

FOLK DANCES

FROM

NEAR and FAR

International Folk Dance Series

BEGINNER DANCES

VOLUME A-2

**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 Federation's 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, 150 Powell St., Room 302, San Francisco, California.

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

A Trip to Paris (England)	35
Alunelul (Romania)	13
Bluebell Waltz (Scotland)	22
Canadian Barn Dance (England)	3
Clap and Turn (Slovenia)	6
Cumberland Reel (Scotland)	4
Danish Family Circle (Denmark)	19
Danish Schottische (Denmark)	12
Doudlebska Polka (Czechoslovakia)	10
Dr Gsatzlig (Switzerland)	31
Geud Man of Ballingigh (England)	5
Grosser Achterrum (Germany)	11
Il Codiglioni (Italy)	16
Kaiserlaendler (Austria)	33
Little Man in a Fix (Denmark)	23
Man in the Hay (Germany)	24
Mascando Chiquite (New Mexico)	26
Mayim (Israel)	21
Neda Grivne (Serbia)	29
Oklahoma Mixer for Three (United States)	25
Oslo Waltz (England-Scotland)	2
Raksi Jaak (Estonia)	1
Seljancica Kolo (Yugoslavia)	14
Setnja (Serbia)	7
Sicilian Circle (United States)	9
Sjampa Dans (Denmark)	30
Spinnradel (Germany)	34
Sudmalinas (Latvia)	28
Susan's Gavotte (United States)	18
Swedish Masquerade (Denmark)	32
Tamborito (Panama)	20
To Ting	8
Zajecarka (Serbia)	17

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.

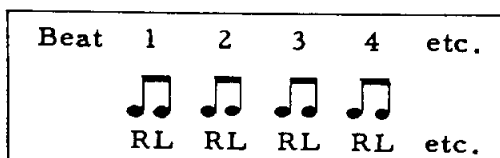


2. *Gliding Step*

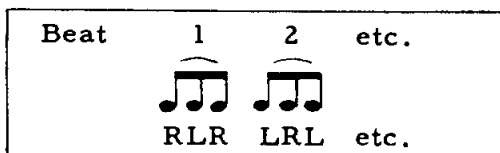
A gliding step is a variation of the walking step and involves an even transference of weight from one foot to the other. The ball of the advancing foot remains in contact with the floor.

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.

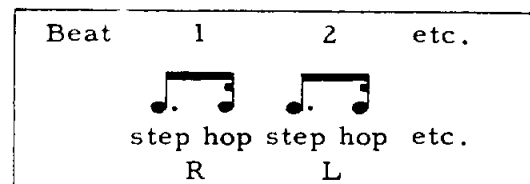
6. *Jumping Step*

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.

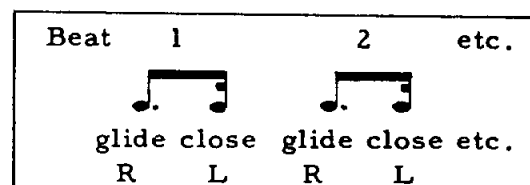
7. *Skipping Step*

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*

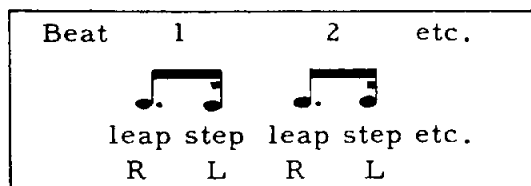
A slide is composed of a smooth leading step on the ball of the advancing foot (gliding step) and a quicker closing step with the other foot. In a series of slides, the same foot always leads. When taken in moderate tempo, the sliding step has the duration of one beat with each part timed as indicated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



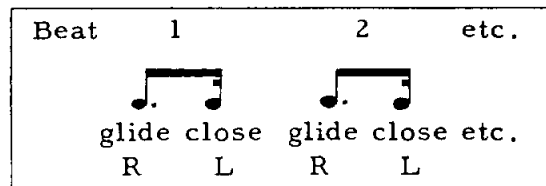
9. *Gallop*

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.
							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. Tyrolean 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 Basque	ct.	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.
							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:

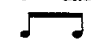
		3/4 time	2/4 time
Leap sdwd (or diagonally fwd) on R foot	ct.	1	1
Step with L foot in front of R foot	ct.	2	and
Step bwd in place with R foot	ct.	3	2, and
A variation often found in Swedish dances is as follows. Example for starting R:			
		3/4 time	

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

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)

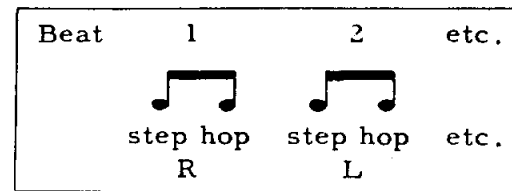
Step sdwd L with L foot (ct. 1); step across L with R foot (ct. 2); hop on R foot and while weight is off the floor, click heels together (ct. 3). Knees should be straight while clicking heels. Step may be done starting to R.

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.

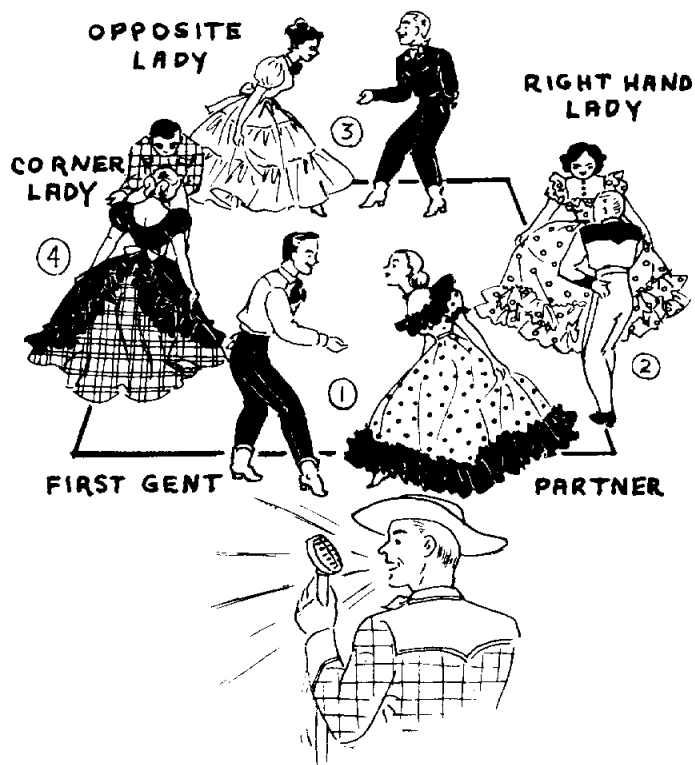
- d. *Single Hand Turn* (Right Hand Turn, Left Hand Turn). Two people join either R or L hands, as designated, and walk forward around each other. (May use either regular hand clasp

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



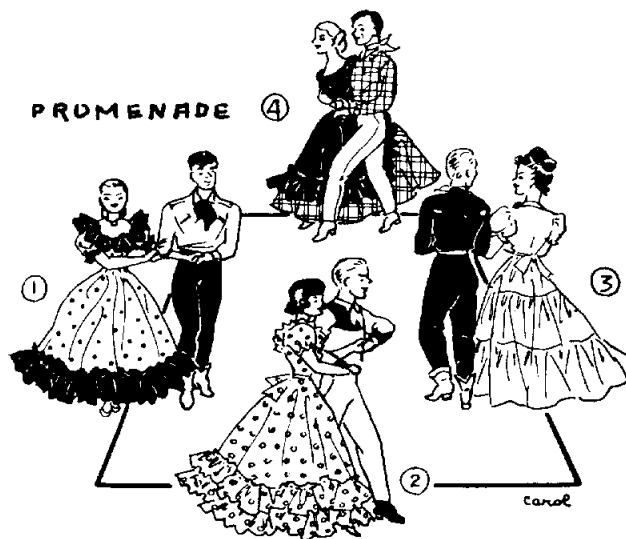
ALL JOIN HANDS AND CIRCLE LEFT



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.

RASKI JAAK

(Estonia)

(Rock-see Yahk)

This dance was first introduced by Alice Zimmerman of the Educational Society of New York at an Estonian workshop at Folk Dance House in 1952. It was taught at the 1956 College of Pacific Folk Dance Camp by Walter Grothe.

MUSIC: Record: Folk Dancer MH 3007 B

FORMATION: Sets of 3 people, 1 M between 2 W, or 1 W between 2 M, or 3 W, or 3 M, all facing ctr.
Inside hands are joined, outside hands are free at sides.

STEPS: Walk* Step-close*, Estonian Polka: hop, step, step, step, keeping ft close to floor as in a light running step.

