M, No. 1 M and No. 3 move fwd so that the three M form a triangle about the two W. (Jingle tambourines constantly.)	
	III. MEN CIRCLE WOMEN	
	<i>Women's Part</i>	
1-2	With hands high over head W take three little steps in place R, L, R, hop on R ft at same time swing L ft fwd. (Strike tambourine on hop).	
3-4	Repeat action of III, Meas 1-2, beginning L ft. (Strike tambourine on hop.)	
5-8	Beginning R, W takes eight change steps (little kicks) in place. (Strike tambourine on each step.)	
9-16	Repeat action of III Meas 1-8.	
	<i>Men's Part</i>	
1-4	With arms outstretched at shoulder level (L arm leading, R arm trailing), the 3 M, beginning L, travel CW half-way around the two W with four two-steps. (Shake tambourine with each two-step.)	
5-8	M buzz turn R (CW) with R arm curved in front, L arm trailing. (Jingle tambourines constantly.)	
9-12	Repeat action of III, meas 1-4, completing CW circle about W. (Shake tambourine with each two-step.)	
13-16	M buzz turn R as they return to original position in line facing fwd. (Jingle tambourines constantly.)	

TARANTELLA PER CINQUE (Continued)

MUSIC 6/8

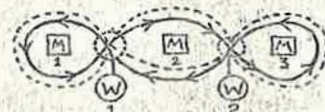
PATTERN

Illustrations by Carol Gove

Meas. IV. WOMEN FIGURE EIGHT

Women's Part

- 1-2 With L hand on hip and R hand holding tambourine high, take 2 step hops R, L, moving fwd to original position. (Tambourine silent.)
- 3-4 While sweeping tambourine down, fwd, then upward in a circular motion, No 1 W moves behind and around No 1 M, while No 2 W moves behind and around No 3 M, with four running steps, R, L, R, L. (Jingle tambourines and strike them on last step.)
- 5-6 W continue on around in front of end M on two step hops, R, L. (Tambourines silent.)
- 7-8 W meet each other passing L shoulders as they move behind No 2 M on four running steps, using same arm and tambourine action described IV, meas 3-4.
- 9-10 W continue fwd, No 1 W crossing the original position of No 2 W, while No 2 W crosses original position of No 1 W, with 2 step-hops. (Tambourines silent.)
- 11-12 No 1 W passes in front of and around behind No 3 M while No 2 W passes in front of and around behind No 1 M, with four running steps. (Jingle tambourines and strike them on last step.)
- 13-14 No 1 W crosses original position of No 2 W while No 2 W crosses original position of No 1 W with 2 step hops. (Tambourines silent.)
- 15-16 W pass R shoulders as they meet each other in front of No 2 M, and each continues fwd to her original position with four running steps. (Jingle tambourines and strike them on last step.)
- Note: W R hand holds tambourine high on each step hop sequence, and circles low and then up high on each series of runs.



Men's Part

- 1-2 Facing fwd with hands high over head M takes 3 little steps in place R, L, R, then hops on R at same time swing L ft fwd. (Strike tambourine on hop.)
- 3-4 Beginning L ft, M repeat 3 little steps and hop. (Strike tambourine on hop.)
- 5-8 Beginning R, M take eight change steps (little kicks) in place. (Strike tambourines on each step.)
- 9-16 M repeat action of IV, meas 1-8.

BREAK

- 1 No 1 W and No 1 M face each other while No 2 M and No 2 W face each other. No 3 M faces fwd. Hands are held high over head. All pas de basque once on R ft.
- 2 No 1 W and No 2 M face each other while No 2 W and No 3 M face each other. No 1 M continues to face No 1 W's position. All pas de basque once on the L ft.

Note: On pas de basque steps both W and 2nd and 3rd M change tambourine from R to L hand. No 1 M does not change tambourine. (Tambourines are played at will on the pas de basque steps.)

V MILL AND SPIN

- 1-3 Holding tambourines high in L hand, No 1 W and No 2 M place palms of R hands together and they turn CW once in a R hand mill with 3 two-steps R, L, R. No 2 W and No 3 M also turn CW once in a R hand mill with 3 two-steps. No 1 M continues to pas de basque in place, with hands high over head. (Jingle tambourines.)
- 4 No 2 M pushes on palm of No 1 W to spin her around to R (CW) so she will face No 1 M, while No 3 M pushes on palm of No 2 W to spin her CW so she will face No 2 M.
- Note: On the spin both W and No's 2 and 3 M change tambourines to R hand. While W are spinning No 2 M faces L slightly to face No 2 W.
- 5-7 No 1 M and No 1 W form a L hand mill and they turn CCW with three two-steps L, R, L. No 2 M and No 2 W do likewise. No 3 M continues to pas de basque with hands high over head, during L hand mill. (Jingle tambourines.)
- 8 No's 1 and 2 M spin their respective partners to L by pushing on the palm of the L hand, and all finish facing front.



