

FOLK DANCES

FROM

NEAR and FAR

International Folk Dance Series

BEGINNER DANCES

VOLUME A-1

**Presented by the Folk Dance
Federation of California**

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Published by

FOLK DANCE FEDERATION OF CALIFORNIA, INC.

PREFACE

Since folk dancing is a living human activity, changes and variations in the spirit and pattern of the dances occur as they are performed by ethnic groups far from the homelands from which they originated. The Folk Dance Federation had this in mind when it set up its Research Committee at its inception in 1942. Their objectives are to: (1) go to the original sources as far as possible to determine authentic forms of dances that are of interest to the Federation; (2) to furnish material which will aid in teaching the dances and give assistance to those wishing to learn them; (3) to provide descriptions of dances popular with the Federations membership so that some uniformity in the performance of the dances might be attained at the Folk Dance Festivals.

The Folk Dances From Near and Far, International Folk Dance Series, is graded as to Beginner, Intermediate and Advanced dance level with sections dealing with 'dance terms', charts showing basic step instructions, and square dance formations and a reference list for Folk Dances. 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.

These volumes are dedicated to the Research Committees who prepared the dance descriptions and devoted so much time and effort in researching these dances, and to the many Folk Dance Clubs throughout California who so wholeheartedly cooperated in compiling these volumes.

We suggest that you complete your Folk Dance Library by subscribing to the Folk Dance Federation magazine "Let's Dance". It contains the latest dance information, costume descriptions, a festival calendar and many other interesting items. It may be obtained by writing, "Let's Dance", Folk Dance Federation of California, 1095 Market Street, San Francisco, Calif. 94103

THE PUBLICATION COMMITTEE

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CONTENTS

Preface	
Abbreviations	
Terms Frequently Used In Descriptions	xi
Dance Positions	xi
Fundamental Forms	xii
Frequently Used Step Patterns	xiii
Terms of Figures Used in American Squares	xvii
Chart of Positions for American Squares	xxi
Reference List	Appendix

DANCE DESCRIPTIONS

Boston Two Step (English)	7
California Schottische (American)	3
Cielito Lindo (American)	21
Cotton Eyed Joe (American)	6
Cumberland Square (English)	22
Doris Waltz (English)	14
Dutch Foursome (English)	24
Eide Ratas (Estonian)	31
Eva Three Step (English)	4
Fado Blanquita (Portuguese)	30
Kohanotchka (Russian)	16
Korobushka (Russian)	20
Laces and Graces (American)	12
Ladies' Whim (Russian)	28
Meitschi Putz Di (American Swiss)	18
Oklahoma Mixer (American)	1
Ranchera (Argentinian)	26
Road to the Isles (Scottish)	5
Royal Empress Tango (English)	13
Russian Polka (Russian)	15
Scandinavian Polka (Scandinavian)	29
Spanish Circle Waltz (American)	23
Spinning Waltz (Finnish)	9
Square Tango (English)	17
St. Bernard Waltz (Modern Scottish)	10
Tango Waltz (English)	11
To Tur (Danish)	8
Triple Schottische (Scandinavian)	28
Tsiganochka (Russian)	32
Wooden Shoes (Lithuanian)	2

LIST OF ABBREVIATIONS

L	left (side or direction), left foot, left arm or hand
R	right, right foot, right arm or hand
M	man, man's, men
W	woman, woman's, women
ct	count or beat (of a measure of music)
cts	counts
meas	measure (of music)
fwd	forward
swd	sideward
bwd	backward
twd	toward
CW	clockwise
CCW	counter-clockwise
LOD	line of direction
RLOD	reverse line of direction
ft	foot, feet
wt	weight
opp	opposite
ptr	partner
cpl	couple
ctr	center
pos	position
diag	diagonally

TERMS FREQUENTLY USED IN FOLK DANCE DESCRIPTIONS

Folk dances are composed of recurring patterns of position and movement. To clarify the description of the dances, it is convenient to refer to these patterns by name. In this introduction, terms which frequently appear in the dance descriptions (marked *) are explained.

Three types of patterns are listed: (a) *dance positions*, which comprise the attitude or disposition of the parts of the body of a single dancer, the relation of one dancer to another and hand grasps or holds; (b) *step patterns*, which are well-defined, characteristic foot movements; (c) *figures*, which are recognizable sequences of step patterns, positions, and group movements that form patterns common to many dances.

DANCE POSITIONS

1. *Closed Position* ("Ballroom" or "Waltz" Position)
Partners face each other, M has R arm around W waist; W has L hand on M R shoulder. M holds W R hand in his L hand at about shoulder level, elbows bent.

Swedish and Danish Waltz Hold

Same as for Closed Position, except that the arms are kept at shoulder height with M L and W R elbows straight.

2. *Open Position*
Partners are side by side both facing in the same direction, with W at R of M. M has R arm around W waist; W has L hand on M R shoulder. In Danish folk dances the free hand usually hangs loosely by the side. In Swedish folk dances, whenever free, the hand is placed on the hip. In some folk dances, M L hand is joined with W R hand.

3. *Shoulder-Waist Position* ("Folk" Position)
Partners face each other. M has hands on W hips; W has hands on M shoulders. The arms are held fairly straight.

4. *Cross Hold*
Partners face each other. Hands are joined, M R with W R and M L with W L.

5. *Varsouvienne Position* ("Russian" Position)
Partners face in same direction, W to R and slightly in front of M. M holds W L hand in his L hand at shoulder height, M R arm is extended across in back of W R shoulder and M holds W raised R hand in his R hand.

6. *Promenade Position* (Side-Cross-Grasp Position)
Partners are side by side, both facing in the same direction with W at R of M. Hands are joined, M R with W R, and M L with W L. M R arm is over W L arm.

7. *Cross-Back-Hold Position*
Similar to hold for Promenade Position except that arms are crossed in back, and hands are held in back of dancers.

8. *Back-Hold Position*

Partners face in opposite directions, with R sides toward each other. M R arm crosses under W R arm, and his R hand joins her L hand behind her back. Similarly W R arm crosses under M R arm, and her R hand joins his L hand behind his back.

9. *Square-Dance-Swing Position*

Partners are in Closed Position except that each is moved slightly to the L, so that they are R hip to R hip; the outside of the M R foot is fairly close to the outside of the W R foot. While performing a turn in this position, the dancers should lean away from each other slightly.

10. *Back Hand Promenade Position-Backward Skating Position*

With M and W facing same direction, M takes W L hand in his L and placing his R arm about W waist holds her R hand in his R hand on W R hip.

11. *Hungarian-Turn Position* (This position occurs frequently in Slavic dances)

Partners face in opposite directions. For clockwise turn M R side at W R side. Each has R hand on partner's L hip, with L arm curved overhead. For counter-clockwise turn, the position is reversed. Partners should lean away from each other slightly. A *Variation* of the Hungarian-Turn Position is as follows: Partners are in Shoulder-Waist Position with each dancer moved slightly to the L, bringing R hip toward R hip.

STEP PATTERNS

Step patterns, which are frequently referred to as steps, are essential elements in folk dance descriptions. A step, in the usual sense, is a transference of weight from one foot to the other. A step or step pattern in dance terminology refers to characteristic foot movements, described in terms of direction of movement, relation of feet to each other, and rhythmic pattern when it is a distinct quality of movement. Step patterns are accompanied by supplementary trunk and arm movements and frequently by characteristic positions or attitudes.

All step patterns are made up of the fundamental forms of locomotion used singly or in combination. To aid in the analysis of step patterns, the fundamental forms of locomotion will be defined.

To facilitate descriptions of timing, reference is made to the musical beat. In moderate tempo, there are about 90-100 beats per minute. In the descriptions which follow, the quarter note is taken to represent the time duration of one beat.

A. Fundamental Forms

1. *Walking Step*

A walking step is an even transference of weight from one foot to the other, with one foot always in contact with the floor. Taken in moderate tempo, a walking step has the duration of one beat. The step may be taken in any direction.

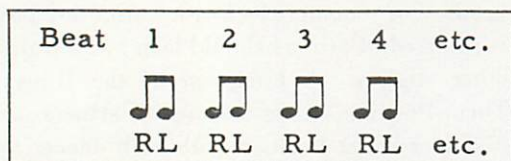


2. *Gliding Step*

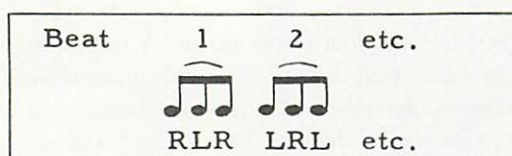
A gliding step is a variation of the walking step and involves an even transference of weight from one foot to the other. The ball of the advancing foot remains in contact with the floor.

3. *Running Step*

A running step is an even transference of weight from one foot to the other at a faster tempo than a walk. Both feet are momentarily off the floor at the height of the running step. Taken at moderate tempo there are two running steps to a beat.



In some folk dances there occurs a "triplet" run in which case three running steps are taken to a beat.



4. *Leaping Step*

A leap is an even transference of weight from one foot to the other with greater height and

spring than in the running step. Both feet are always off the floor at the height of the leap. Taken in moderate tempo, a leaping step has the duration of one beat.

5. *Hopping*

A hop is made by springing from one foot and landing on the *same foot*. When a series of hops are taken consecutively in moderate tempo, each hop has the duration of one beat; when a hop is taken in combination with other steps, its duration is usually less than a beat.

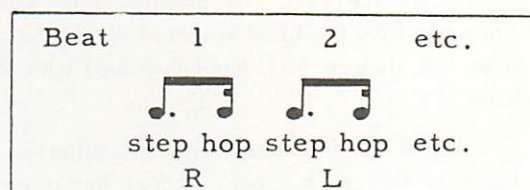
6. *Jumping Step*

A jump is made by springing from one or both feet and landing on *both* feet simultaneously. Taken in moderate tempo, a jump usually has the duration of one beat.

Skipping, sliding, and galloping are combinations of two of the above fundamental steps and have an uneven rhythmic quality.

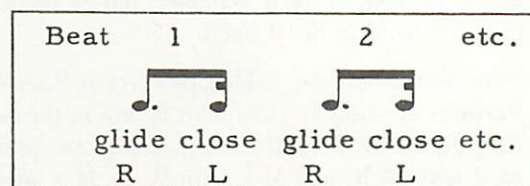
7. *Skipping Step*

A skip is a step-hop on one foot, followed by a similar action on the other foot. When taken in moderate tempo, the skip has the duration of one beat with each part timed as indicated in the diagram.



8. *Sliding Step*

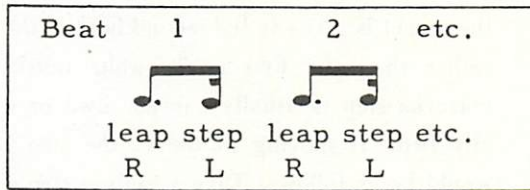
A slide is composed of a smooth leading step on the ball of the advancing foot (gliding step) and a quicker closing step with the other foot. In a series of slides, the same foot always leads. When taken in moderate tempo, the sliding step has the duration of one beat with each part timed as indicated in the diagram.



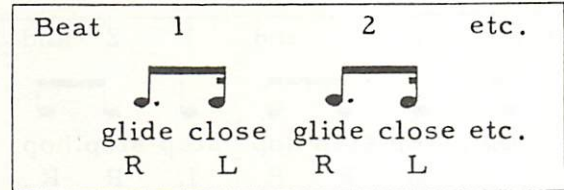
9. *Gallop*

A gallop is made up of a leap and a quicker closing step. The knees are lifted higher than in a slide. In a series of gallops, the same foot always leads. When taken in moderate tempo, the gallop

has the duration of one beat with each part timed as indicated in the diagram.



glide-close-glide (-hold); in many European dances it is a glide-close-glide (-hold).



B. Frequently-used Step Patterns

10. *Balance*—see “Waltz Balance”

11. *Bleking Step* (2/4 time)

With a low jump, the L foot is extended fwd with the heel touching the floor, and the toe raised (ct. 1); a pause is made in this position (and); with a low jump the position of the feet is reversed so that the R foot is fwd (ct. 2); a pause is made in this position (and); the feet are reversed in three quick successive changes. L fwd (ct. 1); R fwd (ct. and); and L fwd (ct. 2); hold (ct. and). The rhythm of this entire sequence is then: L (ct. 1, and); R (ct. 2, and); L (ct. 1); R (ct. and); L (ct. 2, and). This sequence may then be repeated starting with R foot fwd.

The step is danced in place and often facing a partner, with both hands joined and held shoulder high. The arms are moved fwd and bwd with the changing of the feet. In a variation of the step, the foot is placed fwd, flat on the floor, toe not turned up.

12. *Break Step*—see “Hungarian Break Step”

13. *Buzz Step*

The dancer turns clockwise, pushing off with the L toe on the up-beat (ct. and), and stepping approximately in the same place each time with the R foot, on the beat of the music (ct. 1). Continue in the same rhythm for successive repetitions. When danced with a partner, use *Square-Dance-Swing Position*.

14. *Chasse* (Shass-say). Also spelled Chassez, and in some dances of the western U. S. A., Sashay (Sash-shay).

The chasse has been described as a “chasing” step—one foot chasing the other, driving the body in the direction desired. It is a gliding step followed by a closing step, usually taken in a sdwd direction. In some western U. S. A. square dances, the usual step pattern is a glide-close-

15. *Closing Step*

The foot which is not supporting the weight is brought to a position close to or beside the other foot.

16. *Country Dance Step*

This is essentially a walking step, done with a very smooth, light, somewhat shuffling gait, taken in time to a promenade rhythm. Lightness is achieved by keeping the knees “easy,” trunk *erect* and arms loose with elbows slightly bent. A slight swagger gives style to the step.

17. *Cut Step*

A cut step is a quick displacement of one foot by the other. To perform a side cut step to the L, stand with the weight on the L foot, R toe touching to the side or lifted from the floor. Swing the R foot toward the L foot, leaping on it and displacing the L foot sdwd. The cut step is similarly performed fwd or bwd.

18. *Dal Step* (3/4 time)

This is done by stepping fwd on R foot (ct. 1); bending the R knee slightly (ct. 2); straightening the knee and then lifting the heel of the R foot, while at the same time swinging the L leg slightly across in front of the R with ankle and knee extended and the foot lifted about 6 or 8 inches above the floor (ct. 3). Similar action may be taken starting with the L foot. Care should be taken not to scuff the foot which is swung fwd. It is a smooth flowing step.