MUSIC 2/4	PATTERN
Measures	
2 Meas	<i>INTRODUCTION</i>
	<i>CHORUS</i> Inside hands are joined shoulder high.
1	All step L to L (ct 1), close R to L without taking wt (ct 2)
2	All step R to R (ct 1), close L to R without taking wt (ct 2)
3 - 4	Repeat action of Chorus, meas. 1 - 2.
5 - 6	All walk 3 steps fwd L, R, L (meas 5, cts 1, 2 and meas 6, ct 1). Swing R fwd (meas 6, ct 2). Leg is held straight.
7 - 8	All walk 4 steps bwd R, L, R, L.
	<i>I. ENDS CROSS FRONT AND BACK</i>
9 - 12	All dance 4 Estonian polka steps. Ends: Both move diagonally fwd twd ctr to cross in front of middle person, continue around to cross again in back of middle person, and return to original position. Middle person: Remain in place, hold joined hands high, and lead the ends. Crossing in front is R hand high, L hand low. Crossing in back is L hand high, R hand low.
13 - 16	Repeat action of meas 9 - 12.
	<i>CHORUS</i>
1 - 8	Repeat action of Chorus meas 1 - 8.
	<i>II. ENDS BACK UP AND TURN</i>
9 - 12	Ends move twd ctr to finish side by side facing middle person, forming a triangle. Ends join free hands with each other, arms extended full length. Ends: Dance 4 polka steps bwd twd ctr. Middle person: Dance 4 polka steps fwd twd ctr.
13 - 16	Ends retain joined hands with middle person and release hold with each other. All hold joined hands high. Ends: Dance 4 polka steps turning inward under joined hands, (R end turn CCW, L end turn CW), and moving away from ctr. Middle person: Dance 4 polka steps bwd away from ctr.
	<i>CHORUS</i>
1 - 8	Repeat action of Chorus meas 1 - 8.

(Cont. next page)

MUSIC 2/4	PATTERN
Measures	III. <u>TUCK-IN</u>
9 - 12	With inside hands joined, ends make one complete turn inward (R end turn CCW, L end turn CW) twd middle person, and all face ctr. Middle person now has arms around waist of both ends, and joined hands are in front of ends. In "tuck-in" pos, all dance 4 polka steps fwd twd ctr. Ends free hand hangs at side.
13 - 14	All dance 2 polka steps bwd.
15 - 16	Ends: Dance 2 polka steps turning outward (R end turn CW, L end turn. CCW), and moving bwd to end in original pos. Middle person: Dance 2 polka steps moving bwd. Repeat dance from beginning.
NOTE: Before each Figure begins, move into required pos on last 2 cts of each Chorus.	

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OSLO WALTZ

(England Scotland)

This old-time waltz mixer was introduced in San Francisco in the Spring of 1956 by Michael and Mary Ann Herman. Walter Grothe presented it at the 1956 Stockton Folk Dance Camp.

MUSIC: Record: Folk Dancer 3016-A "Oslo Waltz" - an old Norwegian tune

FORMATION: Circle of couples, all facing center, W to R of M, all hands joined at shoulder height.

STEPS: Waltz Balance*, Waltz.
Step-draws. Step in any direction (ct 1) and slowly draw free ft to the supporting ft (cts 2,3)

MUSIC 3/4	PATTERN
Measures	
8	<u>INTRODUCTION</u>
1	I. <u>BALANCE AND W PROGRESS</u>
2	Waltz balance fwd. ML, WR.
3 - 4	Waltz balance bwd. MR, WL.
5 - 16	M Balance in place and lead L-hand W to MR while W makes one complete turn CW with 2 waltz steps.
	All rejoin hands and repeat action of meas 1 - 4 three more times. On meas. 16 M face new ptr on his R.
	II. <u>TURN AND WALTZ</u>
1	Join both hands and waltz balance sdwd twd ctr, ML, WR.
2	Waltz balance away from ctr, MR, WL.
3 - 4	Turn individually once around, M CCW, W CW, with a waltz step and 2 more steps moving slightly twd ctr. Hold last ct.
5 - 8	Repeat action of Fig. II, meas 1 - 4 starting away from ctr, MR, WL, This time M turns CW, W CCW, both moving slightly away from ctr.
9 - 12	With both hands joined take 2 step-draws twd ctr and 2 step-draws away from ctr. On last step-draw end M back to ctr.
13 - 16	In closed pos take 4 waltz steps turning CW and progressing CCW. All join hands and repeat dance from beginning.

CANADIAN BARN DANCE

(Old Time English Ballroom Dance)

Mr. Harold Evans, an old time English Ballroom Master, now in Victoria, B. C., taught this to Lucile Czarnowski, who brings it to us.

MUSIC: Records: Eng. Columbia DX 1177 "Canadian Barn Dance"
Beltona B. L. 2453 "Canadian Barn Dance"

FORMATION: Couples facing counterclockwise in double circle, inside hands joined at shoulder height, M has L hand placed lightly on hip, W holds skirt between thumb and first finger.

STEPS: American Barn Dance Schottische* (Run, run, run, hop) done in a restrained manner, with a very slight hop, Two Step*.

MUSIC (4/4)	PATTERN
Measures	I. <u>SCHOTTISCHE</u>
1	Beginning outside foot (M L, W R), move forward with one smooth schottische step. (Lift the free foot with low swing.)
2	Beginning inside foot, move backward with one schottische step.
3	Facing each other (M back to center of circle), partners separate on one schottische step. (M start L, WR.) Bow slightly to partner on ct. 4.
4	Move toward each other with one schottische step. (M start R, WL.)
	II. <u>TWO STEP</u>
5	Partners assume closed position. (M has back to center.) Beginning M L, W R move sideways, (counterclockwise), on one slow two step--(cts. 1, 2, 3) pause (ct. 4).
6	Repeat action of meas 5 beginning M R, W L, and moving clockwise.
7 - 8	4 quick two steps turning clockwise, and progressing counterclockwise in circle.

NOTE: When dance is done progressively, do one complete sequence, then on meas 4 of 2nd sequence, progression occurs by each person moving L to new partner. (M counterclockwise, W clockwise.) Finish sequence with new partner, then do another complete sequence, and again progress on 2nd one.

GEUD MAN OF BALLINGIGH

(Good Man of Balingee — hard g)
(England)

This dance probably originated in England, being first printed in the 10th edition of Playford in 1698. It was introduced at College of the Pacific Folk Dance Camp by Ralph Page of Keene, New Hampshire, who taught it in his New England contra dance class.

MUSIC: Record: HMV — Geud Man of Ballingigh No. 10621.
World of Fun 120 — Geud Man of Ballingigh

FORMATION: Cpls in a set as for a contra dance. Line of M facing line of W, ptrs facing each other at not more than arm length's distance. M L shoulder twd music. There should be at least 4 cpls, not more than 8 or 10 cpls, 6 being ideal. Cpls numbered 1 and 2, beginning with cpl closest to music, which is the head of the set.

STEPS Walk *, set, 4-ct turn

And Walk: Light, springy steps, 2 per meas, wt on balls of ft.

STYLING: Set: Small light leap to R with R, placing wt on R ft; step L, R in place, shifting wt each time. Same steps beginning L ft to L.

4-ct Turn: CW turn with 4 steps, beginning R ft and describing small arc or circle, ending to face ctr of set.

Free hand is held in relaxed pos at the side, body erect but not stiff, in English country dance styling.

MUSIC 6/8	PATTERN
Measures	
1-4	INTRODUCTION. Bow to ptr on meas 3 and 4.
Pause	
1-4	Cpls 1 join inside hands as they walk down the set and below the next cpl, beginning with R ft. Separate, M walking around No. 2 M and W around No. 2 W, and back to place. 8 walking steps for entire fig.
5-8	Adjacent No. 1 M and No. 2 M, standing close to each other, walk between ptrs and separate, each walking around own ptr, M 1 turning L and M 2 to R and back to place. 8 walking steps for entire fig.
9-12	Cpls No. 2 join inside hands as they walk up the set, beginning with R ft. Just beyond adjacent Cpl No. 1 they separate, M walking around No. 1 M and W around No. 1 W, and back to place. 8 walking steps for entire fig.
13-16	Adjacent W1 and W2, standing close to each other, walk between ptrs and separate, each walking around own ptr, W1 turning to R and W2 to L, and back to place. 8 walking steps for entire fig.
17-20	M1 "set" to W2, moving fwd, and fall back to his place, turning to his own R with 4-ct turn.
21-24	W1 "set" to M2 (as ptr in meas 17-20).
25-28	Adjacent cpls No. 1 and No. 2 join hands to circle CW with 8 walking steps halfway round, putting all M in W line and all W in M line. Drop hands in half-way pos.
29-32	Each person "set" facing ctr of set, then pass through, passing R shoulders with ptr, and turn in place individually to face ctr of set with 4 walking steps.
	Repeat entire dance in new place in progression.

(Cont. next page)

PROGRESSION:

At completion of dance the first time, each cpl has progressed one place, cpls 1 traveling down the set, cpls 2 up the set. Dance is then **repeated** with new adjacent cpl. Note that although cpl at head of set is immediately active at beginning of dance, cpls 2 arriving head of set in progression will remain inactive for one entire sequence before becoming cpls No. 1.

As No. 1 cpls arrive at ft of set they remain inactive for one entire sequence before becoming cpls No. 2. This applies in any number of cpls in set. However, at beginning of dance if there is an even number of cpls in the set, cpl at the ft is immediately active; if there is an odd number of cpls, cpl at ft remains inactive for one sequence of the dance.

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CLAP AND TURN

(Slovenian "Pok-Sotis")

Though Slovenia is part of Yugoslavia, most of its culture and folklore are almost identical to that of Austria because it has an Alpine terrain and because it was a part of Austria until 1918. This dance was presented at the 1953 Folk Dance Camp in Stockton by John Filcich.

MUSIC: Record: Continental 420A, Clap and Turn.
National 452
Piano: Slovenian Dance Album - W. Gaus; Chart Music Pub., Chicago, Ill.

FORMATION: Partners facing with hands relaxed at sides - any place on the floor.