- 1-74 Repeat all of the dance from the beginning.

- 1-48 Repeat Figures I, II, III.

Note: On last 4 meas of Fig III all buzz turn to R moving back to original line formation, and finish by striking tambourine once high over head, in a pose, all but No 3 M clasping R wrist of his neighbor with L hand. (Jingle tambourines on buzz turn.)

TRIPLE SCHOTTISCHE

(Scandinavian)

MUSIC:

Record: "Tunes From Home Schottische"—V25-004-B (Wait 8 meas.)
 "Balen I Karlstad"—Imp. 1035-A—Intro. 2 meas.
 (Any slow, evenly-phrased schottische 14-8 meas. long may be used)

FORMATION:

Groups of three, usually 1 M and 2 W. The M is in front, arms folded across chest; first W directly back of M, hands on his shoulders, second W in back of first, hands on her shoulders, all facing CCW.

STEP:

*Schottische, *Step-hop. Throughout the dance the following schottische sequence is used: Schottische starting L, schottische starting R, 4 step-hops, L, R, L, R.

MUSIC 4/4	PATTERN
Measures	
1-12	I. SCHOTTISCHE SEQUENCE IN FORMATION Beginning L, all do 3 schottische sequences, M leading line around floor.
13-16	Schottische L, schottische R. On ct 1 of step-hops, M claps his hands and extends them to sides. He takes his 4 step-hops almost in place, while first W moves fwd to his R and second W moves fwd to his L with 4 step-hops. Join inside hands shoulder high, W outside hands on hips. The formation is now groups of 3 abreast, M in center, all facing LOD in large circle around hall.
1-4	II. SCHOTTISCHE SEQUENCE FORWARD, LADIES CROSS OVER AND TURN Beginning L, dance 1 schottische sequence progressing CCW.
5-8	Schottische L, schottische R. On 4 step-hops W on R crosses in front of M, passing under raised arms of M and W on L. The W on L is at the same time crossing to opposite side. M turns L under own L arm; do not release hands during turn. All finish facing CW around room.
9-16	Repeat II meas 1-8 progressing CW around room. L hand W passes under raised arms. Finish facing CCW (LOD).
1-4	III. SCHOTTISCHE SEQUENCE, LADIES CROSS OVER AND PULL Beginning L, dance 1 schottische sequence progressing CCW.
5-6	Schottische L, schottische R.
7	On 2 step-hops W cross over, W on R passing under joined hands of M and L hand W. W finish side by side facing M, without releasing hands. W join outside hands over the other joined hands.
8	During last 2 step-hops W move backward, pulling M toward them. He stoops low and resists somewhat.
9-16	Starting L, dance 2 schottische sequences, W continue backing and pulling M.
1-2	IV. WOMEN SCHOTTISCHE IN FRONT OF MAN, CIRCLE THREE Drop hands. M folds arms across chest, dances 1 schottische L, a schottische R in place. W join R hands and exchange places with a schottische starting L; keeping R hands joined, return to place with schottische R.
3-4	All clap hands on ct 1, place hands on adjacent shoulders, keeping arms well rounded, making a small circle. With 4 step-hops circle once around to L.
5-8	Repeat IV meas 1-4. After the last step-hop M ducks under arms of W. All immediately take positions in first formation, first W behind M, second W in back as dance is repeated from the beginning.

TULJAK (Tool-yak)

(Estonian)

MUSIC:

Record—Imperial 1207—Tuljak.

Piano—Old Folk Dances from New Nations, Clayton F. Summy Co.

FORMATION:

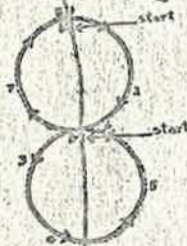
Couples in single circle facing CCW. W in front of M. *Important*—Throughout dance W has *hands on hips* and M has *arms folded* at chest level, unless otherwise stated.

STEPS:

Polka*, walk*, balance*.

On each step W begins R, M L. At all times they are on opp. ft.

On all polka steps the ft. remain close to the floor.