19. *Hop-step Step*

With L knee and leg bent bwd slightly, hop on R foot (ct. and); step fwd on L foot (cts. 1, and); step fwd on R (ct. 2); continue with hop on R foot on up-beat each time. The step may also be

done with the hops on the L foot. This step is frequently used in turning with a partner.

Beat and	1	2	and	1	2	and	etc.
							
hop	step	step	hop	step	step	hop	etc.
R	L	R	R	L	R	R	

20. Hopsa Step (4/4, 2/4, or 3/4 time)

This step is taken while turning with a partner, in closed or in shoulder waist position, and is danced with the same rhythm as the Pas de Basque step. The step begins alternately on R and L feet. Example for starting the R:

	4/4 time	2/4 time	3/4 time
Leap on R foot.....ct.	1	1	1
Step with L behind R.....ct.	2	and	2
Step with R fwd in place.....ct.	3	2	3
Bend R knee slightly for leap to L foot at start of next meas.ct.	4	and	

21. Tyroler Hopsa Step (3/4 or 2/4 time)

Partners are side by side, both facing in the same direction, inside hands joined. Step may be danced in place or while moving fwd. Starting with outside foot, turn slightly away from partner doing the step described below, and swinging joined hands fwd. then starting with inside foot, do the step, turning slightly toward partner and swinging joined hands bwd. Example for starting on the R:

	3/4 time	2/4 time
Leap diagonally fwd on R foot.....ct.	1	1
Step L in front as in Pas de Basquect.	2	and
Step R in place.....ct.	3	2, and

22. Hungarian Break Step

Hop on L while touching R toe to the floor in front of the L (ct. 1); hop on same (L) foot while touching R toe to floor sdwd to R (ct. 2); hop on same (L) foot while closing R foot to L foot with a click of the heels (ct. 3); hold (ct. 4).

23. Jig Step (2/4 time)

The jig step is a step on alternate feet in even time. Step with R foot directly behind L heel (ct. 1); hop on R foot while swinging the L foot bwd in a small arc around the R ankle (ct. and); step L foot directly behind R heel (ct. 2); hop on L foot while swinging the R foot bwd in a small arc around L ankle (ct. and). Knees should be well turned out.

24. Mazurka Step (3/4 time)

While the music for the mazurka is in 3/4 time, the accent is given to the second beat of the meas. rather than the first as in waltz music. The mazurka step is usually danced sdwd or diagonally fwd. If moving to the L, the step pattern would be as follows: Take a gliding step sdwd L with L foot (ct. 1); close R foot to L foot with a "cut" step (see definition) (ct. 2); hop on R foot and at the same time bend the L knee (ct. 3). This may be continued to the L with the same pattern. The L knee should be well turned out and the L foot brought in close to the R ankle.

Beat	1	2	3	1	2	3	etc.
							
	glide	cut	hop	glide	cut	hop	etc.
	L	R	R	L	R	R	

25. Pas de Basque (3/4, 6/8, 2/4, 4/4 time)

The step begins alternately on R and L feet. Example for starting on R foot:

	3/4 time	2/4 time
Leap sdwd (or diagonally fwd) on R footct.	1	1
Step with L foot in front of R foot.....ct.	2	and
Step bwd in place with R footct.	3	2, and

A variation often found in Swedish dances is as follows. Example for starting R:

	3/4 time
Describing a circular swing R with the R leg, leap diagonally fwd on R foot.....ct.	1
Step fwd with L foot in front of R.....ct.	2
(Often the R foot is lifted bwd from the floor and L knee slightly bent)	
Close R foot behind L foot.....ct.	3

26. Polka Step (2/4 time)

This step pattern is "hop-step-close-step," with the quick hop coming on the latter part of an up-beat. The rhythmic pattern is shown in the diagram following.

Meas.	1				2				
Beat	1	2	1	2	1	2	1	2	
Ct.	ah	1 and	2, and	ah	1 and	2, and	ah	etc.	
									
hop	step	close	step	hop	step	close	step	hop	etc.
L	R	L	R	L	R	L	R	L	

27. *Cross Polka*

This is the same as the basic polka step described above in step pattern and rhythm except that on the up-beat, the free foot is swung in a small arc across in front of the foot making the hop.

 28. *Czech or Russian Polka*

This polka step omits the hop on the up-beat, leaving "step-close-step": Step (ct. 1); close (ct. and); step (ct. 2); hold (ct. and).

 29. *Running Polka*

This variation of the polka step is frequently found in Slavic dances and consists of 3 running steps to each meas.: Run (ct. 1); run (ct. and); run (ct. 2); hold (ct. and).

 30. *Heel-Toe Polka*

If the L foot is the starting foot, the heel of the L foot is touched to the floor in front (toe up) (cts. 1, and); then the toe of the same foot (L) is touched to the floor in back (heel up) (cts. 2, and). A slight hop may be taken on the R foot as the L heel is placed fwd and again as the L toe is placed bwd. The basic polka step, which then follows, starts on the L foot.

 31. *Preparation Dip*

In closed position M balances back on L foot (W fwd on R) lifting R foot fwd (W lifts L foot bwd). Both keep backs in upright position. In some dances this is taken as a preparation to the waltz, two-step, etc. It may also be done on opposite feet.

 32. *Promenade*

Partners walk side by side over designated course, e.g., "around the square." In simple forms the W takes M R arm and they walk in time with the music. In many country dances, they take Promenade Position (see definition) and advance counter-clockwise around the circle or square with any one of the following steps: Country Dance Walking Step (Western style), Two-step (Eastern style), Waltz step, etc.

 33. *Push Step* (2/4 time)

If making the first of a series of push steps to the R, place the L toe sdwd making a light pushing step (ct. and); step sdwd R on R foot with a short "chugging" step (ct. 1). Continue in same rhythm. Arm movements vary according to the nationality of the dance.

 34. *Schottische Step* (4/4 time)

a. This step may be danced while moving fwd, diagonally fwd, sdwd, or in place. The pattern is: Step fwd R (ct. 1); close L to R (ct. 2); step fwd R (ct. 3); hop on R (ct. 4). On the hop the free foot is swung fwd. Repeat starting with L foot.

b. The Schottische step, as it is sometimes done in American barn-dance style is: 3 running steps fwd R L R (cts. 1, 2, 3); hop R (ct. 4); repeat starting with L foot. On the hops, the free foot is swung bwd.

 35. *Side Step with Heel Clicks* (3/4 time)

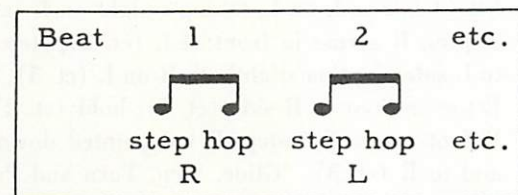
Step sdwd L with L foot (ct. 1); step across L with R foot (ct. 2); hop on R foot and while weight is off the floor, click heels together (ct. 3). Knees should be straight while clicking heels. Step may be done starting to R.

 36. *Step-Close*

A step taken in any direction, followed by a closing step made by the free foot to the supporting foot.

 37. *Step-Hop*

A step-hop is a step and a hop on the same foot; each action has the same duration, as indicated in the diagram.


 38. *Step-Swing* (2/4 or 4/4 time)

Step L (ct. 1); swing R leg fwd (ct. 2). Repeat step pattern by stepping R (ct. 1); swinging L leg fwd (ct. 2). A light hop is usually taken on the supporting foot at the time the free foot is swung fwd.

 39. *Toe-Heel-Touch-Kick Step*

(Hungarian Star, Csillag) (4/4 time)

Hop on L foot and at the same time touch R toe to side, heel up (ct. 1); hop on L foot and at the same time touch R heel to side (ct. 2); hop on L foot and at the same time point R toe in front of L toe (ct. 3); hop on L foot and at the same time swing R leg diagonally fwd (ct. 4). Repeat, hopping on R foot.

 40. *Touch-extend-step-step-step* (2/4 time)

Hop on L foot and at the same time touch R toe in front of L toe (ct. 1); hop on L foot and at the same time extend R toe fwd with a quick extension of the knee (ct. 2); take 3 quick steps R L R, either as a run fwd or step in place according to the particular dance (cts. 1, and, 2); hold (ct. and). Repeat, hopping on R foot.

 41. *Two-Step* (2/4 time)

The two-step is a step-close-step, timed as indicated in the diagram. Step with the first foot (ct. 1); close with the other foot (ct. and); step

with the first foot (ct. 2); hold (ct. and). It is usually danced to 2/4 time but may be done to 6/8 time when counted as 2 beats to meas.

Beat :	1	2	:	1	
Ct. :	1	and 2, and	:	1	etc.
					
	step	close step	:	step	etc.

42. *Varsouvienne Step - Long Phrase*: The first step of the movement is taken on ct. 3 of the last measure of the introductory music:

Lift L foot across R instep, L toe pointed downward and to L (ct. 3). Glide L foot downward and along the floor diagonally forward taking weight on L (ct. 1), close R instep to L heel taking weight on R (ct. 2), lift L ft. backward across R instep pointing L toe downward and to L (ct. 3). Repeat action of cts. 1, 2, 3, "Glide, close, lift." Glide to L on L, taking weight on L (ct. 1), step on R across in front of L (ct. 2), step on L to L side pivoting slightly to R on L (ct. 3), point R toe on floor to R side (ct. 1), hold (ct. 2), lift R foot across L instep, R toe pointed downward and to R (ct. 3), "Glide, Step, Turn and Point." NOTE: On the above action couples travel diagonally L along floor.

This step may be done beginning R and travelling diagonally R along floor or it can be done moving forward, backward, or turning.

43. *Varsouvienne Step - Short Phrase*: Same as last two measures of Long Phrase—"Glide, Step, Turn and Point."

NOTE: Short Phrase may be done beginning either on R or L moving forward, backward, or turning.

Important: When making pivot in varsouvienne position on either long or short phrase, M maneuvers W from his R to his L and vice versa.

44. *Waltz (3/4 time)*

The traditional American waltz step is: Step L (ct. 1); step R (ct. 2); close L to R (ct. 3). Step R (ct. 1); step L (ct. 2); close R to L (ct. 3), etc. The waltz step may be danced moving in any direction, or while turning. It is danced in a variety of styles. For greater detail, a good teacher or an authoritative text may be consulted. 2 books of value are: Ref 130 and Ref 173.

45. *Waltz Balance (3/4 time)*

Step R in any direction (ct. 1); close L to R, while raising heels slightly off the floor (ct. 2); lower the heels (ct. 3).

46. *Tyrolian Waltz Step (3/4 time)*

Glide L foot diagonally fwd (ct. 1); glide R foot fwd, passing or slightly brushing L heel (ct. 2); close L to R (ct. 3).

C. Supplementary Leg Movements and Turns

47. *Fling or Kick*

This is a forcible extension of one leg in any direction; beginning with the knee slightly bent, and with sufficient carry-through so that the leg is straightened when maximum extension is reached.

48. *Swing (of the leg)*

A swing is a lift of the leg from the hip with less force expended than in a fling or kick.

Turn—Individual

49. *Buzz-step Turn*

The dancer turns with one foot remaining practically on the same place on the floor while he pushes or propels himself with the other (see definition of Buzz Step).

50. *Pirouette*

A turn in which the dancer pivots through at least one full revolution without appreciable transfer of weight. The sequence of action for one form of pirouette is as follows: Place weight on R foot; cross L in front of R and place L toe on R side of R foot; transfer weight to both feet and turn clockwise through one revolution, ending with weight largely on L foot and facing same direction as at start of action. The feet are now crossed with the R foot in front, R toe pointed to R.

51. *Pivot Turn*

A pivot turn is a spin on one foot, not involving a transfer or shift of weight.

52. *Three-Step Turn*

A three-step turn is a full turn made with 3 steps, starting on the foot in the direction of the turn. If turning to the R, step sdwd R (ct. 1); make a half turn R stepping with the L foot (ct. 2); continue with a half turn R stepping with the R foot. Finish, facing in the original direction.

Turn—With Partner (Swing, Swing Partner)

In performing a turn with partner, or a "swing," the 2 dancers rotate in a circle about a vertical axis located between them. There are several varieties of turn or swing, differing in position and in step employed. A few of the more frequently used turns are described here.

53. *Elbow Swing*

A turn with partner in which M R elbow is hooked or linked with W R elbow and either a buzz step or country-dance step is used.

54. *Hungarian Turn*

Partners, in a variation of the Hungarian-Turn Position, turn with Hop-step-step. In most Hungarian dances, 4 Hop-step-steps are used to make a complete revolution.

55. *Russian Turn* (also often called Hungarian Turn)

Partners, in Hungarian-Turn Position turn with a Buzz step or Hop-step-step. In a clockwise turn with the latter step, the hops are made on the R foot. A counter-clockwise turn may also be made in which the dancers take a position with L side to L side.

56. *Square Dance Swing* (Swing Your Partner)

In the Square-Dance-Swing Position, the couple turns with either a Buzz step (Eastern style) or a Country-Dance-Walking step (Western style), usually making 2 complete revolutions unless otherwise implied by the music or caller. Dancers should turn smoothly and avoid bobbing up and down.

57. *Step-Hop-Step Turn*

A turn in which the succession of steps with 2/4 time is: Step R (ct. 1); hop R (ct. and); step L and pause (cts. 2, and). In this instance the dancer would be turning clockwise, and the R foot would not move far from the same point on the floor. With 3/4 time the action of step-hop-step would coincide with the even beat. This is often done in Hungarian-Turn Position.

58. *Two-Hand Turn*

Partners face, join opposite hands; and walk or run in a small circle, leaning away from each other.

TERMS OF FIGURES USED IN AMERICAN SQUARE DANCING

1. *Allemande Left* (on the corner)

M joins L hand with corner W and they walk forward (CCW) once around. (Sometimes arms are held upright. If forearm clasp is used arms are usually held horizontally.)

2. *Allemande Right*

Same action as allemande left except that M joins R hands with the W on his R (partner or R hand lady, according to call).

3. *Arch*

Partners, or designated persons, raise joined inside hands so that others can pass under.