STEPS: Walk*, Slovenian polka: step (ct 2), close (ct &), step with a slight dip (ct 2), hold (ct &).
Throughout the dance, M starts L, WR.

MUSIC 4/4, 2/4

PATTERN

Measures

4/4

I. TURN AND CLAP

- | | | |
|---|-------|---|
| A | 1 | Individually turn away from ptr (M CCW, W CW) making one complete circle with 2 steps (cts 1 and 3). The ball of the free ft may brush the floor (cts 2 and 4). |
| | 2 | Facing ptr with hands on hips, stamp three times; M LRL, W RLR. (cts 1,2,3) hold (ct 4). |
| | 3 | Clap own hands in back (ct 1) and clap own hands in front (ct 3). This clapping may be doubled and done twice as fast (cts 1, 2, 3, 4). |
| | 4 | Clap both hands with ptr 3 times (cts 1, 2, 3) hold (ct 4). |
| | 5 - 8 | Repeat action of meas 1-4. |

2/4

II. POLKA

- | | | |
|---|--------|---|
| B | 9 - 24 | In closed pos dance 16 Slovenian Polka steps turning CW and progressing CCW. Note: The Continental record does not follow the customary A-B-A-B pattern but plays tricks on the dancers, and much of the fun comes from following the pattern as set by the record. Also sometimes an extra measure is included at the end of the polka figure during which no action is taken. |
|---|--------|---|

SETNJA

("Walking")

(Serbia)

"Setnja" (Šet' - nyah) was introduced by Dick Crum at the 1958 Folk Dance Camp at the College of the Pacific. He learned it from Miodrag Vukovic, Belgrade folk dancer, in 1954, and also observed it at many gatherings in Sumadija, Serbia. In Sumadija, the central part of Serbia, Setnja is a time honored traditional dance with a definite place in the "program". When a young man arrives at the field or churchyard where a festivity is taking place, he seeks out one of the many gypsy musicians who have come to town for the day, pays him a certain amount of money to play for him, and then proceeds to gather his friends one by one on his left. The dance they ordinarily do is Setnja, and they meander about the whole dancing area gathering up people. When a large enough circle is formed, the dance is speeded up, ended, and "Moravac" ("U šest") generally follows.

MUSIC: Record: MH 3029, "Setnja", by Duquesne University Tamburitians.

FORMATION: Open circle. During the slow (beginning) part of the dance, an "escort" hold is used as follows: leader at the right end of line holds vest with R hand and hooks L thumb in belt at L side. Other dancers join on, grasping or hooking on to R neighbor's bent L elbow, keeping own L elbow bent, and placing L fist on own hip or thumb in belt. When the music speeds up and the faster variant begins, dancers join hands down at sides.

STEPS AND STYLING: Walking*: With a gentle flex of knees on each beat of music.
Hopping*: In part II, This flex becomes a definite hop.
Keep upper part of body erect.

MUSIC 2/4

PATTERN

Measure

NO INTRODUCTION

(Slow)

I. WALKING (Slow)

- 1 Facing R and moving to R (LOD), step on R (ct 1); step L (ct 2).
- 2 Continuing LOD, step R (ct 1); step L (ct &); step R (ct 2); pause and turn to face ctr (ct &).
- 3 Moving bwd away from ctr, step with L ft behind R heel (ct 1); step R behind L heel (ct 2).
- 4 Step bwd very slightly with L (ct 1); close R beside L (ct &); step L in LOD (ct 2); pause (ct &).
- 44 Repeat action of meas. 1-4 until music accelerates (eleven times, for listed record).

II. HOPPING (Faster)

When music accelerates, join hands and hold low at sides. Add hops to steps described above as follows:

- 1 Facing R and moving to R (LOD), step R (ct 1); hop R (ct &); step L (ct 2); hop L (ct &).
 - 2 Continuing LOD, step R (ct 1); step L (ct &); step R (ct 2); hop on R while turning to face ctr (ct &).
 - 3 Moving bwd, step L toe behind R heel (ct 1); hop on L toe, while bringing R ft around in back, keeping ft very close together (ct &). Step on R toe behind L heel (ct 2); hop on R toe (ct &).
 - 4 Step bwd very slightly with L ft (ct 1). Close R beside L (ct &). Step L in LOD (ct 2); hop L (ct &).
- Repeat action of meas. 1-4 (Fig. II) to end of music.

Although not sung on the recording. Setnja does have an accompanying song:

1. Dodji, Mile, u naš kraj, pa da vidiš šta je raj. (Repeat)
Hej, haj, u naš kraj, pa da vidiš šta je raj. (Repeat)
2. Prodje Mile, propeva, i volove protera (Repeat)
Hej, haj, propeva, i volove protera (Repeat)

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Dorothy Tamburini and Ruth Ruling.

TO TING

(Denmark)

This version of To Ting was danced by the Danish Folk Dance Society of Brooklyn, New York, with Carl Hansen as their leader.

MUSIC: Record: Folk Dancer 1018 Sonart 303
 Piano: "Dances of Denmark" — F. Lorenzen and J. Jeppesen
 Chanticleer Press, Inc., New York

FORMATION: Cpls, facing CCW, inside hands joined at about shoulder height; outside hands free, or W on hip and M thumb in armhole of vest.

STEPS: Tyroler waltz *, walk *, pivot *

MUSIC 3/4, 2/4

PATTERN

Measures

3/4
upbeat

*INTRODUCTION**I. TYROLER WALTZ*

1-4 Beginning ML-WR, dance fwd (I.OD) away from ptr, twd ptr, away and twd ptr with 4 tyroler waltz steps.

Assume Waltz Grasp: M put R arm around W waist and grasp her R hand with his L, keeping it extended at shoulder height. W place her L on back of M R shoulder.

5-8 With 4 waltz steps turn CW while progressing CCW.

1-8 Repeat action of meas 1-8.

(repeated)

2/4 *II. WALK AND PIVOT*

9-10 Release joined hands (ML-WR) and in open pos walk fwd 4 steps (I.OD).

11-12 Assume shoulder-waist pos and turn CW with 4 pivot steps, continuing I.OD.

13-16 Repeat action of meas 9-12.

SICILIAN CIRCLE

(United States)

In the old days in America, Sicilian Circle was usually danced immediately after the Grand March at the beginning of an evening. It's similarity to the Scottish Circassian Circle makes it seem probable that we inherited it from the British Isles.

Different localities have different versions for this dance, but the step, formation and figures are the same everywhere. The sequence of figures differ. The version given here is the most common local one even though it is not found in any printed form.

MUSIC: Record: Victor 22991-B
 Folkraft 1115
 Folkraft 1242

Piano: Burchenal, American Country Dances
 Ryan, Dances of Our Pioneers
 Ford, Good Morning

FORMATION: Two couples facing each other form one set. A large circle of sets is formed.

STEP: Country dance walking step

MUSIC	DESCRIPTION	CUE LIST
A Measure		
1 - 8	Four Hands Round twice	4 hds round twice
9 - 12	Half Right and Left to opposite place	Half R & L
13 - 16	Swing Partner	Swing ptr
B 1 - 4	Half Right and Left to own place	Half R & L bk
5 - 8	Swing Partner	Swing ptr
9 - 12	Half Ladies Chain	Half Ladies Chain
13 - 16	Swing Partner	Swing ptr
C 1 - 4	Half Ladies Chain to own place	Half Ladies Chain bk
5 - 8	Swing Partner	Swing ptr
9 - 12	Forward and Back	Fwd and bk
13 - 16	Forward and Pass on to Left	Fwd and on L

DOUDLEBSKA POLKA

(Czechoslovakia)

This polka mixer was learned in Czechoslovakia by Jeannet Novak and taught to Michael and Mary Ann Herman of New York, who introduced it in San Francisco in the spring of 1956. Walter Grothe presented it at the 1956 Folk Dance Camp in Stockton.

MUSIC: Record: Folk Dancer MH-3016-B "Doudlebska Polka."

FORMATION: Couples in closed position any place on the floor.

STEPS: Polka*, Walk.*

MUSIC 2/4		PATTERN
Measures		
4		<i>INTRODUCTION</i>
A 1-16	I. <u>POLKA</u>	Take 16 polka steps turning CW and progressing any place on the floor.
	II. <u>WALK AND STAR</u>	
B 17-32		In open position, W free hand on hip, walk CCW into one big circle. (When group is large, smaller circles of any number of couples may be formed.) M form star with L arms outstretched, hands on L shoulder of M in front. All sing, "Tra-la-la, etc" throughout this figure.
	III. <u>M CLAP, W CIRCLE</u>	
C 33-48		M face ctr and clap hands throughout figure as follows: Clap own hands (ct 1), clap own hands (ct. &), clap hands of M on sides, shoulder high ct. 2). W turn ½ CW and take 16 polka steps CW around M circle. (If there is more than one circle, W may change freely from one M circle to another) W hands on hips. At end of meas 48 M turn around and begin dance again with new ptr.
		NOTE: Extra M may join dance during Fig. II, joining star without ptr. Extra W may join dance during Fig. III.

GROSSER ACHTERRUM

(Grow-ser Awkter-room)
(Nordheide, Germany)

This is an old traditional dance that was introduced by Gretel and Paul Dunsing at the 1957 College of Pacific Folk Dance Camp at Stockton, California. The dance gets its name from the second part of the chorus, "Achtterum" means "hinter herum" or "going behind". In a sense, dancers here go around one another. This is a native dance of the heather country in the North German province of Hanover. It was taught to the Dunsings by their German friends of the "Ringfur Heimattanz" (ring or club for homeland dances) in Hamburg.