MUSIC 4/4	PATTERN	Illustrations by Carol Gove
Measures		
4	INTRODUCTION.	
1-8	I. <i>Polka and Knock Elbows.</i>	
	(a) With 8 polka steps, all move fwd. CCW in circle. As W takes the step with her R she looks back at the M over her L shoulder; as she steps with L she looks back over her R shoulder. With each step M leans fwd. slightly as he tries to look into her eyes.	
1-8 (repeat)	(b) W turns CW to face partner and M drops his hands to his hips. With 8 polka steps they move CCW in the circle, M going fwd, W bwd. On each step they turn slightly to knock elbows together—first the L and then the R.	
	II. <i>W Turns and Knocks Elbows</i>	
9-16	(a) Continuing in LOD, M moves fwd with 8 polka steps. W, who is in front of M, turns continuously to her R (CW) with 8 polka steps (2 to each turn).	
17-24	(b) Repeat action of Fig. I, b.	
	III. <i>Figure Eight and Knock Elbows.</i>	
25-32	(a) W turns R to face CW and with M following her she describes a "Figure Eight" with 8 polka steps. Since this imaginary eight lies on the circle W travels in a CW direction against LOD in describing the first half of the Figure Eight and CCW twd LOD for the second half.	
33-40	(b) Repeat action of Fig. I, b.	
	IV. <i>Balance, Cross and Point.</i>	
41	Facing fwd (CCW) in varsouvienne position, balance fwd, M L, W R.	
42	Bal. bwd, M R, W L.	
43-44	Repeat action of meas. 41-42.	
45-46	M takes 3 steps (L, R, L) in place as he leads W across from his R to his L side, and then points his R toe fwd on floor.	
	Simultaneously W walks across in front of M (R, L, R), turns to face diagonally R of L O D and points L toe fwd on floor.	
	NOTE: As M and W point toe on floor they look at each other.	
47-48	Repeat action of meas. 45-46, M beginning R and pointing L; W beginning L and returning to M R side as she turns slightly CCW to point R toe.	
49-52	Repeat action of meas. 41-44.	
53-54	Still in varsouvienne position, M and W walk 4 steps fwd (CCW) in circle.	
55-56	M and W put hands on hips and turn away from each other (M to L, W to R) with a 4 step turn to finish facing each other in a single circle, W in front of M with her back to L O D.	
	V. <i>Change Places and Around Each Other.</i>	
57-58	(a) With L hands on hips and extended R hands joined at chest level, W travels bwd (M fwd) as couple progresses CCW on rim of circle with 2 polka steps.	
59-60	Moving CW around each other M and W exchange places with 2 polka steps.	
61-62	With L hands joined and R H on hips, M travel bwd (W fwd), repeating action of meas. 57-58.	
63-64	Repeat action of meas. 59-60, circling CCW to own place.	
65-68	With L hands on hips, R hands joined with forearms upright, circle CW around each other with 4 polka steps.	
69-72	With R hands on hips and L hands joined, circle CCW with 4 polka steps to finish in own place.	

TULJAK--Continued

MUSIC 4/4	PATTERN	Illustrations by Carol Gove
1-8 1-8 (repeat)	VI. Push-Pull Polka. (a) Partners face to face in single circle (M facing CCW, W CW) with both hands joined and arms extended, move fwd in circle (CCW) with 8 polka steps. On first step they both push L arms fwd and pull R arms back; on second step they both push R arms fwd and pull L arms back, turning slightly from side to side with each step and continuing alternating push-pull. (b) Assuming waist-shoulder position* partners take 8 polka steps turning CW as they progress in L O D. Repeat entire dance. On final polka step M lifts W high into the air and places her on outside of circle. W assists M by jumping at the proper moment.	

ZILLERTALER LANDLER

(Austrian)

Introduced by the Austrian Students during the 1951 Good Will Tour. Presented at the 1951 Folk Dance Camp by Walter Grothe as taught to him by Margret Krebs, one of the Austrian students.

This dance, one of the many Austrian Landlers, originated in the Zillertal, a very beautiful valley in Tyrol.

MUSIC: Record: Victor 25-4147A "Schwanthaler Hoher"—Landler.

FORMATION: Couples in double circle, standing side by side, facing CCW. Inside hands are joined a little below shoulder height, arms outstretched, elbows slightly bent. Outside hands are placed on hips.

STEP: The Landler waltz, which is used throughout the dance, is a waltz step executed as smoothly and quietly as possible with a slight accent (not a stamp) on the first beat. It is danced on the whole foot, flat footedly rather than on the toes, with no swaying of the body. There must be a continuous, even flow of movement all through the dance.