4. *All Around Your Left Hand Lady*

While M does a R Dos-a-dos (see No. 15) with his corner, she takes 3 steps to the center of set (cts. 1, 2, 3) and takes slight bow, using skirts (ct. 4), then moves backward to place on 3 steps

and bows (4 cts.). As M returns home he passes in front of W. (This is usually followed by *See Saw Your Pretty Baby* (or *Taw*): M does L Dos-a-dos with partner as she goes into the center and out again.)

5. *Back to the Bar*

Return to Home position.

6. *Balance* (Balance Home)

In original form partners backed away from each other with 4 steps, making a slight bow, then advanced forward to each other to swing, or proceed, however call indicates. Now the *balance* is more frequently done with slight movement away from partner and a slight bow, without dropping joined inside hands, then advance to partner to swing, etc.

7. *Basket*

W join hands in ring in center, M join hands in outside ring. *Basket* is usually formed after W circle L, (M to R), stopping with each M between partner and corner. M then raise joined hands over W heads and lower them in front of W. *Basket* may be reversed by M raising joined hands and placing them behind W, then W raise joined hands and encircle M below the shoulders.

8. *Box the Gnat*

M and W join R hands and exchange places with W making L turn under M R arm.

Box the Flea

M joins L hand with same woman and they exchange places with W turning R under M L arm.

Box that Pretty Girl Back to Me

M and W join R hands again and exchange places with W doing a L face turn under M R arm, then without releasing hands, W passes behind M to original position.

NOTE: These figures may be done with partner, corner, or with any person call indicates.

9. *Break*

Release hands from any hold.

10. *Cast Off*

Partners separate, usually M to L, W to R.

11. *Chain*

a. *Ladies Chain*: Two couples face each other and the W join R hands as they pass each other to exchange places. W gives L hand to opposite M and, assuming Backward Promenade position*. Both turn L to face opposite couple.

b. *Chain Right Back*: Repeat above action, W returning to partners.

c. *Half Chain*: W may make half chain without returning to partner, and continue other action if call so indicates.

d. *Four Ladies Chain* (Grand Chain): Four W

join R hands and star CW across the set to opposite M, assuming Backward Promenade position and turn L in place. Repeat action to return to partner if call indicates.

NOTE: Chain figures may also be called for M. When M chain a forearm single L hand turn with W at end of chain, is usually used.

12. *Circle* (Four, Six, or Any Number, Four Hands Up, Eight Hands Around, Etc.)

The indicated number join hands and circle to the L (CW) or as directed by the call.

13. *Cut Away Six* (Divide the Ring, Split the Ring)
Active couple goes down the center and between opposite couple and cast off (M to L, W to R) to return home or follow call.

Cut Away Four

Active couple goes down center and separates in front of opp couple, W casting off between opp M and R hand W; M casting off between opp W and L hand M.

Cut Away Two

Active couple goes down center and separates, W casting off R between R hand couple, M casting off L between L hand couple.

14. *Do-Si-Do; Docey-Doe* (Colorado, Northern, Western-Style)

Involving two couples (usually following a circle of four). M drops corner's hands and passes partner forward, releasing her L hand so that W brush L shoulders as they split opp couple, W make a $3/4$ turn to R, partners join L hands and M pulls W behind him, then M again takes partner's L hand in his L, holding her R hand in his R on her R hip (back hand promenade position*) and they turn left together in place to again face opp couple.

NOTE: Originally the W turned directly L after brushing L shoulders to give L hand to partner, but the extra turn to R was added, and now is done throughout most of the west.

For Eastern and Texas Style see Do-Paso (below).

15. *Dos-a-Dos*

Involving two people. Both advance to meet, pass R shoulders, take a step to R then pass L shoulders as they back into position. It is *always* done in this manner unless the call indicates passing L shoulders first (L Dos-a-dos).

16. *Do-Paso* (Texas or Eastern Do-Si-Do)

Involving any number of couples. Partners, regardless of formation, give L hands to each other, M passes W behind him as in Do-Si-Do, M takes corner W by the R hand and passes her behind him, then M takes partner by the L assuming Back-hand Promenade Position* and they

turn L together, or continue with other action as directed by the call.

17. *Double Elbow* (See Swing)

18. *Figure Eight*

Active persons pass between two other persons, encircling one of them, pass between both again, then encircle the other, forming a figure 8. Either M or W may lead, according to call.

19. *Forward and Back*

Indicated number of persons advance 4 steps and retire 4 steps.

20. *Forward and Pass On*

Two couples advance toward each other, without dropping hands, both pass to own R (or L).

21. *Four Hands Half* (Four and a Half; Circle Half)

Two couples join hands and exchange places by circling CW one-half way around.

22. *Gee Haw*

Gee—turn R; Haw—turn L.

23. *Grand Right and Left* (Hand Over Hand)

Usually preceded by an Allemande Left. All couples face partners, join R hands and move forward, passing R shoulders without turning, join L hands with next person approaching, pass L shoulders, and continue action as long as call indicates. More commonly done until partners meet on opp side to promenade, or continue all the way around to meet partner in home position for further action. M proceed CCW around circle, W, CW.

24. *Heads Divide*

First and third couples separate, without turning, moving sideways to line up with side couples.

Sides Divide

Second and fourth couples take same action as indicated above.

25. *Honors All* (Honor Your Partner, Salute Your Company, Honors Right)

All M and W bow to their partners.

26. *Honor Your Corner* (Honor the Lady on Your Left)

All M and W bow to their corners.

27. *Inside Ring*

Imaginary circle around inside of the square, usually referred to in connection with promenade.

28. *Maw* (Taw)

Man's partner.

29. *Odd Couple*

Inactive couple in the square when other three couples are busy.

30. *Outside Ring*

The imaginary circle around the outside of the

- square, usually referred to in connection with a promenade.
31. *Pass Right Through* (Forward and Pass Right Through)
To cross over and exchange places with opp person, passing R shoulders. Upon reaching opp position each turns R singly. When used in circle or line dances, it may be used to indicate progression to meet oncoming couple.
 32. *Paw*
Woman's partner.
 33. *Pick Up* (Gather In)
To break the circle to include designated person or persons.
CAUTION: Care should be taken to pick up new additions in their proper place. Lead man or person always breaks with person on his L to provide opening.
 34. *Promenade* (See Dance Position No. 6, Step Pattern No. 32)
 - a. *Promenade - Single File*: All travel CCW around set in single circle, usually W are in front of their partners. *Indian Style*: All bend forward giving Indian War Whoop and using other Indian mannerisms.
 - b. *Run Away with the Corner Girl*: M releases partner, turns his back to the center, takes corner's R hand in his R, twirls her once to R under his R arm, assumes promenade position and promenades with corner to his home position.
 - c. *Star Promenade*: M star with either L or R hands joined in the center and place their free arms about W waist. W place their inside hands on M near shoulder, their outside hands hold their skirts as they promenade.
 35. *Right and Left Through*
Two couples pass through each other to exchange places. As they cross they pass R shoulders with opp person and each person may or may not join R hands with opp. When couples are back to back they assume Backhand Promenade Position (see Dance Position No. 10) and make turn to L in place.
Right and Left Back
Repeat action of Right and Left Through to return to home position.
 36. *Sashay* (Chasse). See Step Pattern No. 14
 - a. *Sashay Half*: Partners sashay by each other, W passing in front of M and over to his L, M passes in back of W and over to her R.
 - b. *Re-Sashay*: Partners return to place, using same action as in Sashay Half, beginning on opp feet and moving in opp direction.
 37. *Star* (Mill)
Persons designated join either R or L hands (as indicated by call) in center of set, and move forward to make star revolve.
 38. *Swing*
 - a. *Arm Around Swing*: Couple take square dance swing position (see Dance Position No. 9) and turn CW in place, using a shuffle walking step or buzz step (Eastern style). They usually complete two revolutions unless otherwise implied by music or caller. Care should be taken to keep swing perfectly smooth (no bobbing up or down).
 - b. *Elbow Swing*: Two people hook R or L elbows, as designated, and they move forward to turn around each other. When used during Grand Right and Left it is often referred to as *Once and a Half*.
 - c. *Double Elbow Swing*: Used in Grand Right and Left when call indicates. M and W hook R elbows and turn CW (2 cts.). Unhook R elbows and hook L elbows (2 cts.). Turn CCW (4 cts.). Continue above action, progressing around set, each M working with each W. M progress CCW, W CW, until partners meet.
 - d. *Once and a Half* (See Elbow Swing)
 - e. *Right or Left Hand Swings* (See Turns)
 - f. *Two Hand Swing*
M and W join hands straight across, keeping forearms upright and elbows taut and turn CW $1\frac{1}{2}$ to finish with W on M R.
 39. *Turns*
 - a. *Cheyenne Mountain Turn*: On completing promenade, M releases W L hand and M turns W to her R under their joined R hands. They finish with a bow, R hands remaining joined. The same type of turn is generally used as partners meet at end of Grand Right and Left, just as they take promenade position.
NOTE: This turn originated with Lloyd Shaw's Cheyenne Mountain Dancers. Some groups prefer to have M turn W to L, however, this is awkward unless the joined L hands are on top of R in the promenade, as found in certain southwestern areas.
 - b. *Turn Right Back* (Go the Other Way, Turn Back Again). On meeting in Grand Right and Left, partners join R hands and make one-half turn CW to exchange places, then both move forward to continue Grand Right and Left, M and W now reversing their direction.
NOTE: This may continue as long as call indicates.
 - c. *Back Hand Turn*. Take Backhand Promenade Position (see Dance Position No. 10) and turn

to L, M backing up in place, W traveling forward CCW.

- d. *Single Hand Turn* (Right Hand Turn, Left Hand Turn). Two people join either R or L hands, as designated, and walk forward around each other. (May use either regular hand clasp

or forearm grip; hands may be extended straight forward or held upright, according to the custom of that geographical area, or space conditions of the floor.)

- e. *Two Hand Turn*. (See Two Hand Swing above, or Step Pattern No. 55.)

AMERICAN SQUARES

HONOR YOUR PARTNER



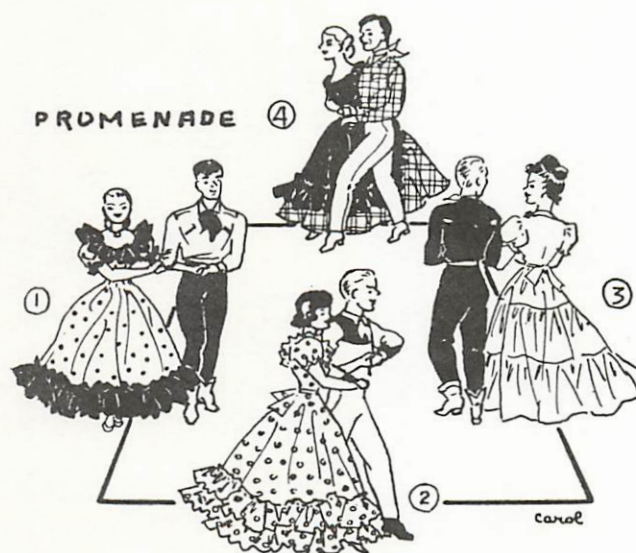
ALL JOIN HANDS AND CIRCLE LEFT



BREAK AND SWING



PROMENADE



In American Squares the sets are always arranged on the floor so that the No. 1 couple will have their backs toward the head of the hall where the music and caller should also be stationed. In the west, and most sections of the country, couple No. 2 is on the R of couple No. 1, couple No. 3 is directly opposite, and couple No. 4 is on the left of couple No. 1. Each set

should be approximately 10 feet in diameter.

The term *Heads* applies to the 1st and 3rd couples, while *Sides* refers to the 2nd and 4th couples. *Home* is the original position of each couple and the place to which they return on the completion of each figure or whenever the call indicates.

OKLAHOMA MIXER

(United States)

This dance was taught by Rev. Larry Eisenberg at the Pacific Recreation Laboratory School, Asilomar, California, September 1947. This progressive type dance is popular in the Southwest, particularly Texas. The title "Oklahoma Mixer" is used here because the present version was learned in Norman, Oklahoma.

MUSIC: Record: Folkraft 1035 "Rustic Schottische"; Columbia 37332 "Starlight Schottische"; Coral 60792 "Shepherd's Schottische"; Coral 965517 "Rustic Schottische"; MacGregor 400 "Schottische"; Folkart LP-103 Fiddler's Schottische".

FORMATION: Cpls in double circle, in Varsovienne position*, and facing LOD.

STEPS AND Two-step*; Heel-toe*.

STYLING: Walking steps are done with a slight swagger.

MUSIC 4/4

PATTERN

Measures

I. TWO-STEP AND WALK

1-2 In Varsovienne pos, cpls dance 1 two-step diag fwd L, starting with L ft (cts 1, 2, 3), hold (ct 4), and 1 two-step diag fwd R, starting R (cts 1, 2, 3), hold (ct 4).

3-4 Moving directly fwd, cpls take 4 walking steps L, R, L, R (2 steps to each meas).

II. HEEL AND TOE AND PROGRESS

5 Keeping same pos, both M and W place L heel diag fwd L (ct 1), hold (ct 2); place L toe on floor directly behind R ft (ct 3), hold (ct 4).

6 Dropping R hands W cross to L in front of M with 3 walking steps L, R, L (cts 1, 2, 3), hold (ct 4), to end on inside of circle at L side of M, and facing RLOD (CW). At same time, M steps in place L, R, L (cts 1, 2, 3) hold (ct 4).

7 Starting R, both repeat action of meas 5.

8 W take 3 steps R, L, R (cts 1, 2, 3) hold (ct 4), twd R side of next M (in back of present ptr). At same time, W extends R hand to take R hand of new ptr, and, turning slightly to L, reaches L hand back to assume Varsovienne pos. M take 3 steps R, L, R (cts 1, 2, 3) hold (ct 4), moving slightly fwd, extending R hand fwd to new ptr, and leading her into Varsovienne pos.

Repeat dance from the beginning.

WOODEN SHOES

(Lithuania)

This delightful yet simple Lithuanian dance is one of the oldest dances in the Federation repertoire and was introduced by members of the Lithuanian colony of San Francisco. Similar patterns in music and dance arrangement are found in the Bohemian Strasak, Italian La Vinca and Lithuanian Klumpakojis.