MUSIC: Record: Folk Dancer MH 1128.

FORMATION: Cpls in a large circle facing center, W to R of M with all hands joined at shoulder level.

STEPS: Step-Hop: One step-hop per measure: Step on L (ct 1), hop on L (ct 2). Repeat on R. (Note: The Dunsings' term for this is "Hopstep"). Schottische: Two meas to complete one Schottische step: 3 walking steps fwd, L R L (cts 1, 2, 2) slight hop on L (ct 2). Repeat starting on R.
Note: Step Hops are used during the Figures (meas 1-8 with repeats), and the Schottische step is used throughout the Chorus, (meas 8-15, 9-15 repeated and 17-32).

MUSIC 2/4	PATTERN
Measures	
cts 2, &	
meas 1-4	<i>INTRODUCTION</i> Dancers stand in circle formation.
	I. <i>CIRCLE LEFT AND RIGHT</i>
A 1-8	All circle L (CW) with 8 Step-Hops.
1-8	Repeat 8 Step-Hops, moving circle to R (CCW).
(repeated)	
	<i>CHORUS</i>
B 9-16	Cpls in ballroom pos, M with back to ctr, and joined hands (ML, WR) pointing in LOD, begin on outside ft (ML, WR) and move fwd CCW with 4 Schottische steps. On second Schottische step, extended arms are flexed at elbows to bring hands twd chest. On third step, return arms to original pos. On fourth step, W moves in front of M to end facing RLOD, while M faces LOD.
9-10	Grand Left and Right: Give L hand to ptr and move fwd passing ptr by L shoulder with one Schottische step.
(repeated)	
11-12	Give R hand to next person and move fwd with one Schottische step, passing R shoulders.
13-14	Give L hand to next person and move fwd with one Schottische step as before.
m 15-16	With one Schottische step, move fwd to fourth person with R hand, taking this person as new ptr.
C 17-32	In ballroom pos, repeat action of meas 9-16 and 9-16 (repeated).
	II. <i>RIGHT AND LEFT HAND TOURS</i>
A 1-8	With new ptr, join R hands at eye level, elbows bent, and turn CW in a small circle with 8 Step-Hops. Free hand on hip.
1-8	Change to L hand, and repeat 8 Step Hops turning CCW.
(repeated)	
BC 32 meas	<i>CHORUS</i> : Repeat action of Chorus (meas 9-16, 9-16 repeated, and 17-32).
	III. <i>TWO HAND TOURS</i>
A 1-8	Join both hands straight across with new ptr and move CW in small circle with 8 Step-Hops.
1-8	Reverse direction, moving CCW in small circle with 8 Step-Hops.
(repeated)	
BC 32 meas	<i>CHORUS</i> : Repeat action of Chorus (meas 9-16, 9-16 repeated, and 17-32).

(Cont. next page)

MUSIC 2/4

PATTERN

Measures

IV. BACK HAND TURN

- A 1-8 With new ptr assume Back-Hold pos*, and move fwd in small circle turning CW with 8 Step-Hops.
 1-8 Without changing hand grip, move bwd in small circle, turning CCW with 8 Step-Hops.
 (repeated)
 BC 32 meas CHORUS: Repeat action of Chorus (meas 9-16, 9-16 repeated, and 17-32).

V. CIRCLE LEFT AND RIGHT

- A 1-8 Repeat action of Fig. I.
 1-8
 (repeated)

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 Lucile Czarnowski, Harmer Davis, Clarice Dechent, Henry Glass, Alice Jameyson

DANISH SCHOTTISCHE

(Denmark)

The following version was presented by Amy Johnsen, a former teacher of dancing in Denmark.

- MUSIC: Record: Victor V-20075 Columbia 22178 Folkraft 1172
 Piano: Any Danish Schottische in eight measure phrases.
- REFERENCE: See Ref. 13 (giving another interesting version of Danish Schottische).
- FORMATION: Circle of couples, facing counter-clockwise.
- STEPS: Schottische*, step-hop*.

MUSIC 4/4

PATTERN

Measures

I. SCHOTTISCHE FWD

- A 1-2 With hands joined in promenade pos take 2 schottische steps fwd, starting with L foot.
 3-4 Continue with 4 step-hops L R L R.
 5-8 Repeat action of meas 1 - 4.

II. SCHOTTISCHE SDWD

- B 1-2 With L hands on hips and R hands joined, partners face each other and take one schottische sdwd to own L.
 Return with one schottische to R, L hands joined.
 3-4 Partners join R elbows, L hands on hips, and make one turn CW with 4 step-hops.
 5-8 Repeat action of meas 1 - 4.

III. AROUND PARTNER

- C 1 With hands, on hips, partners face each other and move to own L with one schottische step.
 2 With one schottische step, partners pass back to back to exchange places.
 3-4 Turning L (CCW), each move back to original place with 4 step-hops, L R L R.
 5-8 Repeat action of meas 1 - 4.
 Both now have L foot free and resume promenade pos to repeat the dance from the beginning.

ALUNELUL

(Romania)

(Al-loo-NEH-loo)

Alunelul means "Little Hazelnut". This dance was presented at the 1956 Folk Dance Camp at College of the Pacific by Dick Crum, who learned it from Larisa Lucaci at Folk Dance House, N.Y.

MUSIC: Record: Folk Dancer MH-1120

FORMATION: No ptrs necessary; closed circle, all facing ctr; bodies held erect, arms straight out to sides, hands on nearest shoulders of adjacent dancers. Small circles of 8-10 persons. are suggested. Dancers face ctr of circle during entire dance.

STEPS: Sideward run, Stamp*

MUSIC 2/4	PATTERN
Measures	
B 4 meas.	<i>INTRODUCTION</i>
	I. <i>FIVE STEPS AND STAMPS</i>
A 1	Move sdwd to R with 4 light running steps, beginning R and stepping L behind R: R (ct 1); L (ct &); R (ct 2); L (ct &).
2	Step R sdwd to R again (ct 1); lightly stamp L heel beside R, no wt (ct &); lightly stamp L heel beside R again, no wt (ct 2); hold (ct &).
3 - 4	Beginning L and moving sdwd to L, repeat action of meas. 1 - 2.
1 - 4 (repeated)	Repeat action of Fig. I, meas. 1 - 4.
	II. <i>THREE STEPS AND STAMP</i>
B 5	Step to R on R (ct 1); step L behind R (ct &); step to R on R (ct 2); lightly stamp L heel beside R, no wt (ct &).
6	Beginning L and moving to L (CW), repeat action of Fig.II, meas. 5.
7 - 8	Repeat action of Fig II, meas 5 - 6.
	III. <i>ONE STEP AND STAMP</i>
5 (repeated)	Dance in place. Step R (ct 1); stamp L heel beside R, no wt (ct &); step L (ct 2); stamp R heel beside L, no wt (ct &).
6	Step R (ct 1); stamp L heel beside R, no wt (ct &); stamp L heel again, no wt (ct 2); hold (ct &).
7 - 8	Beginning L, repeat action of Fig. III, meas. 5 - 6. Repeat dance from beginning, It is done 5 times to the record.

SELJANČICA

(Yugoslavia)

Seljancica (Sell-yahn-chee-tsa), also called "Students' Kolo", is one of the most popular of the kolos in Yugoslavia and in the United States. It has been danced in California for many years. This is the simple version of the dance.

- MUSIC: Record: Jogoton C 6259 Recommended because tempo increases during dance.
Sonart 2021; Folk Dancer 1006; or any American made recording of "Seljancica".
Piano: Lj. M. Bošnjakovic, "Narodne Igre", Page 47 dance #66.
- FORMATION: Open kolo (broken circle), hands joined and held down. Leader at R and person at other end of line place free hand in a fist behind back. All face ctr.
- STEPS AND Walk*, run*, closing step*.
- STYLING: All steps are done with plie' or bend of knee. The tempo of this kolo increases as dance progresses. The steps do not change basically but there is an adjustment necessary to enable the dancer to keep up with the music. There should be a gradual change from the steps danced to the slower music to the steps used with the faster music.

MUSIC 2/4

PATTERN

SLOW TEMPO

Measures

I. SIDE STEP

- A 1 Step R to R (ct 1); close L to R (ct 2).
2 Step R to R (ct 1); close L to R, no wt (ct 2).
3 - 4 Repeat action of meas 1 - 2, starting L to L.
5 - 8 Repeat action of meas. 1 - 4.

II. STEP, CLOSE

- B 9 Step R to R (ct 1); close L to R, no wt (ct 2).
10 Step L to L (ct 1); close R to L, no wt (ct 2).
11 - 12 Repeat action of meas 9 - 10.

III. WALKING

- C 13 - 15 Turning to face LOD (CCW), walk 6 steps starting R (1 to a ct).
16 Step R in LOD but turn to face ctr (ct 1); close L to R, no wt (ct 2). On closing step turn to face RLOD (CW).
17-19 Beginning L, walk 6 steps RLOD.
20 Step L in RLOD but turn to face ctr (ct 1); close R to L no weight (ct 2) finish facing center.
Repeat action of Fig I, Fig II and Fig III until tempo calls for the gradual change to the following pattern (usually two or three repetitions of dance in SLOW TEMPO).