Music 3/4	PATTERN	Illustrations by Carol Cove
Measures		
4 meas.	<i>Introduction</i>	
	I. WALTZ, WOMAN TURNS	
1-2	Beginning outside ft., waltz fwd. 2 steps, swinging joined inside hands fwd. on meas. 1, bwd. on meas. 2.	
3-8	M continues to waltz fwd. CCW while turning W to her R (CW) under their raised joined hands. W moves in front of M as she turns 3 times.	
	II. WALTZ, SWING ARMS	
9-16	Partners face each other in single circle. M still facing CCW, W CW. They join both hands (W R in M L, W L in M R), holding them close so that W can touch her two thumbs. Swing joined hands, which are held straight, into the center and out as they waltz, progressing CCW for 8 meas.	
	III. WOMAN TURNS UNDER, WALTZ AROUND.	
17-20	Keeping both hands joined, M raises R arm and W turns L (CCW) under her L arm and continues to turn L until her L arm is extended across M chest, L hips adjacent. Arms are held fairly high, R elbows are pulled out so that there is almost a straight line from M R to W R elbow. On these 4 meas. W has made 3/4 turn L to face center of circle, M one-fourth turn R to face outside.	
21-24	Circle once in place CCW with 4 waltz steps.	
25-28	With hands still joined, M raises his R arm and W turns CW under her L arm, then M raises his L arm and W continues turning CW under her R arm until her R arm is across M chest, R hips adjacent. On the last 4 meas. M has made one-half turn L in place to face center of circle. W has made one and one-half turns to R to face outside.	
29-32	Circle once in place CW with 4 waltz steps.	
	IV. THE KNOT.	
33	With hands still joined W makes three-fourths turn L to unwind and face M who has made one-fourth turn R to face LOD.	
34	W kneels on her R knee, lowers her R hand and raises L.	
35	M steps over the joined lowered hands (W R, M L) on R ft. as he starts to turn L.	
36	M steps over the lowered hands onto L ft.	
37-39	While W rises slowly to her ft., M, without releasing hands, places the joined hands under his R arm pit and continues to turn L (CCW) twice, in bent over position.	
	NOTE: M must stay in bent over position and goes between the W open arms as he faces her.	

ZILLERTALER LÄNDLER (Continued)

Music 3/4	PATTERN	Illustrations by Carol Gove
Measures		
40	M straightens to upright position as W unwinds by turning once R (CW). They now drop hands and rejoin them in crossed position, R over L, holding them high. 	 
41-44	V. WOMAN LEADS AROUND. M, dancing in place and facing LOD, keeps their joined R hands high, passing them over his head as he leads the W CCW around behind him until she finishes at his R side. Simultaneously, the joined L hands are placed on the M L hip.	
45-48	Keeping the joined R hands fwd. with the elbows rounded and at chest level, W leads M as they turn L (CCW) once in place with 4 waltz steps.	
49-52	M maneuvers W behind him from his R side to his L so that their joined L hands are now well fwd. (elbows rounded) and joined R hands are placed on M R hip.	
53-56	W leads M as they turn R (CW) once in place with 4 waltz steps.	
	VI. BACK OUT AND LITTLE WINDOWS.	
57-58	M, still facing LOD, steps bwd. slightly as he draws his R elbow towards his R side and lifts their joined R hands over his head. At the same time with his L hand M draws W in front to face him. 	 RIGHT WINDOW 
59-60	Keeping joined hands held together high, R over L, W turns one and three-fourths to her R (CW) as M turns one-fourth to L so that R hips are adjacent and R upper arms are held together (W resting on M). Joined L hands are lowered to rest on "sill" (upper arms) as M and W peek at each other through the triangular shaped window.	
61-64	M says "Guck-Guck" (meaning: "Look at me") as they waltz around each other CW.	
65-68	M faces LOD as they raise joined L hands up under the joined R hands. W turns L two and one-half times and M turns one-half to R to finish with L hips and L upper arms adjacent (W resting on M). R hands are lowered to "sill" and they peek through window.	
69-72	W says "Guck-Guck" as they waltz CCW around each other.	
	VII. BIG WINDOWS.	
73-76	Raise R hands up under L and W turns 3 times to her R. On meas. 75 (3rd turn) the joined R hands are lowered. Retaining hand hold, on meas. 76, turn is completed as M makes one-fourth turn L to finish with R hips adjacent, M R arm across W lower back to form support. Joined L hands remain high forming big window.	 LEFT BIG WINDOW 
77-80	As they waltz CW around each other M steals a kiss—if he can.	
81-84	W turns 3 times to her L to form another big window: Meas. 81—As W turns once to L they raise R hands. Meas. 82—On 2nd L turn all hands are held high. Meas. 83—L hands are lowered on 3rd turn to form support for W back and turn is completed as M turns one-half to R on meas. 84. Joined R hands remain high to form big window.	
85-88	As they waltz CCW around each other, W, not to be outdone, reciprocates with a kiss.	
	VIII. WALTZ.	
89-96	Drop hands, assume Ländler position, supporting each other on shoulder blades, fingers turned in, arms high and round, elbows out, W arms resting on M. Dance Ländler waltz turning CW and progressing CCW.	
97-192	Repeat entire dance. At finish M lifts W high using straight arm lift: M L and W R arms are held stiff and straight down. W L arm on M R shoulder, M R hand on W L hip. W pushes herself straight up as M lifts her and then he guides her straight down.	