MUSIC: Record: Imperial 1007 "Wooden Shoes".
 Imperial 6007 (45) "Wooden Shoes".
 Rhythm Productions LP 106
 Piano: Strasak (Repeats in music must be rearranged).
 FORMATION: Cpls in double circle formation facing LOD.
 Inside hands joined at shoulder height, outside hands on hips.
 STEPS: Walking; Polka*.

MUSIC 2/4

PATTERN

Measures

2 meas

INTRODUCTION (no action)

A

I. WALKING STEP

1-4

Beginning with outside ft (ML-WR) walk fwd 8 steps in LOD.

5-8

Turning inward twd ptr, join other hands and walk 8 steps RLOD.

1-4

repeated

Face ptr, join R hands, shoulder height, and walk 8 steps turning with ptr in a small CW circle.

5-8

repeated

Turning inward twd ptr, join L hands, and walk 8 steps turning with ptr in a small CCW circle.

B

II. STAMP AND CLAP

1

Face ptr, hands on hips, and wait 2 cts.

2

Stamp R, L, R (cts 1, &, 2) hold (ct &).

3

Wait, as in meas 1, Fig II.

4

Clap own hands 3 times (cts 1, &, 2) hold (ct &).

5

Placing R elbow in palm of L hand, shake R forefinger at ptr 3 times (cts 1, &, 2) hold (ct &).

6

Repeat action of meas 5, Fig II, shaking L forefinger.

7

Swinging R hand as if to strike ptr, W pivot L on L ft, while M drops to a squat pos.

8

M return to standing pos, while W stands in place.

1-8

repeated

Repeat action of meas 1-8, Fig II, with M and W action reversed in meas 7-8.

A

III. POLKA

1-8

1-8

repeated

Taking Varsovienne position*, cpls polka fwd in LOD (CCW) around the circle, both starting L ft.

Repeat dance to end of music.

The dance may be done progressively by having M advance to W in front on meas 15-16 (Fig III).

CALIFORNIA SCHOTTISCHE

(United States)

Herb Greggorson of the Texas "Blue Bonnets" suggests we call this form of the Schottische the California Schottische, since Spanish soldiers learned it in California during the Gold Rush and took it to New Mexico. It is sometimes called the Military Schottische. It is a smooth dance with none of the usual schottische steps and step-hops, and the variations do not necessarily follow in a certain order. Other steps besides the two given here are danced in New Mexico and Texas.

MUSIC: Record: Imperial 1046; Imperial 6046 (45)

FORMATION: Cpls in Varsouvienne Position*, facing LOD (CCW) anywhere on the floor.

STEPS: Point, Walk*

MUSIC 4/4

PATTERN

Measures

2 meas

INTRODUCTION (no action)

1

I. Both begin L. Point L toe fwd (cts 1, 2); point L toe to L side (cts 3, 4).

2

Step on L back of R (ct 1); step swd to R on R (ct 2); close L to R (ct 3); hold (ct 4).

3-4

Repeat action of meas 1-2, starting R.

5-8

Repeat action of meas 1-4.

1

II. Walk fwd L (cts 1, 2); R (cts 3, 4).

2

Without releasing hands, each make 1/2 turn R, in place with 3 steps L, R, L (cts 1, 2, 3) hold (ct 4), backing around so as to end facing RLOD (CW). W is still on outside of circle, but is now at L side of M.

3

Walk bwd LOD (CCW) R (cts 1, 2), L (cts 3, 4).

4

Without releasing hands, each make 1/2 turn L in place, with 3 steps R, L, R (cts 1, 2, 3) hold (ct 4), backing around so as to end facing LOD. M now has his ptr on his R again.

5-8

Repeat action of meas 1-4 (Fig II).

Repeat dance to end of music.

EVA THREE-STEP

(England)

Eva Three-Step is an old time English ballroom dance. It was taught to Miss Lucile Czarnowski by Mr. Harold Evans, an old time English Ballroom Master, who lived in Victoria, B. C.

MUSIC: Records: Capitol CASF 3083 "The Teddy Bears' Picnic."
Kismet 148 "The Teddy Bears' Picnic."
Columbia DX 1257 "Eva Three Step."
(Not currently available)
London 353 (Not currently available)

FORMATION: Cpls in double circle both facing LOD (CCW), W to R of M.
Inside hands joined shoulder height, with elbows bent.

STEPS: Walk, two-step*, step-swing*.

MUSIC: 4/4

PATTERN

Measures

I. WALK AND CROSS

- 1 Beginning with outside ft, walk fwd three steps (M-LRL, W-RLR) (cts 1, 2, 3), touching free toe on floor near instep of supporting ft (ct 4).
- 2 Still facing LOD, exchange places with three steps (M-RLR, W-LRL), (cts 1, 2, 3), W crossing in front of M. Pause, touching free toe near instep of supporting ft (ct 4).
- 3 Ptrs again exchange places with three walking steps (M-LRL, W-RLR). M move diag fwd to L passing in front of W, W move diag bwd to R (cts 1, 2, 3). Pause, touching free toe to floor near instep of supporting ft (ct 4).
- 4 M move bwd, W fwd with three steps (M-RLR, W-LRL) to meet and face each other (cts 1, 2, 3). Pause (ct 4).

NOTE: Throughout all of Fig I M and W face LOD.

II. TWO-STEP, STEP-SWING, TWO-STEP TURN

- 5 Beginning M L, W R, turn away from each other (M to L, W to R) with 2 two-steps.
- 6 Facing each other, join both hands, M step on L, swing R across L (cts 1, 2); M step on R swing L across R (cts 3, 4). Simultaneously W dance counterpart.
- 7-8 In closed pos, take 4 two-steps turning CW and travelling CCW.

ROAD TO THE ISLES

(Scotland)

In tracing the origin of this dance Mr. Phil Aldrich has found that the music stems from an old Scottish pipe tune. It is presumed that the dance is relatively modern and in pattern is similar to the Scottish Douglas Schottische.

MUSIC: Record: Imperial 1005; Folkraft 1095; Folkdancer 3003;
World of Fun, M 110.
Piano: "Adventures in Song", Methodist Publishing Co.,
85 McAllister St., San Francisco, California.

FORMATION: Cpls in a double circle, in Varsouvienne pos facing LOD.
Footwork same for M and W throughout the dance.

STEPS: Schottische*
*Described in Volumes of Folk Dances from Near and Far,
published by the Folk Dance Federation of California, Inc.,
1095 Market Street, Room 213, San Francisco, California.

MUSIC 2/4

PATTERN

Measures

INTRODUCTION: May vary, depending upon record used.

I. POINT, STEP, STEP, STEP

- 1 Point L toe fwd and a little to the L (ct 1), hold (ct 2).
- 2-3 Moving to the R, step L slightly across behind R (ct 1), step R to R (ct 2), step L fwd in front of R (ct 1), hold (ct 2).
- 4 Point R toe fwd and a little to the R (ct 1), hold (ct 2).
- 5-6 Moving to the L, step R slightly across behind L (ct 1), step L to L (ct 2); step R fwd in front of L (ct 1), hold (ct 2).
- 7-8 Point L toe fwd (ct 1), hold (ct 2); point L toe bwd (ct 1), hold (ct 2).

II. SCHOTTISCHE

- 9-10 Beginning L, dance one schottische step fwd and slightly to the L.
- 11-12 Beginning R, dance one schottische step fwd and slightly to the R. On the hop (ct 2 meas 12), cpl turn 1/2 R (CW) to face RLOD. W is still on outside of circle but now to M L. Hands remain joined.
- 13-14 Beginning L, dance one schottische step fwd in RLOD (CW). On the hop, turn 1/2 L (CCW) to again face LOD, W to M R in original pos.
- 15-16 Step lightly in place R L R (cts 1, 2, 1), hold (ct 2).

Repeat dance from the beginning.

COTTON EYED JOE

(United States)

Cotton-Eyed Joe is truly a dance of the folk. In the Southwest, it has as many variants as the old folk song to which it is danced.

MUSIC: Record: Imperial 1045, 6045; Folkraft 1124, 1470, 1035

FORMATION: Cpls anywhere on the floor, in closed pos, M back to ctr.

STEPS AND
STYLING: Polka*, Heel-toe polka*. Push step*. NOTE: Although done in polka rhythm, the hop is omitted in these polka steps. Feet are shuffled in Western style. This dance may be done smoothly, or with flair, depending upon the mood of the dancer. When hands are free, M may place thumbs in his belt under the buckle, or clasp hands behind back. W hold skirt at both sides.

*Described in Volumes of Folk Dances from Near and Far, published by the Folk Dance Federation of California, Inc., 1095 Market Street, Room 213, San Francisco, California.

MUSIC 2/4

PATTERN

Measures

INTRODUCTION: Length may vary, depending upon record used.

I. HEEL-TOE POLKA AND TURN AWAY

- 1-2 Dance one heel-toe polka step to ML-WR (LOD).
- 3-4 Without changing hand pos, so that ML-WR arms are extended twd rear (LOD), dance one heel-toe polka to MR-WL (RLOD).
- 5-8 Release hands. Turn away from ptr and describe a small individual circle (M-CCW, W-CW) with 4 polka steps. Finish facing ptr, M back to ctr.

II. PUSH AND POLKA

- 1-2 M with thumbs in belt, W holding skirt, dance 4 push steps twd ML-WR (LOD). Keep ft close to floor.
- 3-4 Dance 4 push steps in opp direction (RLOD).
- 5-8 Take closed pos and beginning ML-WR, dance 4 polka steps turning CW and progressing in LOD.

Repeat dance from beginning.

BOSTON TWO STEP

(An Old Time English Ballroom Dance - California Version)

MUSIC: Records: Imperial 1093; Folk Dancer 3001; Folkraft 1158;
Old Timer 8186; Western Jubilee 707.

Piano: Francis and Day's Album of Old Favorite
Dances, No. 1. Day & Hunter, Ltd., London.

FORMATION: Any number of cpls in a circle, ptrs standing side by side
facing CCW, W to M R, inside hands (MR WL) joined at
shoulder height, outside hands hanging freely.

STEPS AND STYLING: Pas de Basque* (low, smooth style), Walking Step,
Two-Step*.
The 6/8 music is counted 1 and 2 and.

*Described in volumes of Folk Dances from Near and Far,
published by the Folk Dance Federation of California, Inc.,
1095 Market Street, Room 213, San Francisco, California.

MUSIC 6/8

PATTERN

Measures

1-4 INTRODUCTION. No action

I. PAS DE BASQUE, CROSS OVER AND WALK

1-2 Pas de Basque on outside ft (ML, WR) (cts 1 & 2). Pas de
Basque on inside ft (MR, WL) (cts 1 & 2).

Note: Do not turn twd or away from ptr on this.

3-4 Release hand hold. Still facing fwd LOD, exchange places with
4 walking steps moving swd, beginning ML, WR, W passing in
front of M.

5-6 Join new inside hands (ML, WR). Repeat action of meas 1-2
(Fig I) beginning with inside ft (ML, WR).

7-8 Keeping inside hands joined, cpls move bwd (RLOD) with 4
light walking steps beginning ML, WR.

II. PAS DE BASQUE, CHANGE PLACES AND TWO-STEP

1-2 Release hand hold and face ptr, W with back twd ctr of circle.
Beginning ML, WR, dance 2 Pas de Basque steps.

3-4 Exchange places with 4 walking steps, beginning ML, WR,
passing R shoulders. Turn L to face ptr when in original place
(M on inside of circle).

5-8 In closed pos dance 4 two-steps, turning CW and progressing
LOD.

Repeat dance from beginning.

TO TUR

(Denmark)

MUSIC: Records: Imperial 1038; Kismet 135; Folk Dancer 1021.
 Piano: "Singing Games and Folk Dances" p. 43, John C.
 Campbell, Folk School, Brasstown, S. C.

FORMATION: Single circle of cpls, W to R of ptr, all facing ctr.
 Hands are joined at shoulder height.

STEPS AND STYLING: Walking, Two-Step*, Grand Right and Left*.
 *Described in Volumes of Folk Dances from Near and Far,
 published by the Folk Dance Federation of California, Inc.,
 1095 Market Street, Room 213, San Francisco, California.

MUSIC 2/4		PATTERN
Measures		
	1-4	<u>INTRODUCTION.</u> No action.
		I. <u>CIRCLE LEFT, CIRCLE RIGHT</u>
A	1-8	Beginning L, all circle CW with 8 two-steps.
	1-8 repeated	Beginning L, all circle CCW with 8 two-steps.
		II. <u>CENTER AND BACK</u>
B	9	Cpls in closed pos facing ctr of circle dance a two-step twd ctr, starting ML, WR.
	10	Continue twd ctr of circle with 2 walking steps (M-RL; W-LR).
	11-12	Repeat action of meas 9-10 (Fig II), moving bwd twd outside of circle without changing pos and still facing ctr of circle. M start R, W L.
	13-16	With 4 two-steps, starting ML and WR, cpls progress CCW around circle while turning CW.
	9-16 repeated	Repeat action of meas 9-16 (Fig. II).
		III. <u>GRAND RIGHT AND LEFT</u>
A	1-8	Ptrs face and offering R hands to each other do a Grand R and L with two-steps.
	1-8 repeated	Continue Grand R and L, assuming closed pos with person met at end of this phrase. The Grand R and L is done with 16 two- steps.
		NOTE: Each dancer who finishes this figure without a ptr should go to ctr of circle to find a new one.
		IV. <u>CENTER AND BACK</u>
B	9-16	Repeat action of Fig II, meas 9-16 and meas 9-16 repeated
	9-16 repeated	Repeat action of Fig I, II, III, IV, I and II.

SPINNING WALTZ

(Finland)

MUSIC: Records: Imperial 1036-A; World of Fun, M 110.

FORMATION: Circle of cpls, ptrs facing with both hands joined (MR with WL and ML with WR), M back to ctr of circle.

STEPS AND
STYLING: Step-swing*, step-draw, waltz*.
*Described in Volumes of Folk Dances from Near and Far,
published by Folk Dance Federation of California, Inc.,
San Francisco, California

MUSIC 3/4

PATTERN

Measures

1-4 INTRODUCTION. No action.