MEDIUM TEMPO

I. SIDE STEP

- A 1 Step R to R (ct 1); step L behind R (ct 2).
2 Step R to R (ct 1); touch L in front R (ct 2).
3 - 4 Repeat action of meas 1 - 2 starting to L with L.
5 - 8 Repeat action of meas 1 - 4.

(Cont. next page)

MUSIC 2/4

PATTERN

Measures	II. <u>STEP, TOUCH</u>
B 9	Step R (ct 1); touch L in front of R (ct 2).
10	Step L (ct 1); touch R in front of L (ct 2).
11 - 12	Repeat action of meas 9 - 10
C 13 - 20	III. <u>WALKING</u> Repeat action of Fig III (Slow tempo), meas 13 - 20. Steps may be shorter because of increasing tempo. Repeat action of Fig. I, Fig. II and Fig. III (MEDIUM TEMPO) until tempo calls for the gradual change to the following pattern.
<i>FAST TEMPO</i>	
A 1	I. <u>SIDE STEP</u> Step R to R (ct 1); step L behind R (ct 2).
2	Step R to R (ct 1); Lift L leg (knee bent) in front of R (ct 2). R heel lifts as L leg crosses in front of R.
3 - 4	Repeat action of meas. 1 - 2 starting to L.
5 - 8	Repeat action of meas. 1 - 4.
B 9	II. <u>STEP, SWING</u> Step R (ct 1); lift L leg (knee bent) in front of R (ct 2). R heel lifts as L leg crosses.
10	Repeat action of meas. 9 starting L.
11 - 12	Repeat action of meas. 9 - 10.
C 13 - 20	III. <u>RUNNING</u> Repeat action of Fig. III (Slow Tempo), meas. 13 - 20, but use running steps instead of walking steps. Repeat action of Fig. I, Fig. II and Fig. III (FAST TEMPO) to end of record.

IL CODIGLIONI

(Italy)

Il Codiglione, pronounced *Ill Coh-dill-yo-neh*, is believed to be the Italian version of "The Cotillon". It was introduced at Idyllwild in 1954 by Vyts Beliajus, who first saw it performed during a festival about 1930 in Chicago's famous Hull House. The dance is best performed as a double-quadrille, but may be done effectively with five or more couples.

MUSIC: Record: Harmonia 2074A "Tarantella Barese". Folkraft 1172, Folkraft 1403.

FORMATION: Circle of couples in Varsouvienne Position,* facing LOD.

STEPS: Walk* (easy), Pas de basque*.

MUSIC 6/8	PATTERN
Measures	
4 meas	<i>INTRODUCTION</i>
	I. <i>VARSOUVIENNE PROMENADE AND CIRCLE</i>
1-8	a. In Varsouvienne position couples walk fwd 16 steps LOD.
9-16	b. Join hands in cricle and walk 16 steps to the R (CCW).
17-24	c. Reverse and walk 16 steps to the L (CW).
	II. <i>TWO CIRCLES</i>
1-8	a. W form circle in the center and walk 16 steps to L (CW). M form circle on the outside and walk 16 steps to R (CCW).
9-16	b. Circles reverse direction. W walk to R (CCW) while M circle to L (CW).
	III. <i>BASKET</i>
1-8	a. M raise joined hands over and in front of W to form a basket, keeping ptr on own R, and all walk 16 steps to R.
9-16	b. W retain hand hold. M raise their joined hands over W heads, release hold and bring hands under W arms (rejoining hands) to again form a basket, and all walk 16 steps to L (CW). This action is smooth and dancers are continuously in motion.
	IV. <i>VARSOUVIENNE PROMENADE, PAS DE BASQUE AND DO-SI-DO</i>
1-3	a. Assume Varsouvienne position and walk 6 steps fwd (LOD).
4	Release L hands and with 2 walking steps M turn W L under their joined R. End facing ptr, M back to center.
5-8	b. With both hands raised and held high overhead, snapping fingers, ptrs dance 4 pas de basque steps starting R.
9-12	c. Lower hands to sides to a natural relaxed position as ptrs do-si-do: walk fwd 4 steps, pass ptr by R shoulder, then back to back and move 4 steps bwd passing L shoulders.
13-16	Reverse do-si-do action of Fig. IV, meas 9-12, passing L shoulders first. Dancers now progress to new ptr by moving diagonally L on the 4 steps bwd, each taking new ptr to the L.

Repeat action of Fig. IV, to end of music.

Note: If performed as double-quadrille, dancers may progress to original ptr and finish dance with Fig.I.

ZAJEČARKA

(Zah-yeh-char'-ka)
(Serbia)

Zarječarka was learned by Dick Crum at Folk Dance House, New York, from members of Banat Orchestra, and was presented by him at the College of the Pacific Folk Dance Camp in 1958.

MUSIC: Record: Folk Dancer MH 1013 A

FORMATION: Open circle of dancers, hands joined and held low at sides.

STEPS: Walking*, step-close*, "Threes", leap*.
"Threes": Step to R with R (ct 1); step L beside R (ct &); return wt to R (ct 2); hold (ct &).

MUSIC 2/4

PATTERN

Measure

NO INTRODUCTION

I. THREES

- 1 Step R in LOD (ct 1); step L in LOD (ct 2). As dance progresses these steps become small leaps onto ball of ft, ft close to floor.
2-4 Facing ctr, dance 3 "Threes" in place (RLR, LRL, RLR).
5-8 Repeat action of meas 1-4, beginning L and moving RLOD.

II. WALKING

- Raise joined hands, sharply overhead giving a shout of "Hey" if desired.
1 Moving LOD, step R (ct 1); step L (ct 2).
2 Facing ctr, step to R with R (ct 1); close L to R, no wt (ct 2).
3 Step to L with L (ct 1); close R to L, no wt (ct 2).
4 Repeat action of meas 2 (Fig II).
5-8 Repeat action if meas 1-4 (Fig II), beginning L and moving RLOD.

Note: on the closing step, the free ft may either be pointed in front or simply close it to the other ft. Move slightly bwd on closing step.

SUSAN'S GAVOTTE

(United States)

This dance composed by Susan Gentry of Oklahoma City was introduced to us by Mr. and Mrs. Osman Stout of Whittier California.

MUSIC: Records: Broadcast 416, "Lili Marlene"
MacGregor 1010-A, "Lili Marlene"
Piano: "Lili Marlene"

FORMATION: Couples in double circle facing counterclockwise, inside hands joined at shoulder height. W hold skirt in R hand. M place back of L hand over L rear pocket.

STEPS: Walk*, Chasse*, Step-Swing*, Two-Step*

MUSIC (4/4)	PATTERN
Measures	I. <u>WALK AND CHASSE</u>
1-2	Starting on outside foot (ML, WR) partners walk forward 4 steps. Partners face each other, join both hands, chasse 4 times, traveling counterclockwise. (At the end of measure 2, turn inwardly to face clockwise).
3-4	Repeat action of measures 1-2, starting on opposite foot (MR, WL) traveling clockwise.
	II. <u>STEP-SWING, WALK AND POINT</u>
5	Remaining face to face with hands joined, partners step on outside foot (ML, WR), ct. 1, swing opposite foot across (MR-WL), ct 2. Step on inside foot (MR, WL), ct 3, swing opposite foot across (ML, WR), ct 4.
6	Repeat action of measure 5)
7	Face counterclockwise, inside hands joined at shoulder height. Starting on outside foot (ML, WR), walk forward 3 steps and swing the inside foot forward (MR, WL). (Turn inwardly to face clockwise as in step I.)
8	Repeat action of measure 7 traveling clockwise, starting on opposite feet (MR, WL),
	III. <u>FACE TO FACE, BACK TO BACK, TWO-STEP</u>
9	Starting on outside foot (ML, WR), take one two-step facing each other, inside hands joined at shoulder height and extending backwards (MR, WL), cts 1-2. Starting (MR, WL), take one two-step turning back to back and swing joined hands through and forward, cts 3, 4.
10	Repeat action of measure 9. (Face to face, back to back.)
11-12	Drop hands M places both hands on his back W holds skirt at side. Using 4 two-steps and starting on outside foot, each describes a circle of his own, man turning to L and W to R, returning to original position.

Note: To make this dance progressive M extends his circle slightly to end up with W behind.

DANISH FAMILY CIRCLE

Familie Sekstur
(Denmark)

This Danish mixer folk dance was presented at Stockton Folk Dance Camp, 1953, by Gordon Tracie, who learned it in Scandinavia.

MUSIC: Record: Linden 703-B Danish "Family Circle", Tanz E P 58402 .

Piano: "Folk Dances for Fun" by Jane Farwell; Rural Recreation Service, Dodgeville, Wis.

FORMATION: Cpls in single circle facing ctr, W to R of M. Hands joined at shoulder height, elbows bent V-shaped so that dancers are fairly close together.

STEPS: Side-buzz, Walking*, Buzz Turn* (Danish Waltz Pos*, Grand Right and Left*)

MUSIC 6/8

PATTERN

Measures
4 meas

INTRODUCTION

I. CIRCLE TO LEFT WITH SIDE BUZZ STEP

A 1-8 In circle formation, all facing ctr, dance to L (CW) with 16 side-buzz steps. *Side-buzz Steps:* Face ctr. step R across in front of L, with slight dip and with toe pointing twd ctr (ct 1), draw L directly back of R (ct 2), take wt on ball of L (ct 3). There are 2 buzz steps per meas. Steps should be small and light. Keep elbows bent, face ctr and lean slightly bwd. This step is the 'Introduction' and is not repeated.