I. STEP-SWING AND TURN UNDER ARM

- 1 Beginning ML-WR, dance one step-swing in LOD (step ct 1, swing ct 2, hold ct 3).
- 2 Repeat action of meas 1 (Fig I) in opp direction, starting MR-WL.
- 3 Release MR-WL hand. M step swd L with L ft (ct 1), draw R ft to L (cts 2, 3). At the same time W turn R under her R arm with 3 steps (RLR) progressing in LOD.
- 4 M repeat step-draw to L while W completes R turn to finish facing her ptr, stepping L (ct 1), R (cts 2, 3).
- 5-8 Repeat action of meas 1-4 in opp direction, with M turning R under his R arm and W dancing 2 step-draw steps to her L.

II. STEP-DRAW AND WALTZ

- 9-10 In closed pos dance 2 step-draw steps to ML-WR, progressing LOD.
- 11-12 Dance 2 step-draw steps to MR-WL, moving RLOD.
- 13-16 Still in closed pos, cpl dance 4 waltz steps, turning CW and progressing LOD. W may spin to her R on last waltz step.

NOTE: This is usually danced progressively with W turning to her R and progressing in LOD to new ptr on last 2 waltz steps.

Lucile K. Czarnowski, Mildred Buhler, Harmer Davis, Henry Glass, Lawton Harris,
Avis Landis, Clarice Wills.

ST. BERNARD WALTZ

This is an Old Time ballroom dance of Scotland and England. It was learned by Charles Reindollar in England during World War II, and introduced to California dancers shortly thereafter.

MUSIC: Records: Folk Dancer 3019; Folkraft 1162; London 432
(Not available); Victor 26-0014 (Not available)
Columbia 10119 (Not available)

FORMATION: Couples in closed position, M back to ctr.

STEPS: Step-close, Waltz*, Walk

MUSIC 3/4

PATTERN

Measures

- | | |
|-------|--|
| 1-4 | <u>INTRODUCTION.</u> No action. |
| | I. <u>STEP-CLOSE, STAMP, WALK, WALTZ</u> |
| 1-2 | Beginning on ML, WR, dance 2 step-close steps in LOD; step (ct 1), hold (ct 2), close (ct 3) on each meas. |
| 3-4 | Continue in same direction; step ML, WR (ct 1), hold (cts 2, 3); stamp (MR-WL) without transferring wt (ct 1), hold (cts 2, 3). Ft is stamped very close to supporting ft. |
| 5-6 | Moving RLOD, reverse ftwork and repeat action of meas 1-2, but taking no wt on close of meas 6 (ct 3), ending with wt on MR, WL. |
| 7-8 | Walk 2 steps into ctr, M moving bwd starting L, W fwd on R, using one meas for each step. |
| 9-10 | Walk 2 steps away from ctr, M moving fwd starting L, W bwd on R. |
| 11-12 | With leading hands raised (ML, WR), W turn once to R under raised arms with 2 waltz steps, while M takes 2 waltz steps in place. |
| 13-16 | Resume closed pos and dance 4 waltz steps turning CW and progressing LOD. |

NOTE: Do NOT twirl W on last 2 waltz steps.

Repeat dance from beginning.

TANGO WALTZ

(Old Time English Ballroom)

This Old Time English Round was arranged by C. J. Daniels and was accepted by the Official Board of Ballroom Dancing, London, and is listed as one of their standard dances. It was introduced here by Miss Lucile Czarnowski, who learned it from Mr. Harold Evans, in Victoria, B.C., who is an Old Time English Ballroom specialist.

MUSIC: Record: Kismet 148; English Columbia DX 1218(Not available)

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

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

MUSIC 3/4

PATTERN

Measures

NO INTRODUCTION

I. TO CENTER AND OUT, CHASSE, WALTZ

- | | | |
|---|-------|---|
| A | 1-4 | Beginning ML, WR, walk 4 slow steps (1 to each meas) twd ctr of circle, M bwd, W fwd. |
| | 5-8 | Walk 4 slow steps (M fwd, W bwd) moving away from ctr of circle. |
| | 9-10 | Beginning ML, WR, move in LOD with 1 chasse step: step sideward (cts 1, 2), close (ct 3); step sideward (ct 1), hold (cts 2, 3). During cts 2, 3 of meas 10, raise joined hands (ML WR) above shoulder height, point MR and WL ft twd LOD, while looking at pointed ft. |
| | 11-12 | Repeat action of meas 9-10 in opp direction. |
| | 13-16 | Dance 4 waltz steps turning CW and progressing CCW. |

II. WALK, WALTZ BALANCE, CHASSE, WALTZ

- | | | |
|---|-------|---|
| B | 17-18 | Face CCW in open ballroom pos. Starting on outside ft (ML-WR), walk fwd in LOD 2 slow steps (1 to each meas). During second step (meas 18), point inside ft slightly twd ptr, and bend inside knee in a slight dip. |
| | 19 | Waltz balance fwd on outside ft, bringing instep of closing ft to heel of supporting ft, without change of wt. |
| | 20 | Repeat action of meas 19, with Waltz balance bwd. |
| | 21-24 | Repeat action of meas 17-20. |
| | 25-32 | Repeat action of Fig. I, meas 9-16. |

Repeat from beginning.

NOTE: This dance may be used progressively in the following manner: Dance one sequence with first ptr. During meas 1-4 of the second sequence, back away from first ptr; during meas 5-8 advance diagonally L to a new ptr. Finish second sequence with this ptr and begin another sequence. The progression is made on meas 5-8 of each succeeding sequence.

LACES AND GRACES

(United States)

There is reason to believe that Laces and Graces was originally an English ball-room dance. It has undergone modifications in the American social environment resulting in this present form which is popular in the West.

MUSIC: Records: Imperial 1006 (should be played more slowly)
 Folkraft 1047; Folkdancer 3002; Shaw 105
 Piano: Sheet Music: "Laces and Graces" Witmark & Sons, N. Y.

FORMATION: Cpls in a circle, facing LOD (CCW), inside hands joined.

STEPS: Pivot*, Slide*, Two-Step*

MUSIC 6/8

PATTERN

Measures

- | | |
|---------|---|
| 1-2 | <u>INTRODUCTION.</u> No action. |
| | I. <u>POINT, PIVOT, STEP-SWING, AND SLIDE</u> |
| A 1 | With wt on inside ft, both point outside ft (ML, WR) fwd and slightly crossed over supporting ft (ct 1), hold (cts 2,3). Point same ft to outside (ct 4), hold (cts 5,6). |
| 2 | Step bwd on same outside ft and pivot once around (M turns L, W R). During pivot, dancers release hands; at completion of turn, face ptr and join both hands straight across in front. |
| 3 | M step to side on R in RLOD (ct 1), hold (cts 2,3); swing L across in front of R (ct 4), hold (cts 5,6). W dance same action, using opp ftwork. |
| 4. | Repeat action of meas 3 and using opp ftwork, stepping twd LOD. |
| 5-6 | Still facing and retaining hand hold, ptrs dance 4 sliding steps moving in RLOD (2 sliding steps to each meas). |
| 7-8 | Release ML, WR hands, and face LOD with inside hands joined. Starting on outside ft, walk 4 steps fwd (2 steps to each meas). |
| 9-16 | Repeat action of meas 1-8. |
| | II. <u>TWO-STEP</u> |
| B 17-24 | Ptrs standing face to face, inside hands joined, two-step swd in LOD (meas 17); swing inside hands fwd and two-step with ptr back to back (meas 18). Continue in LOD, face-to-face and back-to-back for 8 two-steps in all. |
| 25-30 | In closed pos, ptrs dance 6 two-steps while turning CW and progressing LOD (CCW). |
| 31-32 | With 4 small walking steps, M move fwd in LOD, while W turns R under joined hands. |
| | At end of last meas, join inside hands, ptrs side by side, and repeat dance from beginning. |

ROYAL EMPRESS TANGO

(Old Time English Ballroom)

This dance was demonstrated at a festival of Old Time Dances in London in 1922 and won the Festival Trophy Prize. This made it an Old Time Championship dance. It became a favorite and was used by the Official Board of Ballroom Dancing in London in judging dance style of skilled dancers and dance teachers. Style, including precision in changing direction of movement, accuracy of body position, and footwork is most important in this dance. The Royal Empress Tango was introduced here by Miss Lucile Czarnowski, who learned it from Mr. Harold Evans, an Old Time English Ballroom specialist in Victoria, B.C.

MUSIC: Record: Kismet 147
English Columbia DX 1218 (Not available)
Sheet Music: Royal Empress Tango(B. Feldman & Co.)

FORMATION: Cpls in ballroom pos, M facing LOD.

STEPS AND STYLING: Walk*, Point*, Two Step*, Chasse (step close step).
Old English Ballroom Position: M holds W R hand in his L hand with arms slightly curved inward. W hand is held between M thumb and fingers (hand curved), W thumb placed lightly on back of M thumb. M R hand below W L shoulder, fingers closed and pointing across W back with flat hand. W L hand rests lightly on M upper arm just below the shoulder.

MUSIC 2/4

PATTERN

Measures	Directions for M; W does opp.
1-5	<u>INTRODUCTION</u> : No action. It is important <u>not</u> to step on up-beat, but wait for ct 1 of meas 1.
	<u>I. WALK AND CHASSE</u>
1	Beginning L, take 2 steps fwd slowly, leaving knee relaxed on second step.
2	Beginning L, take 2 steps bwd.
3	Beginning L, take 1 chasse slightly diag L (turn R slightly so that L shoulder leads); step (ct 1), close (ct &), step (ct 2), hold (ct &).
4	Beginning R, repeat one chasse diag R (turn L slightly so that R shoulder leads). Finish facing ctr of the room in open pos.
5	Beginning L, walk 2 steps twd ctr of room.
6	Continuing twd ctr, chasse L turning inward on the last step to face away from ctr of room and point R ft fwd; ML and WR arm are curved high on turn and point.
7-8	Beginning R, repeat action of meas 5-6 moving away from ctr. On chasse step the W turns slightly to R as M maneuvers her around to his R side and they finish in open pos, keeping extended hands joined, and facing LOD.

II. PIVOT, WALK AND POINT, TWO-STEP

- 9 Beginning L, walk 2 steps fwd.
 10 Beginning L, pivot once around to R (CW) on 2 steps in closed pos.
 11 Beginning L, walk 2 steps fwd in open pos (extended hands joined).
 12 Point L ft fwd (ct 1); step on L, keeping feet apart, turn inward twd ptr to face RLOD, pointing R (ct 2). On point, extended hands are curved high.
 13-14 Beginning R, repeat action of meas 11-12, moving RLOD (CW) and finish facing LOD.
 15-16 Beginning L, take 2 two-steps in closed pos while turning to R (CW). Finish with M facing LOD, ready to repeat dance from beginning.
 NOTE: Rotary Waltz, or Rotary Chasse, is the term used by the English for two-step in meas 15-16.

FOLK DANCE FEDERATION OF CALIFORNIA RESEARCH COMMITTEE:

Lucile K. Czarnowski, Harmer Davis, Henry Glass, Avis Landis, Grace Nicholes, Edna Spalding.

DORIS WALTZ

One of the many "pattern" waltzes, this dance has sometimes been called the English Waltz

MUSIC: Records: Folkraft 1420; Victor 26-0017 (Not available)
 Decca 45003 (Not available)

FORMATION: Cpls in Varsouvienne position.

STEPS: Waltz balance*; Waltz*; Step-draw.

MUSIC 3/4

PATTERN

Measures

I. WALTZ BALANCE AND CROSS OVER

- 1 Starting with wt on R, both balance fwd on L.
 2 Balance bwd on R.
 3 Moving diag twd L into ctr, step L (ct 1). Draw R to L (ct 2) and take wt on R (ct 3).
 4 Step L (ct 1), close R to L without taking wt (cts 2, 3).
 During meas 4, each dancer turns 1/4 to own R (CW), retaining handhold, and ending with W to ML, still in Varsouvienne pos.
 5-8 Repeat action of meas 1-4 starting with R and moving diag R, ending in orig pos.

II. WALTZ BALANCE

- 9 Release L hands: starting on L, waltz balance away from ptr, as W turns L under joined R hands.
 10 Waltz balance fwd on R twd ptr.
 11-12 Waltz balance away from ptr on L, twd ptr on R. W take wt on L on ct 3, meas 12, in preparation for next step.

III. CLOSED WALTZ

- 13-16 In closed pos, dance 3 waltz steps starting ML, WR, turning CW in LOD. On 4th waltz step, M turn W to her R (CCW) to assume original Varsouvienne pos facing LOD.
 Repeat dance from beginning.

RUSSIAN POLKA

(Russia)

The Russian Polka was introduced to the San Francisco Bay Area folk dancers through members of the local Russian colony. It is a simple, gay ballroom dance, and should be performed with lightness and grace.

MUSIC: Records: Kismet 104; Folkraft 1095; Folk Dancer MH 1060.
Piano: Beliajus, F. V., "Dance and Be Merry", Vol I, Pg 19.

FORMATION: Cpls in Russian (Varsouvienne) pos in large circle, W to R of M. Face LOD (CCW).

STEPS AND STYLING: Russian Polka* (see Czech Polka): Done smoothly, with ft close to floor. Cpls sway from side to side while moving fwd. First step of each polka is slightly accented and is a long, smooth reaching step danced on the balls of the ft. Begin each Fig with L ft (both M & W).

MUSIC 2/4

PATTERN

Measures

I. TOUCH-EXTEND CHORUS

- 1 Touch L toe in front of R ft (ct 1). Extend L ft diag to L, straightening knee (ct 2). On each movement there is a little lift of the supporting heel.
- 2 Step L, R, L (cts 1, &, 2). M step almost in place. W cross to L side of M. Cpls now face a little R of LOD.
- 3-4 Repeat action of meas 1-2 but start with R toe touching. W move back to R side of M. Cpls now facing a little L of LOD.
- 5-8 Repeat action of meas 1-4.

II. RUSSIAN POLKA IN LOD.

- 1-7 Dance 7 Russian polka steps moving in LOD.
- 8 Stamp R, L, R (cts 1, &, 2) in place.

III. TOUCH-EXTEND CHORUS

- 1-8 Repeat action of Fig I.

IV. WOMAN TURN UNDER JOINED RIGHT HANDS

- 1-8 Release L hands. M polka fwd (following W) in LOD for 7 meas as W turns CW under joined R hands. On meas 8, stamp R, L, R in place, assuming original pos. W usually makes 4 turns.

V. TOUCH-EXTEND CHORUS

- 1-8 Repeat action of Fig I.

VI. WOMAN POLKA AROUND MAN

- 1-6 Keep both hands joined and held high. W circle once CCW around M with 6 Russian Polka steps. M dance almost in place.
- 7 W turn once CCW in place with 1 polka step to resume original pos.
- 8 Both stamp R, L, R in place.
- Repeat dance from beginning.

KOHANOTCHKA

(Russia)

Few reliable sources of information about Kohanotchka appear to be available. The progressive version of Kohanotchka as danced by many California groups is the version given here.

MUSIC: Record: Kismet 101

FORMATION: Cpls in large circle facing LOD, W to R of M. Inside hands are joined (elbows bent) and held about shoulder height. Outside hands are free or on hips.

STEPS: Russian (see Czech) polka*, Pas de Basque*

MUSIC 2/4

PATTERN

Measures

I. PAS DE BASQUE AND TURN

- A 1 Move fwd throughout this Fig. Pas de Basque on outside ft, turning slightly away from ptr.
- 2 Pas de Basque on inside ft, turning twd ptr.
- 3-4 Drop hands and turn once around, fwd and away from ptr (M L, W R), with 3 walking steps and a stamp.
- 5-8 Repeat action of meas 1-4.

II. RUSSIAN POLKA STEP

- B 1-2 In varsouvienne pos, both polka fwd starting with L, and bwd starting with R, with a rocking motion.
- 3-4 Russian polka fwd in LOD beginning with L, then R.
- 5-8 Repeat action of meas 1-4 (Fig II). Finish facing ptr, M back to ctr.

III. CLAPS AND POLKA

- C 1 Clap own hands twice, with an up and down movement (cts 1,2).
- 2-4 M fold arms across chest. W put hands on hips or hold skirt. Starting L, dance 3 Russian polka steps bwd away from ptr.
- 5 Repeat the claps of meas 1 (Fig III). R toe is pointed on floor a little ahead of L.
- 6-7 Hands same as for meas 2 (Fig III). Starting R, dance 2 longer Russian polka steps fwd, passing ptr by R shoulders.
- 8 Almost in place, stamp R,L,R.
- 9-12 Repeat action of meas 1-4 (Fig III). Pass ptr (as you back up) by R shoulders and end in about same pos as at the end of meas 4 (Fig III).
- 13-16 Repeat action of meas 5-8 (Fig III). Do not pass ptr, instead move one pos to own left to meet new ptr.

Dance now repeats from beginning.

SQUARE TANGO

(England)

MUSIC: Records: English Columbia DX 1322 "Square Tango"
CEM 37023 "El Choclo", Columbia 36355, London
208, Decca 27511

FORMATION: Cpls in closed pos any place on the floor, M facing LOD
with W directly in front of him.

STEPS: Gliding Step*
Steps are described for M; W dances counterpart.

MUSIC 2/4

PATTERN

Measures

I. BOX AND STEP-DRAW

- 1 Starting L, step fwd (ct 1). Step R swd to R (ct 2), Step L
beside R (ct &).
- 2 Step bwd R (ct 1). Step L swd to L (ct 2), Step R beside L
(ct &), completing one square "box" pattern.
- 3 Step L swd to L (ct 1). Draw R to L (ct 2).
- 4 Step R swd to R (ct 1). Draw L to R (ct 2).
- 5-8 Repeat action of meas 1-4.

II. GLIDING STEP

- 1-3 Starting L, take 6 slow gliding steps LOD.
- 4 Step fwd L in LOD, bending L knee slightly in a dip. Keep R
outstretched bwd with toe touching floor (ct 1). Recover
stepping bwd R (ct 2).

III. CROSS STEP

- 5 In open pos, ML and WR hands joined, starting ML, WR, take
2 steps fwd LOD.
- 6 Step L fwd LOD turning to face ptr (ct 1). Step R beside L
(ct &). Step L across in front of R (ct 2).
- 7 Step R twd RLOD (ct 1). Step L beside R (ct &). Step R
across in front of L (ct 2).
- 8 Step fwd LOD (ML, WR) to assume closed pos, M facing LOD
(ct 1). Step R swd to R (ct &). Draw L to R (ct 2).

MEITSCHI PUTZ DI

(American-Swiss)

MUSIC: Record: Imperial 1008 (Interludes omitted)(4 meas introduction)
Sonart M-302; Folk Dancer MH 1017
Piano: Volume II, Folk Dances from Near and Far*

Although the music is written in 2/4 time, the tempo is slow, with the characteristics of 4/4 schottische time.

FORMATION: Circle of cpls, ptrs face, M back to ctr, R hands joined shoulder high, L hand on hip, fingers fwd.

STEPS AND STYLING: Schottische*, Step-hop*
Upper-arm grip: W place hands on M upper arm just below shoulder. M place hands on W upper arm just below shoulder. Arms are rounded.

NOTE: When using record with "Interlude" at the end of each pattern, ptrs wait 4 meas or bow.

*Described in volumes of Folk Dances from Near and Far, published by the Folk Dance Federation of California, Inc., 1095 Market Street, San Francisco, California 94103.

MUSIC 2/4

PATTERN

Measures

INTRODUCTION - number of meas depends upon record selected.

CHORUS - Honor, W turn, Turn with Ptr and Clap

- A 1 M step swd L and close R to L with accent (no wt)
2 W step swd R, point L behind R, bend both knees and nod to ptr.
3-4 Repeat action of meas 1, reversing direction and ft work.
M beginning L, dance 4 step-hops in place while
5-6 W makes two turns CW with 4 step-hops under raised joined hands.
Immediately take Back-Hold pos*. With 4 step-hops, make
one turn CW.
7 Release hands, keep R hips adjacent, bend knees and strike
upper leg with flat of hands (ct 1), clap own hands (ct 2).
8 Turn twd ptr and clap ptrs hands 3 times (cts 1 & 2, hold ct &)

I. SCHOTTISCHE AND TURN

- B 9 Assume upper-arm grip pos and take one schottische in LOD
(M begin L, W R).
10 Take one schottische in RLOD (M begin R, W L).
11-12 Turn CW on 4 step-hops, progressing LOD.
13-16 Repeat action of meas 9-12.

CHORUS

- A 1-8 Repeat action of Chorus - Honor, W turn, Turn with Ptr and Clap.

II. SCHOTTISCHE AND CIRCLE PTR

- Face LOD, join inside hands, free hands on hips, fingers fwd.
- B 9-10 Beginning ML, WR, take two schottische steps fwd.
- 11-12 M kneel on R knee, on ct 1 of meas 11, rising on last ct of meas 12, while W takes 4 step-hops CCW circling him. Inside hands remain joined and M watches W.
- 13-14 Repeat action of meas 9-10 (Fig II - schottische fwd in LOD).
- 15-16 Repeat action of meas 11-12 (Fig II) - W kneel on L knee, M step-hop CW around her. W watch man.

CHORUS

- A 1-8 Repeat action of Chorus - Honor, W turn, Turn with Ptr and Clap.

III. DIAMOND SCHOTTISCHE

- B 9 Ptrs face LOD, both hands on hips, fingers fwd. Beginning outside ft, with 1 schottische step move diag fwd and away from ptr.
- 10 With 1 schottische step, move diag fwd and twd ptr.
- 11-12 Take upper-arm grip pos and cpl turn CW with 4 step-hops.
- 13-16 Repeat action of meas 9-12 (Fig III).
- Repeat dance from beginning. On meas 16 of Fig III, M may lift W.

KOROBUSHKA

(Russia)

According to Michael Herman, New York City, KOROBUSHKA (The Peddler), originated in the United States through a group of Russian immigrants, following the close of World War I. Although the California version of Korobushka seems unique in its patterns, it was introduced to California folk dancers by Romero Rollette, a New York folk dancer, in 1940.

MUSIC: Records: Kismet 106; Folkraft 1170; Imperial 1022;
World of Fun M 108; Folk Dancer 1059;
Victor 26-5017 (not now available); Stinson 8001
Piano: Beliajus, V. F., "Dance and Be Merry" - Vol I
McConathy, Osbourne, "Music Highways and Byways"

FORMATION: Ptrs face each other (M back to ctr of circle, W face ctr),
joined hands extended between them at comfortable height.

STEPS AND
STYLING: Schottische*, Hungarian Break Step*, Three Step Turn*
*Described in Volumes of Folk Dances from Near and Far,
published by Folk Dance Federation of California, Inc.,
1095 Market Street, San Francisco 3, California.

MUSIC: 2/4

PATTERN

Measures

INTRODUCTION - number of meas depends upon record selected.

I. SCHOTTISCHE

- 1-2 Beginning M-L, W-R, take one schottische away from ctr of circle; M move fwd, W bwd.
- 3-4 Repeat action of meas 1, reversing direction and ft work (M move bwd, W fwd).
- 5-6 Repeat action of meas 1-2.
- 7-8 Execute Hungarian Break Step in place. M hop on L, W on R. Release hands.

II. THREE STEP TURN

M, with elbows bent and arms extended away from chest, hands clasped on inside forearms just above bend in elbows, W with fists on hips, elbows held slightly fwd:

- 1-2 Make one 3 step turn to own R (cts 1, 2, 1); clap own hands to own R side, arms held about shoulder high (ct 2).
- 3-4 Repeat action of meas 1-2 (Fig II), reversing direction and ft work. Both start L and clap hands to L.
- 5-6 Face ptr, join R hands. Free hand in fist on hip. Both beginning R take one two step balance twd each other (cts 1 & 2); beginning L, take one two step balance away (cts 1 & 2).
- 7-8 With 4 walking steps (RLRL) ptrs change places. W make CCW turn under joined hands, end with back to ctr; M cross to outside of circle, making one half-turn CW to end facing W.
- 9-10 Repeat action of meas 1-2 (Fig II) - Three Step Turn to R, W on inside of circle, M on outside.
- 11-12 Repeat action of meas 3-4 (Fig II) - Three Step Turn to L
- 13-16 Repeat action of meas 5-8 (Fig II) with own ptr.

To make dance progressive, on meas 11-12 (Fig II), take Three Step Turn to L in place and face new ptr. Repeat meas 5-8 (Fig II) with new ptr.

CIELITO LINDO

(United States)

According to Lloyd Shaw (The Round Dance Book) Cielito Lindo was shown to him by Miss Clara Luther of Sioux City, Iowa - her source was not known to him.

MUSIC: Record: Skating Rhythms 188; Imperial 1085; Shaw 118;
Victor 21235 (not now available)

Piano: C. Fernandez, Century Edition No. 2265,
"Cielito Lindo"

FORMATION: Ptrs in double circle face LOD, M-R, W-L hands joined
shoulder high. M place L hand on small of back, palm out.
W hold skirt in R hand.

STEPS AND STYLING: Waltz*, waltz balance*, walking step*
Preparation Dip: With body held erect, in closed pos,
M step bwd on L ft, bending L knee slightly. At the same time,
lift extended R ft fwd. W step fwd on R ft, lifting extended L
ft bwd, toe pointing down (ct 1); M straighten L knee and rise
on ball of L (W opp) (ct 2). M lower L heel to floor (W-R)
(ct 3). Note: Both keep knee of extended leg straight.

*Described in Volumes of Folk Dances from Near and Far,
published by the Folk Dance Federation of California, Inc.,
1095 Market Street, San Francisco 3, California.

MUSIC 3/4

PATTERN

Measures

INTRODUCTION - Number of meas depends upon record selected

I. DIAMOND WALTZ

- 1 Beginning M-L, W-R, ptrs take one waltz step away from each
other, travelling diag fwd in LOD to full arms' length.
2 Beginning M-R, W-L, ptrs take one waltz step diag fwd toward
each other.
3-8 Repeat action of meas 1-2 three times (four times in all).

II. PREPARATION DIP - WALTZ

- 9 With M back to ctr, ptrs take preparation dip.
10-15 Beginning M-R, W-L, take six waltz steps turning CW and
progressing LOD.
16 M turn W to R under extended arms (ML, WR). End in single
circle facing ptr (M LOD, W RLOD).

III. BALANCE TOGETHER - AWAY - PROGRESS TWO

- 17-18 Join R hands with ptr, waltz balance fwd on R, bwd on L.
19-20 Both beginning R, M travel LOD, W RLOD, with 6 walking
steps. Pass ptr with R shoulder, pass next person in line
with R shoulder, acknowledging each other in passing, and
join hands with third person.
21-24 Repeat action of meas 17-20 (Fig III) - Balance Together, Away,
Progress Two. The third person you meet on the second pro-
gression is your new ptr. Take closed pos.

IV. PREPARATION DIP AND WALTZ

- 25-31 Repeat action of Fig II (meas 9-15).
32 M turn W to R under extended arms (ML, WR), place W to his
R in open pos to begin Fig I (Diamond Waltz).

CUMBERLAND SQUARE

(England)

Cumberland is in the northwest of England on the border of Scotland. This dance was introduced to the Federation by May Gadd, National Director of the Country Dance Society of America.

MUSIC: Records: Folkraft 1143B "Cumberland Square Dance"
Folkraft 1068 "Rakes of Mallow"
Methodist World of Fun 109A "My Love She's
But a Lassie Yet"
Columbia 33505F (not now available)

Piano: "The Cumberland Square Dance" - The Country
Dance Society of America, New York, N. Y.

FORMATION: Four cpls in square formation, numbered 1 to 4 CCW, as
in American Squares.

**STEPS AND
STYLING:** Chasse*, walking step*, (cross) buzz step*, two step*
Posture is erect and proud, especially in Circle and
Promenade.
*Described in Volumes of Folk Dances from Near and Far,
published by the Folk Dance Federation of California, Inc.,
1095 Market Street, San Francisco 3, California.

MUSIC 4/4

PATTERN

Measures

INTRODUCTION - Number of meas (if any) depends upon record
selected.

I. CHASSE

1-4 Head cpls (1 and 3) take closed pos, with joined hands (ML-WR)
outstretched shoulder high and with 8 chasse steps cross to opp
in set; M pass back to back. Do not turn.

5-8 Repeat action of meas 1-4, returning to original pos, W passing
back to back. Cpls 1 and 3 release hands and face ctr.