II. WALK IN AND OUT

B 9-10 Beginning R, all walk twd ctr with 4 steps, (2 steps per meas) gradually raising arms to full height. On last step give a slight 'compliment' or nod of head.
11-12 Walk bwd 4 steps to original circle, lowering joined hands to shoulder height and 'complimenting' ptr on last step.
13-16 Repeat action of Fig II., meas 9-12.

III. GRAND CHAIN

C 17-24 Facing ptr, join R hands at shoulder height (elbow downward) and walk around circle (2 steps per meas) with grand right and left. M move CCW, W CW. Keep hands at shoulder height. Count aloud (preferably in Danish) for each person met, (beginning with *OWN original ptr*) retaining #7 as new ptr.

IV. SWING PARTNER

A 1-8 In closed Danish waltz pos M L and W R joined and extended at arms length straight out from shoulder(W stands to R of M) swing new ptr CW with 16 buzz steps. End with ptr on M R, all hands rejoined to form single circle.

Repeat dance starting with Fig II. The sequence is thus: swing ptr; into ctr and out; grand chain. Only the first time through the side buzz step is danced instead of a ptr swing.

Danish counting 1 (en) pronounced enn
2 (to) pronounced toe
3 (tre) pronounced tray
4 (fire) pronounced feer
5 (fem) pronounced femm
6 (seks) pronounced sex
7 (syv) pronounced syou

TAMBORITO

(Panama)

The Tamborito is regarded as the national dance and music of Panama. It is a mestizo form, probably evolving out of the Indian, Spanish and African cultures. The rhythm of the music shows African influence. The melody dates back as far as the 17th century. Originally the instruments consisted of three drums of graded sizes. The dance is enjoyed at carnivals quite generally in all parts of Panama. The costume, La Polera, worn at such times, is especially beautiful. The W wear wide embroidered skirts and many beautiful ornaments in the hair, which tremble and quiver with each movement of the head. The M wears a white embroidered costume and a straw hat, which he may doff and use throughout the dance as he flirts with his partner. Cpls dance separately, ptrs interested in each other. At social gatherings and at carnivals the performers are frequently surrounded by spectators who clap and sing and call out remarks – complimentary and otherwise.

MUSIC: Record: Bowmar Educational Records, Latin American Folk Dances, Album 6, Record 006-4A "Tamborito".

FORMATION: Cpls in a single circle facing CCW, M following W. M hold L hand behind back and manipulate straw hat in R hand. W hold skirts with both hands, high at sides.

STEPS and Two-step* (with springy up and down movement), step-draw*.

STYLING: Squat-step; Hop on R and squat with L leg extended diag fwd (ct 1). Back is flat, trunk leaning fwd. Jump feet together (ct 2), body erect.
Either leg may be extended although the L is usually fwd because of step sequence.

MUSIC 2/4	PATTERN
Measures	<i>INTRODUCTION</i>
3 Guitar Chords	I. <i>FULL CIRCLE</i>
1-8 (Violin)	Both beginning R, dance CCW in circle with 16 two-steps.
1-8 (repeated)	
	II. <i>SALUTE DRUMMERS</i>
1-4 (Flute)	Continue CCW with 4 two-steps.
5	Face ctr; step fwd R and bow to drummers, bending knees and trunk fwd.
6	Recover, straightening knees and body.
7-8	Repeat action of meas 5-6 (Fig II).
1-8 (repeated)	Repeat action of meas 1-8 (Fig II).
	III. <i>WOMAN CIRCLES MAN</i>
1-8 (Violin)	M dance 3 two-steps and a squat step in place (meas 1 - 4). Repeat action of meas 1 - 4 (Fig III). While M dances in place, W circle CCW around him, dipping skirt sdwd twd leading ft.
	IV. <i>DRAW STEP</i>
1-8 (Violin)	All face ctr in single circle. Beginning R, Take 8 step-draw steps moving swd (CCW). Turn toe out while drawing ft to closed pos.
	V. <i>MAN CIRCLES WOMAN</i>
1-8 (Clarinet)	With 3 two-steps and a squat step, executed twice, M circle CW once around W. At the same time W dance 8 two-steps almost in place, making 2 turns CW.
	VI. <i>MAN FOLLOWS WOMAN</i>
1-8 (Clarinet)	With 8 two-steps W turn CW while moving around a small CW circle, dipping skirt. M follow her with 3 two-steps and a squat step, executed twice.
64 meas.	Repeat action of Fig I through VI.
(Violin)	Repeat action of Fig I, meas 1 - 8 and 1 - 8 (repeated), or W may lead M freely about dance area, dancing 16 two-steps as M follows with 3 two-steps and a squat step, executed four times.
1-8 (repeated)	

MAYIM

(Water)

(Israel)

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

MUSIC: Record: "Mayim," Folkraft 1108-A. Israel 114

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

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

STEPS: Run*, Circassia.

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

MUSIC 4/4

PATTERN

Measures

I. CIRCASSIA TO L, TO CENTER AND OUT

1-4

Moving in a CW circle and beginning with R ft. do 4 circassia steps.

5

Beginning on the R ft. move toward the center of the circle with 4 light running steps. Accent the first step with a deep knee bend and very small leap. Lift the hands gradually toward the center of the circle and to an extended-above-the-head position on the position on the 4 runs.

6

Beginning on the R ft. move directly out of the circle with 4 steps, lowering the hands to a down-to-the-side position and accentuating the first step by a deep knee bend and a small leap.

7-8

Note: The leap on (ct. 1) is optional.

Beginning with the R ft., repeat measures 5 and 6.

II. RUN. TAP AND CLAP

1

Beginning with the R ft., all face L and move CW with 4 running steps, keeping joined hands extended down.

2-3

Turning to face ctr and keeping hands joined, shift weight quickly to R ft. and hop on R and tap L ft. across in front of R ft. (ct. 1); hop again on R ft. and tap L ft. directly to the L (ct. 2).

Repeat tap step 3 times.

4-5

Leap onto L ft. and tap R ft. across in front of L ft. (ct. 1); hop on L ft. and tap R ft. directly to the R (ct. 2). Clap hands directly in front (ct. 1); open arms to side (ct. 2). Keep elbows straight on clap and side movement. The tap and clap step are done simultaneously.

Repeat tap step 3 times.

Repeat entire dance from the beginning.

NOTE: Part or all of the following words may be sung with the dance. The words which are in italics are more commonly sung.

I. 1-4 U-Shav-tém Mayim Bi-Sa-Son, Mi-ma-Yi-Wey Ha-Y'Shu-ah

3-4 U-Shav-tem Mayim Bi-Sa-Son, Mi-ma-Yi-Wey Ha-Y'Shu-ah

5-6 *Ma-Yim Ma-Yim Ma-Yim, Ma-Yim, U-Ma-Yim Bi-Sa-Son*

7-8 *Ma-Yim Ma-Yim Ma-Yim Ma-Yim, U-Ma-Yim Bi-Sa-Son*

II. 1 *Hey! Hey! Hey! Hey!*

2 *Mayim Mayim Mayim Mayim*

3 *Mayim Mayim Bi-sa-son*

4 *Mayim Mayim Mayim Mayim*

5 *Mayim Mayim Bi-sa-son*

BLUEBELL WALTZ

"Wee Waltz"
(Scotland)

This simple little dance in Scottish Country Dance Style was composed by Bruce McClure for his television program in Scotland, and was taught by him at the 1959 College for the Pacific Folk Dance Camp in Stockton, California.

MUSIC: Record: Capitol-T 10014, Side 2, Band 5, "Gordon Waltz".
Beltona 2624
Parlaphone F 3449

FORMATION: Cpls in a circle, M back to ctr, W facing M. both hands are joined, with arms extended
swd at shoulder height.

STEPS: Waltz*, Waltz balance*

MUSIC 3/4	PATTERN
Measures	
1-4	<i>INTRODUCTION</i>
A 1-4	I. <i>BALANCE AND CHANGE</i> Beginning with ML, WR, take one waltz balance step fwd, L hips adjacent (meas 1), and one waltz balance step bwd (meas 2). With two waltz steps, ptrs exchange places, W turning CW underneath ML are (meas 3, 4).
5-8	Repeat action of Fig I, meas 1-4, ending with ptrs in original places facing LOD, inside hands joined.
B 9-10	II. <i>AWAY, TOGETHER, TURN AND WALTZ</i> Ptrs take one waltz step fwd in LOD, at same swinging joined inside hands fwd. Cpls are now nearly back to back (meas 9), and another waltz step fwd in LOD, swinging hands back (meas 10). Cpls are now facing.
11-12	With two waltz steps, ptrs turn away from each other, M to L, W to R, releasing hands.
13-16	Meeting in closed pos, ptrs take four waltz steps, turning CW and progressing CCW around the room.

Repeat entire dance to end of record.

Note: Dance becomes a mixer on Fig. II, meas 11-16 when M, as he turns out to his L, moves back to W behind him, and does four waltz steps in closed pos with her.

LITTLE MAN IN A FIX

(Denmark)

Little Man in a Fix (Bitte Mand i Knibe) is reported to have originated in the vicinity of Randers, Jutland. It has enjoyed widespread popularity not only in Denmark, but in other lands as well.

There seems to be little difference in opinion as to how the dance is done. There are many sources containing detailed descriptions. Some of these are direct translations from the Danish.