1-8 Side cpls (2 and 4) repeat action of meas 1-8.

II. STAR

1-4 Head cpls join R hands in star formation and walk 8 steps CW.
Free hands held relaxed at sides.

5-8 Turn CW into L hand star; walk 8 steps CCW to original pos.
No hand clap when star reverses.

1-8 Side cpls repeat action of meas 1-8 (Fig II).

III. BASKET

Head cpls form basket in this manner: All step to ctr, W hook
arms through arms of M on either side and join hands across
with opp W. M join hands behind W back. All this is done sim-
ultaneously.

Note: Head cpls may prepare for basket during meas 5-8 of
Fig II: M place R arm around W waist; W hook L arm over and
through M arm.

1-8 Head cpls form basket and rotate CW with 16 "cross" buzz steps,
R ft across in front of L. Cpls should regulate CW turn so they
are at or near original place on ct 1 of meas 8. Cpls release
hands and walk bwd to original pos.

Side cpls prepare for basket, as in Note above.

1-8 Side cpls repeat action of meas 1-8 (Fig III).

IV. CIRCLE AND PROMENADE

- 1-8 All join hands shoulder high in single circle. All beginning L, circle CW with 8 two-steps.
- 1-8 Release hands. M turn CW to face LOD, W place L arm through ptrs R to form double circle. With 16 walking steps promenade in LOD to original place. This is a "country dance" of the British Isles and M should not twirl ptr at the end of this figure.

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 Edna Spalding.

SPANISH CIRCLE WALTZ

(United States)

This is an old ballroom dance. Books written in the nineteenth century on ballroom dances of the day refer to it as "Spanish Dance".

MUSIC: Records: Imperial 1043; Folkraft 1047; Shaw 119.

FORMATION: A large double circle formed by sets of 2 cpls facing each other. Ptrs side by side, W to R of M. Inside hands joined, outside hands at side or W may hold skirt. Cpl 1 face LOD, Cpl 2 RLOD.

STEPS: Waltz*, Waltz Balance*.

MUSIC 3/4

PATTERN

Measures

I. BALANCE AND CHANGE PARTNERS

- 1-2 Beginning outside ft, waltz balance fwd and bwd, swinging joined hands fwd and bwd naturally.
- 3-4 With 2 waltz steps exchange ptrs. M take opp W L hand with his R. M1 and W2 now have backs to ctr of large circle. M2 and W1 face ctr. Note: W may turn (CCW) under M R arm. Repeat action of meas 1-4. Cpl 1 now face RLOD, Cpl 2 LOD. (Cpls have changed places.)
- 9-16 Repeat action of meas 1-8. Cpls are now back home.

II. STAR, COUPLES WALTZ AND PROGRESS

- 1-4 Join R hands, forming star. Move fwd CW with 4 waltz steps.
- 5-8 Return with L hand star CCW with 4 waltz steps.
- 9-16 In ballroom (closed) pos, cpls waltz once around each other, moving CCW and turning CW. Continue with same movement to pass by this cpl and end facing next cpl in large circle (usually called "1-1/2 times around"). Cpls from the original sets now have backs to each other but are still facing in same direction they started.

Note: M may start waltz by taking short step bwd on L (W fwd on R)(ct 1) and lift on ball of ft (cts 2, 3). Then the circling progression is done with 7 waltzes.

DUTCH FOURSOME

(England)

The Dutch Foursome dance was invented and described by F. J. Mainey, Founder & Director of International Sequence Dance Circle. The music is "Little Hollanders" by J. W. Tattersall. First prize winning tune and "Dance News" Trophy - International Sequence Circle Congress, Blackpool, England (1946). Mr. Mainey dedicated the dance to the Dutch Teachers of Dancing (who attended the congress). The dance follows the plan of the Old Time and Sequence Dancing (England) with a Dutch flavor to honor the Dutch teachers, although it is not a Dutch dance.

MUSIC: Record: Special "45"; World of Fun M 118; English Columbia DX 1616
(not now available); London 734 (not now available)
Piano: "Little Hollanders" - see note above

FORMATION: Sets of 2 cpls face each other in large circle around the dance area; W on MR. Ptrs inside hands joined shoulder high. #1 cpl face CCW, #2 cpl face CW.

STEPS AND Walk*, Waltz Balance*, Waltz*

STYLING: Dutch Kick: Step on L (ct 1), brush floor lightly with toe of R, swing R fwd across L, raising heel of L (ct 2), lower heel (ct 3). This is not a step-swing. Step repeats, beginning R.
Throughout the dance free hands remain at side, or W may hold skirt lightly.
*Described in Volumes of Folk Dances from Near and Far, published by the Folk Dance Federation of California, Inc., 1095 Market Street, San Francisco.

MUSIC 3/4

PATTERN

Measures

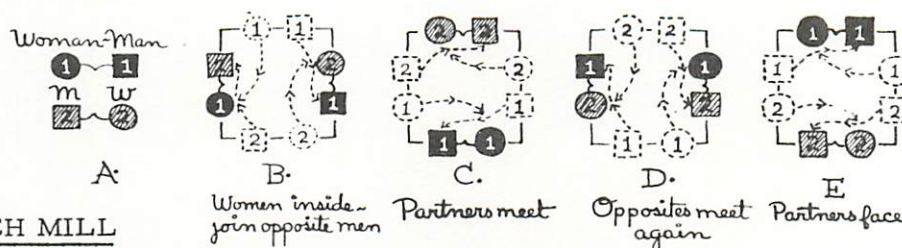
4 INTRODUCTION - M bow, W hold skirt lightly, curtsy to ptr.

I. DUTCH KICK, WALTZ BALANCE

1-2 Both begin L. Take 2 dutch kick steps, L, R. Release hands.
3 Again beginning L, M and W walk three steps, LRL, to exchange places with opp cpl (pass R shoulders with opp person). On third walking step cpls turn in to face, M 1/4 CW, W 1/4 CCW (#1 M and #2 W now have back to ctr.
4 Join R hands with ptr chest high and point R fwd.
5 Beginning R, take one waltz balance twd ptr.
6 Beginning L, take one waltz balance away from ptr.
7-8 Change places with ptr: With 2 waltz steps W turn CCW under raised joined R hands, while M walk to W place in set on RLR (cts 1-2, 3-4, 5-6); turn 1/4 CW on last step. (W omits last step in order to have L ft free) (Cpls have now changed places, #1 cpl face CW, #2 cpl CCW). M release W R hand and take her L hand in his R.
9-16 Repeat action of meas 1-8, returning to original pos.

II. THE SQUARE

1 Face ptr, join both hands and take one Dutch kick step twd opp cpl. #1 cpl step and kick CCW (M-L, W-R); #2 cpl step and kick CW (M-L, W-R)
2 Repeat action of meas 1 (Fig II) away from opp cpl.
3-4 With 2 waltz steps, each person progress 1/4 around an imaginary square: M begin L and turn 3/4 around to L (CCW), passing on the outside, while W begins R and turns 3/4 around to R (CW), passing on the inside. Cpls are now in side pos with opp ptr, M1 and W2 with their backs twd ctr of the circle, M2 and W1 facing ctr of circle.
5-16 Repeat action of meas 1-4 (Fig II) three more times (4 in all), each person working completely around the square to finish with own ptr in original pos.
Note: On meas 5-6 each M has hands joined with opp W; on meas 9-10 hands are joined with ptr; on meas 13-14 hands are again joined with opp.



III. DUTCH MILL

- 1-3 Form a mill with W joined R hands over the M joined R hands and move CW with 3 waltz steps (L R L). Release hands.
 4 Turn individually to face ctr (1/4 to R) and clap twice.
 5-8 Repeat action of meas 1-4 (Fig III) but reverse the mill and move CCW (RLR)

IV. WALTZ BALANCE AND PROGRESS

- 1-2 Join hands in a circle of four and waltz balance fwd on the R, raising hands twd ctr; waltz balance bwd on the L. Release hands with opp cpl, still holding inside hand.
 3-4 Turn to face own ptr, M bow and W curtsy, holding skirt lightly.
 5-8 In closed pos, with 4 waltz steps both cpls turn CW. #1 cpl progress in LOD (CCW) on outside of set, while #2 cpl progresses RLOD (CW) on inside of set.
 Repeat dance from beginning with new cpl.

RANCHERA

(Argentina)

The Ranchera is an Argentine waltz which was brought to the local folk dancers by Dr. Juan Rael, a Stanford professor, and his daughter, Maria.

MUSIC: Record: Imperial 1085

FORMATION: Cpls in a double circle facing LOD, in Back Skating Position; M R hand holding W R hand on her R hip, their L hands joined and extended in front to the L.

Although the dance is performed in one large circle, the cpls are numbered off, about 12 to 15 cpls to a unit. The #1 cpl for each unit is designated before the dance begins.

STEPS AND
STYLING:

Basic Step: The Argentine waltz step is the basic step and is used throughout the dance. This is an accented waltz, the first step taken on the whole ft with slight bend of the knee, and the latter two steps taken on the ball of the ft: Take a rather long step with L on the full ft (ct 1), a shorter step on the ball of R ft (ct 2), a short step on the ball of L ft (ct 3).

There is a "down, up, up" feeling to this action. The 3 cts may be cued "flat, ball, ball." Cpls begin on outside ft (ML-WR) and continue on opp ft throughout the dance. At no time are they on the same ft.

NOTE: Keep the body erect. THERE IS NO SAMBA MOVEMENT in this dance!

MUSIC 3/4

PATTERN

Measures

5 notes &
3 meas.

INTRODUCTION

I. BASIC STEP FORWARD

1-12 Beginning ML-WR, dance 12 basic steps moving fwd LOD. Dancers should travel a considerable distance during this Fig.

II. WOMAN TURNS

Cpls continue moving in LOD during this action.

1-4 M: Release W R hand and, beginning L, move fwd with 4 basic steps. W: Keep R hand on hip and make a slow turn R (CW) in front of ptr; Beginning R, pass a little to the L across in front of M (meas 1); complete the CW turn under raised joined L hands (meas 2 and 3); finish at M R side in original pos, R hands joined on W R hip (meas 4).

5-16 Repeat action of meas 1-4 (Fig II) 3 times (4 times in all).

III. COUPLES TURN IN PLACE

1-8 Continuing in Back Skating pos, turn L (CCW) once in place, slowly (M move bwd, W fwd) with 8 basic steps.

9-16 Cpl turn once CW, M move fwd, W bwd, with 8 basic steps. Finish facing LOD.

On last count 3 take modified closed position

IV. BASIC STEP, WOMAN PIVOTING

- 1 Beginning ML-WR, dance fwd in LOD with one basic step, but on ct 3 M turn W to face RLOD, as she pivots 1/2 turn CCW on her R ft.
- 2 Beginning MR-WL (W moving bwd) continue in LOD with 1 basic step. On ct 3 M turn W to face LOD, as she pivots 1/2 CW on her L ft.
- 3-12 Repeat action of meas 1-2 (Fig IV) five times. In all there are 12 basic steps, with W always pivoting on ct 3.
- 13-16 Take Back Skating pos and beginning ML-WR, dance 4 basic steps fwd in LOD.

V. THE TUNNEL

- 1-16 a. Cpls #1 turn back (M remain on inside of circle) joining inside hands (ML-WR) in an arch, outside hands on hips. Travel CW (RLOD) in the circle going back over the other cpls in their unit. When Cpl #1 reaches the end of the line (each cpl in succession turning and following Cpl #1 in forming the tunnel) they lead back through the tunnel, taking Back Skating pos as they start through. Each cpl follow through the tunnel and out into the circle again.
- There are 16 basic steps in this action and the M remains on the inside of the circle.
- 1-12 b. Cpls dance fwd in LOD to reform the circle as in Fig I.

VI. TO CENTER AND BACK

- 1-4 a. All face ctr and release ptr. M clasp hands easily in back and beginning L, dance 4 short basic steps bwd away from ctr of circle. W place hands on hips and beginning R, dance fwd twd ctr with 4 rather long basic steps.
- 5-8 Beginning M fwd on L, W bwd on R, return to pos in circle.
- 1-8 b. Take Back Skating pos and repeat action of Fig III, meas 1-8 (CCW turn in place.
- 9-16 Repeat action of meas 1-8 (Fig VI-a.)
- 1-8 c. In modified closed pos, repeat action of Fig IV, meas 1-8 (8 basic steps with W pivoting).

VII. WOMAN CIRCLES MAN

- Ptrs join L hands; M place R hand low on his back, W hold skirt out with R hand.
- 1-12 Cpl travel slowly in LOD while W circles M three times (CCW) using 4 basic steps to make each circle. Finish with M back twd ctr of circle, W facing ctr.
- On the last beat of the final step, W swish skirt to L across between them, ending in pose with L hands still joined.

TRIPLE SCHOTTISCHE

(Scandinavian)

Triple Schottische was learned by members of Valborg Gravander's Swedish Applied Arts Group, originally in San Francisco. The dance spread to the local folk dance clubs and became popular in the early years of the Federation.

MUSIC: Record: Harmony 45-1 "Balén I Karlstad"
Imperial 1035 "Balén I Karlstad" (2 meas intro.)
V25-004B - "Tunes from Home Schottische"
(originally used for this dance but not now available). Wait 8 meas.
Any good Swedish Schottische with 14-8 meas phrases.

FORMATION: Groups of three, usually 1 M and 2 W, anywhere on the floor.
M stand in front, facing LOD, arms folded across chest; W #1 directly behind M, with hands on his shoulders; W #2 behind W #1 with hands on her shoulders.

STEPS AND STYLING Schottische*, Step-hop*. Throughout the dance the following schottische sequence is used: (4 meas) - Schottische beginning L, schottische beginning R, 4 step-hops - L R L R. When W hands are free, place them on hips with fingers fwd.
*Described in Volumes of Folk Dances from Near and Far, published by the Folk Dance Federation of California, Inc., 1095 Market Street, San Francisco, California 94103

MUSIC 4/4

PATTERN

Measures

INTRODUCTION - Number of meas depends upon record selected.

I. SCHOTTISCHE SEQUENCE IN FORMATION

- 1-12 Beginning L, all dance 3 schottische sequences, M leading line around the floor in LOD. When schottische begins L, M may lead fwd diag L; when Schottische begins R, M may lead fwd diag R; on step-hops move directly fwd in LOD.
- 13-14 Schottische L, Schottische R
- 15-16 M Clap hands on ct 1 (meas 15), extend them out to sides and dance the 4 step-hops in place.
W Dance the 4 step-hops, W #1 moving fwd to M R side, W #2 to his L side. W join inside hands with M, elbows down, hands at shoulder height; outside hands on hips. Dancers are now three abreast, M in ctr, all facing LOD.

II. SCHOTTISCHE SEQUENCE, WOMEN CROSS OVER

- 1-4 Beginning L, dance 1 schottische sequence in LOD.
- 5-6 Schottische L, Schottische R.
- 7-8 On the 4 step-hops W change places: W #1 cross in front of M, passing under the raised arms of M and W #2, while W #2 at the same time crosses to the opp side. Without releasing hands, M turn under own L arm. All finish facing RLOD (CW), W #2 on outside.
- 9-16 Repeat action of meas 1-8 (Fig II) moving fwd in RLOD. W #2 pass under the raised joined hands of M and W #1. All finish facing LOD, as at beginning of Fig II.

III. SCHOTTISCHE SEQUENCE, WOMEN CROSS OVER AND PULL

- 1-4 Beginning L, dance 1 schottische sequence fwd in LOD.
 5-6 Schottische L, schottische R.
 7 M dance 2 step-hops in place. Remain facing LOD.
 W with 2 step-hops cross over, W #1 passing under raised joined hands of M and W #2. Finish side by side, facing M, without releasing hands. W join outside hands over the other joined hands.
 8 W move bwd with 2 step-hops, pulling M in LOD, while with 2 step-hops he stoops low and resists somewhat.
 9-16 Beginning L, dance 2 schottische sequences as W continue moving bwd, pulling M in LOD.

IV. WOMEN SCHOTTISCHE ACROSS AND CIRCLE THREE

- 1-2 M release hands, fold arms high across chest and schottische L moving slightly bwd, and schottische R slightly fwd.
 W join R hands and exchange places, passing in front of M with a schottische L. Keeping hands joined, return to place with a schottische R.
 3-4 All clap hands on ct 1 (meas 3) place hands on adjacent shoulders, keeping arms rounded to make a small circle, and revolve once CW with 4 step-hops.
 5-8 Repeat action of meas 1-4 (Fig IV).
 After the last step-hop, M duck under arms of W and all take original formation in column of three to repeat dance from the beginning.

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SCANDINAVIAN POLKA

(Scandinavia-America)

This is a dance which has been danced by local groups for many years to Scandinavian polka music. It is believed to have been introduced by Scandinavian dancers attending the San Francisco 1939 World's Fair.

MUSIC: Record: Any 8 measure Scandinavian polka. Some available ones are Victor 447-0127 "Hot Clarinet", National 4512 and Harmony 45-16.

FORMATION: A double circle of cpls, M back to ctr of circle, MR and WL hands joined.

STEPS: Three-step turn*, Pivot turn*.

MUSIC 2/4

PATTERN

Measures

- 1-2 Each make a three-step turn LOD (M CCW, W CW). Clap own hands (meas 2, ct 2).
 3-4 Repeat action of meas 1-2 RLOD (M CW, W CCW).
 5-6 Starting L, M walk 4 steps fwd LOD. Starting R, W make a three-step turn CW progressing LOD, then take one step L twd ptr to assume shoulder-waist pos.
 7-8 Starting ML, WR, cpls pivot 4 steps CW progressing slightly LOD. Pivot steps are even and on the beat, ft are kept close to ptr ft and the body should lean away to attain balance and momentum. M finish with back twd ctr of circle to repeat dance from the beginning.

FADO BLANQUITA

(Portugal)

Cesar Vani, professional dancer and teacher, introduced this version of the dance to California folk dancers several years ago.

MUSIC: Record: Standard T-124 "Fado Blanquita" (45)
Staff FD-1: Rhythm Productions LP A-109
Decca 10331 (not now available)
Piano: Sheet Music - "Fado Blanquita"

FORMATION: Circle of cpls, M back to ctr, W on outside, ptrs facing.
M clasp hands low in back; W hold skirt.

STEPS AND STYLING: Walk*, Jump*, Hop*, Buzz step*, Schottische*
Watch ptr whenever possible. This is a flirtatious dance.
*Described in Volumes of Folk Dances from Near and Far, published by the Folk Dance Federation of California, Inc., 1095 Market Street, San Francisco, California 94103

MUSIC 4/4

PATTERN

Measures

- A 1-8 INTRODUCTION - Dancers sway in place
- I. MOVE SIDEWARD AND CLAP
- 2 measures Vamp - Continue swaying
Watch ptr over R shoulder during this action.
- B 1 Both turn slightly to L and walk fwd L R L (M-LOD, W-RL0D),
moving away from ptr (cts 1, 2, 3), hold (ct 4). Keep steps
small.
- 2 Point R ft diag fwd (ct 1), clap 2 times (cts 2, 3), hold (ct 4).
- 3-4 Repeat action of meas 1-2, beginning R and returning to ptr.
- 5-8 Repeat action of meas 1-4, to L and to R.
- 9-10 Repeat action of meas 1, to L.
- 11-12 Individually turn R with 7 buzz steps and stamp, to finish in
original pos, facing ptr. R arm is curved in front of chest,
with back of hand out, L curved behind back, palm out.
- II. STRIDE, KICK, CLAP AND TURN
- C 1 Both jump to stride pos (ct 1); hop on L and kick R fwd, knee
bent and turned outward, toe pointing dnwd (ct 2); jump to
stride pos (ct 3); hop on R and kick L fwd (ct 4).
- 2 Turning L shoulder twd ptr, step L near R ft (ct 1); clap 2
times (cts 2, 3); hold (ct 4.)
- 3-4 Repeat action of meas 1-2 (Fig II), beginning with hop on R and
turning R shoulder twd ptr.
- 5 Turn once individually to R (CW) with 4 buzz steps.
- 6 Place ft together (ct 1); clap 2 times (cts 2, 3); hold (ct 4).
- 7-8 Repeat action of meas 5-6 (Fig II), turning to L (CCW).
- 9-16 Repeat action of meas 1-8 (Fig II).

III. SCHOTTISCHE IN LOD

Cpls take Varsouvienne pos* facing LOD.

- A 1-4 Both beginning L move fwd in LOD with 3 smooth, gliding schottische steps and 3 stamps (RLR).
 5-8 Continue fwd with 3 more schottische steps and 3 stamps.
 38 meas Beginning with Vamp (Fig I), repeat entire dance.
- C 1-16 Repeat action of Fig II, meas 1-16. (stride, kick, clap and turn)
- A 1-4 Repeat action of Fig III, meas 1-4 (schottische and stamping steps in LOD)
 5-7 Continuing in Varsouvienne pos, both dance 3 schottische steps fwd turning L (CCW). M dance almost in place while he leads W fwd around him.
 8 M raise joined R hands, W turn L (CCW) to face ptr, and both stamp 3 times to finish in pose with hands still joined.

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EIDE RATAS

Spinning Wheel
(Estonia)

MUSIC:

RECORDS: Sonart M 303; Imperial 1007
Folkraft 337-008; Folk Dancer MH 1018

FORMATION:

Cpls in a double circle, both facing CCW in closed pos*.

STEPS AND
STYLING:

Waltz*, running*

Leap-step-hop: Leap fwd onto the outside ft (ct 1) at the same time bending the body fwd. Step fwd on the inside ft (ct 2); hop on inside ft (ct 3). On cts 2 and 3 the body is straightened.

MUSIC 3/4

PATTERN

Measures

I. LEAP-STEP-HOP and TURNING

- A 1-2 Beginning with outside ft, move fwd in LOD with two leap-step-hop patterns.
 3-4 In closed pos, R hips adjacent, cpls turn CW once with 6 running steps.
 5-8 Repeat action of meas 1-4.
 1-8 Repeat action of meas 1-8.
 Repeated

II. WALTZ AWAY and RETURN

- Ptrs face, back of hands on hips, M with back to ctr, W facing ctr.
 B 9 Beginning with L ft, move bwd with 1 waltz step, turning slightly to L.
 10 Beginning with R ft continue to move bwd with 1 waltz step, turning slightly to R.
 11-12 Repeat action of meas 9-10
 13-14 Ptrs move fwd twd each other with 6 running steps.
 15-16 Hooking R elbows, ptrs turn in place (CW) with 6 running steps. W finish on inside, M on outside, of circle.
 9-16 Repeat action of meas 9-16 (W twd ctr, M away from ctr) with ptrs hooking L elbows. Finish in orig pos to repeat dance from the beginning.
 Note: This is sometimes danced progressively by having the M hook L elbows with the W on his R on meas 15-16.

TSIGANOCHKA

(Russia)

Tsiganochka is one of the favorite ballroom dances of various Russian-American groups throughout the country. It is also called the Russian Two-Step or Karapiet.

The form given for the dance is the one commonly used by the Russian colony and folk dancers in the San Francisco Bay Region.

MUSIC: Records: Folk Dancer 1058; Kismet 101-A - "Two-Step"
 Piano: Beliajus, Finadar: "Dance and Be Merry",
 Vol I, "Armenian Dance, Karapiet."

FORMATION: Double circle, cpls in closed pos, M back to ctr.
 Both look twd LOD (CCW).

STEPS AND STYLING: Walk*, Pas de Basque*, Two-step*
 When hands are free, place on hips with closed fist.
 This dance should be done in a rather sober and dignified manner as contrasted with the more exuberant Russian dances.

MUSIC 4/4	PATTERN
Measures	
I.	<u>TOUCH AND WALK</u>
1	With wt on inside ft, touch ML-WR toe fwd (ct 1), hold (ct 2); touch ML-WR toe bwd and slightly swd (ct 3), hold (ct 4).
2	Beginning ML-WR, walk 3 steps fwd in LOD (cts 1, 2, 3); close MR-WL ft (no wt), and without changing pos, face RLOD (ct 4). Raise joined hands (ML-WR) in arc at the rear, and keep this pos while moving RLOD.
3-4	Beginning with touch of MR-WL toe, repeat action of meas 1-2, moving in RLOD (CW). Finish facing ptr, release hold and join inside hands at shoulder height with elbows bent, outside hands on hips.
II.	<u>PAS DE BASQUE AND TURN</u>
	Move in LOD (CCW) throughout this Fig.
1	Pas de basque to ML-WR, turning away from ptr (cts 1 & 2); pas de basque to MR-WL, turning twd ptr (cts 3 & 4). Joined hands move easily fwd and back at shoulder level during this action.
2	Release ptr and progressing in LOD, turn outward (M-CCW, W-CW) with 4 steps (M-LRLR, W-RLRL).
3-4	Repeat action of meas 1-2 (Fig II).
III.	<u>WALK AND TWO-STEP</u>
1	Join inside hands at shoulder height and walk fwd 3 (M-LRL, W-RLR); stamp MR-WL heel (no wt) beside supporting ft, turning inwd to face opp direction (RLOD). Keep same hands joined.
2	Beginning MR-WL, repeat action of meas 1 (Fig III) moving RLOD. Finish facing ptr.
3	Repeat action of Fig II, meas 1.
4	Take closed pos and beginning ML-WR, turn CW progressing LOD (CCW) with "2 quick two-steps" (cts 1&2, 3&4).
	Repeat dance from the beginning.

LADIES' WHIM

(Russia)

Ladies' Whim (Damsky Caprice) was learned in San Francisco (by pre-Federation folk dancers) from members of an orchestra, all natives of Russia. It later became popular with Federation Clubs.

MUSIC: Record: Stinson 8001 "Cium Ta Lulu"
Victor 26-5017 (not now available)
Piano: Any Russian polka

FORMATION: Cpls in circle, W to M R, facing LOD in Varsouvienne pos*.

STEPS AND
STYLING: Walk*, Pivot*, Two-Step*, Russian polka*.
Step-swing; Step bwd (ct 1), swing opp ft fwd (ct 2). This is a low swing. Dance smoothly. Keep back of free hands on hips.

*Described in Volumes of Folk Dances from Near and Far, published by the Folk Dance Federation of California, Inc., 1095 Market Street, San Francisco, California 94103.

MUSIC 2/4

PATTERN

Measures

I. WALK AND STEP-SWING

- 1-2 Both walk fwd L R L (cts 1, 2, 1); pivot on L ft making 1/2 turn R (CW), pointing R ft fwd twd RLOD (ct 2).
3-4 Beginning R and moving in RLOD, repeat action of meas 1-2, turning 1/2 L to finish facing LOD.
5-8 Move bwd in RLOD with 4 step-swing steps, stepping bwd L, R, L, R.

II. WALK, POLKA AND TURN

- 1-4 Repeat action of Fig I, meas 1-4. Finish facing LOD, R hands joined, free hands on hips. W take wt on L.
5-8 M move fwd in LOD with 4 Russian polka steps, beginning L. W, beginning R, turn CW under raised joined hands with 8 steps. Make 4 complete turns.
9-10 Release hands and with 4 walking steps make 2 turns moving in LOD: M turn CCW, stepping L, R, L, R; W turn CW, stepping R, L, R, L.
11-12 Join inside hands (MR-WL) and beginning ML-WR, walk fwd in LOD with 3 steps (cts 1, 2, 1); close MR-WL, with a light tap (ct 2).
13-16 Beginning MR-WL, repeat action of meas 9-12 (Fig II) moving in RLOD and turning in opp direction.

III. BALANCE

- 1-2 Ptrs facing, join R hands at shoulder height. With a small two-step, balance fwd twd ptr beginning R; balance bwd away from ptr beginning L.
3-4 M and W exchange places with 3 walking steps (RLR), W turning inward (CCW) under M arm (cts 1, 2, 1); close L to R (ct 2).
5-6 Repeat balance fwd beginning R and bwd beginning L. (W no wt on last step L.)
7-8 Repeat action of meas 3-4 (Fig III), but W begin L ft. As M passes to his place he turns W under his arm one and one-half times to assume Varsouvienne pos, facing LOD.

Repeat dance from the beginning.

REFERENCE LIST FOR FOLK DANCES

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For convenience in arrangement the items have been classified by national groups, except for those which are general works or include dances from numerous national groups.

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