MUSIC: Record: Victor 20449-A; Folk Dancer 1054
 Piano: See Ref. 6, 12, 16, 17, 402.

FORMATION: Two couples dancing together. Facing in opposite directions, the men hook L elbows. Men have R arms around their partner's waists; ladies have their L hands resting on their partner's R shoulders. Free hands on hips. M & W may join R hands and place them at W R waist.

STEPS: Running step*, Tyrolian waltz step*, waltz step*.

MUSIC	3/4	PATTERN
Measure		
A 1-8	I. <u>RUNNING</u>	Couples run fwd 24 steps in counter-clockwise circle. Slight accent on 1st ct of each meas.
1-8		With no pause, M join L hands, as each takes his partner's L hand in his R. M make an arch with their L arms. W both run through arch passing in front of their respective partners. W turn L about to face each other and join their R hands above those of the M. With arms crossed, continue to run counter-clockwise.
B 9-12	II. <u>WALTZING</u>	Couples break apart, each M holding partner's L hand in his R. Balance 4 times with Tyrolian Waltz step (fwd, bwd, fwd, bwd).
13-16		Taking closed waltz position, couples proceed at random about the floor with 4 waltz steps. (Variation: the two couples may revolve about each other in a small counter-clockwise circle, keeping close together. M may take opp W for waltz).
9-16 repeated		Repeat action of Fig II.
		Each couple then seeks a new couple with whom to repeat the entire pattern. An odd number of couples will add to the interest of the dance, as then with each repetition there is always one "little man in a fix" without a partner couple. (Variation: When couples have revolved around each other in the closed waltz, they repeat the dance over and over with the same couple.)

MAN IN THE HAY

(Germany)

"Man in the Hay" was introduced at the Third Folk Dance Camp, College of the Pacific, by Morry Gelman.

MUSIC: Record: The Folk Dancer M.H. 1051.
FORMATION: Four couples in regular square dance formation.
STEPS: Skip*, Slide*, Basket.

MUSIC 2/4 PATTERN Illustrations by Carol Gove

Measures

INTRODUCTION

1-8 All join hands and swing the arms vigorously fwd. and back 8 times; swing fwd. (ct. 1), swing arms bwd. (ct. 2). Keep the elbows straight on the swing and make the movement small and staccato. Keep a close formation so that hands are almost at side. With feet together rise on toes (preliminary "and" ct.), strike heels on floor (ct. 1), rise on toes (ct. and), strike heels on floor (ct. 2); continue foot movement through all 8 measures.

I. SKIP AND CIRCLE

9-16 Beginning L, with all hands joined and still swinging arms, take 16 skipping steps CW to original places.

CHORUS

1-2 In closed position, beginning M L, W R, couples 1 and 3 move to the center with 3 sliding steps and 1 stamp (M L, W R).

3-4 Without changing position, repeat the action of the Chorus, meas. 1-2, moving backward to place, beginning M R, W L.

5-8 Couples 1 and 3 take 8 slides to opposite side of the square, M passing back to back.

9-12 Repeat action of Chorus, meas. 5-8, returning to place, W passing back to back.

13-24 Couples 2 and 4 repeat action of Chorus, meas. 1-12.

Note: When floor is crowded, couples slide in a curve around corner or along wall to complete slide.

II. WOMEN CIRCLE

1-8 W join hands in the center of the square; beginning L, take 16 skipping steps CW to original place. M stand with hands at side.

Chorus

1-24 Repeat action of Chorus, meas. 1-24.

III. MEN CIRCLE

1-8 M move to the center of the square, join hands; beginning L, take 16 skipping steps CW to original place. W stand with hands at sides.

Chorus

1-24 Repeat action of Chorus, meas. 1-24.

IV. BASKET, CROSS-STEP

1 Couples 1 and 3 move to center. W join both hands (ct. 1 &), M join both hands across the W hands (ct. 2 &), M raise arms up and outward over the heads of the W, placing them at the small of the W back (ct. 3 &), W raise arms up and outward over the heads of the M, placing them across the shoulder blades of M (ct. 4 &).

2-8 Beginning L, move in a circle (basket formation) with quick side-cross steps: Step to L on ball of L ft. (ct. &), step across in front of L ft. onto flat of R ft., bending knees and accenting (ct. 1); step again to L straightening knees (ct. &), step again across in front of L ft. with R, bending knees and accenting (ct. 2). Make steps very small. Continue cross-step until 3rd ct. of meas. 8. Drop hands (ct. 3 &), and return to original place in the square (ct. 4 &).

(Cont. next page)



MAN IN THE HAY (CONT.)

MUSIC 2/4

PATTERN

CHORUS

1-24 Repeat action of Chorus, meas. 1-24.

V. *BASKET, CROSS STEP*

1-8 Couples 2 and 4 repeat action of Fig. IV, meas. 1-8.

CHORUS

1-24 Repeat action of Chorus, meas. 1-24.

VI. *SKIP IN CIRCLE*

1-8 Repeat action of Fig. 1, meas. 9-16.

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Virginia Wilder and Dorothy Tamburini.

OKLAHOMA MIXER FOR THREE

(United States)

Oklahoma Mixer for Three is an adaptation of Oklahoma Mixer as it has been danced in California since the 1940's.

MUSIC: MacGregor 10-400-3 "Schottische"
Any good American schottische

FORMATION: Sets of 3, one M between 2 W, or vice versa, all facing CCW in a circle. Ctr dancer extends both hands fwd (elbows near body) to ptrs on either side who join their outside hands with him. Side dancers join free hands behind ctr dancer.

STEPS: Two-step*, Walk*, Heel-toe.

MUSIC 4/4

PATTERN

Measures

2 *INTRODUCTION* — sets of 3 assume hand pos described above.

1-2 Beginning L, all dance 2 two-steps fwd in LOD

3-4 Walk fwd 4 slow steps (2 per meas), L, R, L, R.

5 Place L heel fwd and slightly to L (cts 1, 2); touch L toe close to R (cts 3, 4).

6 Side dancers release hand hold with each other, retaining hand hold with ctr dancer, walk 3 steps fwd L, R, L (cts 1, 2, 3); turning inward to face ctr dancer on ct 2 and stepping in LOD on ct 3. Hold (ct 4). Ctr dancer take 3 steps in place (cts 1, 2, 3); hold (ct 4).

7 Repeat action of meas 5 beginning R.

8 Ctr dancer pull side dancers to pass him as he moves fwd with 3 steps R, L, R (cts 1, 2, 3). Hold (ct 4). Side dancers progress CW to new ptr with 3 steps R, L, R (cts 1, 2, 3), turning to face LOD and assume starting pos as they meet. (ct 4).

Repeat dance from beginning

MASCANDO CHIQUITE

(Mahs-cahn-doe Chee-kee-tay)
(New Mexico)

This is a regional dance from the state of New Mexico. The tune has been sung in New Mexico since the days of early Spanish settlement. The step used in the figures is similar to the step of Varsouvienne, which was popular in the American Southwest in the 1800's. The dance was learned by Albert S. Pill from Casilda Amador of Claremont, California, and was presented by him at the Santa Barbara Folk Dance Conference in 1958.

MUSIC: Record: ASP 302A "Mascando Chiquite".

FORMATION: Ptrs in double circle, with L shoulders twd each other. M inside facing diag RLOD, W facing diag LOD.

STEPS: Walk*, Waltz*, Chiquite Step: (Similar to Varsouvienne Step, but danced in place.) With rise onto ball of ft, chug slightly bwd on L, at same time lifting R leg fwd with knee bent and turned out, toe pointing down (ct 3); step fwd R (in place); toe turned out (ct 1); step bwd L, in place (ct 2). Again chug on L (ct 3).

Note: Chiquite Step always begins on upbeat (ct 3) of the preceding meas.

Step may also begin with chug on R ft. Throughout the dance, steps are the same for M and W.

STYLING: M bent slightly fwd from waist in slouched pos, hands clasped loosely behind back. W, more erect, holds skirt with elbows rounded. Show interest in ptr.

MUSIC 3/4	PATTERN
-----------	---------

Measures

- | | |
|------|---|
| 4 | INTRODUCTION Chug bwd (slightly) on L (meas 4, ct 3). |
| 1-2 | I. <u>CHIQUITE STEP ON THE DIAGONAL</u> |
| 3 | Dance 2 Chiquite Steps with chug on L.
Beginning R, take 3 small walking steps fwd (M, diag RLOD; W, diag LOD). On third, step turn about 1/4 L to finish with R shoulder twd ptr. (M now faces diag LOD and W faces diag RLOD.) |
| 4 | Place L flat on floor toe turned out, no wt (ct 1); hold (ct 2). Chug slightly bwd on R (ct 3). |
| 5-6 | Dance 2 Chiquite Steps, with chug on R. |
| 7 | Beginning L, take 3 small walking steps fwd (M, diag LOD; W, diag RLOD). On third, step turn about 1/4 to R to finish with L shoulder twd ptr. |
| 8 | Place R flat on floor, toe turned out, no wt (ct 1); hold (ct 2). chug on L (ct 3). |
| 9-14 | Repeat action of meas 1-6. |
| 15 | Beginning L, take 3 small walking steps fwd (M, diag LOD; W, diag RLOD). On third, step face ptr, M back to ctr. |
| 16 | Place R flat on floor, toe pointing twd ptr, no wt (ct 1); hold (cts 2-3). |

(Cont. next page)

MUSIC 3/4

PATTERN

CHORUS

- 1 - 4 Beginning R, with 4 waltz steps ptrs move away from each other making 2 complete turns CW to finish facing ptr. (M move twd ctr of circle; W away from ctr).
- 5 - 6 With 2 waltz steps, dance directly fwd twd ptr. Finish about one ft apart.
- 7 - 8 Beginning R, with 2 waltz steps both make one turn to own R (CW) in place.
- 9 - 10 Join R hands, held high. Exchange places with 2 waltz steps, beg. R, W making 1/2 turn L (CCW) under joined hands. Finish facing ptr in exchanged places.
- 11 - 12 Release hands. With 2 Waltz steps, beginning R, make 1 turn in place (M turn R, W turn L).
- 13 - 16 Repeat action of meas 9-12 (CHORUS) to return to original places, ptrs facing, M back to center.

II. *CHIQUITE STEP WITH CROSS OVER*

- 1 - 2 Dance 2 Chiquite steps with chug on L.
- 3 With 3 walking steps (RLR), ptrs exchange places, passing R shoulders by making 1/2 turn to R (CW). Finish ptrs facing in exchange places.
- 4 - 6 Repeat action of Fig. I, meas. 4 - 6.
- With 3 walking steps (LRL), ptrs return to original places, passing L shoulders by making 1/2 turn to L (CCW). Finish ptrs facing, M back to ctr.
- 8 Step flat on R, pointing it twd ptr, no wt (cts 1 - 2). Chug on L (ct 3).
- 9 - 15 Repeat action of meas. 1 - 7 (Fig II).
- 16 Step flat on R, pointing it twd ptr, no wt (ct 1); hold (cts 2 - 3).

CHORUS

- 1 - 16 Repeat action of CHORUS as before (meas 1 - 16). At end of chorus ptrs assume Varsouvienne pos. facing LOD, W to R of M.

III. *CHIQUITE STEP IN VARSOUVIENNE POSITION*

- 1 - 2 Dance 2 Chiquite Steps with chug on R. (This step is done in place).
- 3 With 4 walking steps (LRL), W move to M L side while M dances in place. Hands remain joined.
- 4 Step flat on R, toe pointed LOD, no wt (ct 1); hold (ct 2); chug on L (ct 3).
- 5 - 6 Dance 2 Chiquite Steps with chug on L.
- 7 With 3 walking steps (RLR), W move to M R side while he dances in place.
- 8 Step flat on L, with ft pointed LOD, no wt (ct 1); hold (ct 2); chug on R (ct 3).
- 9 - 14 Repeat action of meas. 1 - 6 (Fig. III).
- 15 With 3 steps (RLR), M make 1 4 turn R (CW), while W makes 1/4 turn L (CCW) under joined hands to finish ptrs facing, M back to ctr.
- 16 Step flat on L in place taking wt (ct 1); releasing hands, hold (cts 2 - 3).

CHORUS

- 1 - 16 Repeat action of Chorus (meas 1 - 16). At end of Chorus ptrs take pos to repeat dance from beginning.
- Repeat entire dance.

NOTE: During meas 15 - 16 of the final CHORUS, retain joined R hands while W continues to turn L as in CHORUS, making 2 more complete turns, ending in deep curtsey as M bows (R still joined).

SUDMALINAS

(Latvia)

Sudmalinas (pronounced Sood-mah-lynyas) means "The Little Mill".

In 1913 Miss Anna Raudkats traveled in the little known regions of Latvia collecting the dances which the peasants were still dancing but which had been forgotten in the urban areas. This is the dance as she found it in its native surroundings. It may be danced as a group dance with no change of couples or as a group dance changing couples. As danced in the United States couples sometimes exchange partners for the waltz.

MUSIC: Record: 1038B in Imperial Record Album FD-4
 The tempo of this record is much too fast. It is satisfactory when made slower.
 Victor EPA 4134
 Piano: Old Folk Dances From New Nations, Edith M. Gates

FORMATION: Two cpls facing each other, at random on the floor, W to R of M.

STEPS: Polka*; Waltz*. The steps in Latvian dances are always small.

MUSIC (2/4), (3/4)	PATTERN
Measures	
	I. <u>CIRCLE RIGHT AND LEFT</u>
A 2/4	The dancers in each set of two couples join hands and circle R (counterclockwise) with 6 polka steps beginning with the R ft. All stop, continuing to face center of little circle, and clap with each chord of the music (three times). Repeat action of meas. 1 - 8 starting with the L ft., and circling to the L (clockwise).
1 - 6	
7 - 8	
1 - 8	
Repeat	
	II. <u>POLKA WITH PARTNER</u>
B 1 - 8	In shoulder-waist pos, polka CCW around opposite couple with sixteen polka steps. Finish by again forming sets of two couples.
1 - 8	
Repeat	
	III. <u>RIGHT AND LEFT HAND MILLS</u>
C 1 - 7	With R hands joined in the center (M with M; W with W, i.e. R hand mill formation) dance seven polka steps clockwise. All stop, face center of little circle, and clap three times (cts 1&2). Repeat action of meas. 1 - 8 with L hands joined in L hand mill formation, and polka counterclockwise.
8	
1 - 8	
Repeat	
	IV. <u>WALTZ</u>
D 3/4	In Latvian waltz position (the outstretched hands are held with palms together, not clasped) waltz freely around the room for 16 waltz steps. (Couples may change partners for the waltz.) Couples finish this waltz opposite another couple ready to repeat the dance.
1 - 8	
1 - 8	
Repeat	

NEDA GRIVNE

(neh-da greev-neh)

(Serbia)

Neda Grivne was learned by Dick Crum from native dancers in Belgrade, Yugoslavia in 1952, and presented by him at the College of the Pacific Folk Dance Camp in 1958.

MUSIC: Folk Dancer 1015

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

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

MUSIC 2/4

PATTERN

Measures

I. WALKING

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

SONG TEXT FOR "NEDA GRIVNE"

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

1. Neda grivne izgubila,
a oj Nedo, moje čedo belo,)
moje čedo belo.) Chorus
2. Kaludjera potoriga.
(Chorus)
3. Ti si meni grivne naš'o.
(Chorus)
4. Mani me se, vrag te naš'o.
(Chorus)
5. Nisam ti ih ni video.
(Chorus)

SJAMPA DANS

(Denmark)

This dance was introduced by Knud Øland to California folkdancers at the 1959 College of Pacific Folk Dance Camp.

MUSIC: Record: Methodist World of Fun 121

FORMATION: Longways dance for six cpls, M line facing W line.

STEP: Polka* Note: Many authoritative sources call for a Hopsa step in Fig. I, II, and III. The Polka step was taught for a simplified version.

MUSIC 2/4	PATTERN
Measures	
4	<i>INTRODUCTION (No Action)</i>
	<i>I. DOWN THE CENTER</i>
1-2	a) First M step fwd facing down the set. Second M step fwd to face him, hands on hips. Second W stand at first M left and hook R elbow in his L elbow. First W, with two polka steps, move quickly behind her ptr to his R side and hook L elbow in his R elbow.
3-8	b) With 6 polka steps all four dance down between the two lines, second M bwd.
1-8 (repeated)	d) The two W join elbows with second M in line of three and all dance 8 polka steps to top of set, first M bwd.
	<i>II. CIRCLE</i>
9-16	Joining hands at top of set, cpls 1 and 2 circle CW with 4 polka steps and CCW with 4 polka steps.
	<i>III. GRAND RIGHT AND LEFT</i>
17-24	Facing ptr cpls 1 and 2 do a grand right and left with 8 polka steps.
	<i>IV. POLKA DOWN THE CENTER</i>
25-32	With 8 polka steps cpls 1 and 2, in closed pos, dance down the ctr of the set to the bottom as the others step up to take their place. Cpl 2 leads, dropping off in cpl 5 pos, and cpl 1 proceeds to cpl 6 pos. NOTE: The dance is repeated two more times. On the first repeat cpl 3 takes the action of cpl 1 and cpl 4 takes the action of cpl 2. On the second repeat cpl 5 takes the action of cpl 1 and cpl 5 takes the action of cpl 2. All cpls polka freely the last 8 extra meas of the dance.

DR GSATZLIG

(Der Kzahtzlik)
(Switzerland)

Dr Gsatzlig, from Appenzell in Switzerland, was introduced by Jane Farwell at the Reunion Institute of the Stockton Folk Dance Camp in October, 1954.

MUSIC: Record: Folk Dancer MH1114-B "Dr Gsatzlig"
Piano: "12 Schweizer Tanze," L. Witzig & A. Stern Pub. Hug & Co., Zurich
Although the music is written in 2/4 meter, it is slow and has the quality of a schottische.

FORMATION: Cpls in closed pos, M back to ctr, joined hands outstretched LOD.

STEPS: Side Step: step sdwd in direction indicated (ct 1), close* (ct &).
Hackschottische, Swiss Polka, Step-hop*

MUSIC 2/4	PATTERN
Measures up-beat & 4 meas	INTRODUCTION. Up-beat and 4 meas (on above record).
A 1-2 3	I. <u>DR GSATZLIG (SIDE STEP)</u> Beginning ML-WR, dance 4 side steps LOD. 2 side steps RLOD (CW), with joined hands bending back at elbows to indicate change of direction (upper arms still extended).
4	2 side steps LOD, with arms outstretched twd LOD.
5-8	Repeat action of meas 1-4, beginning MR-WL., and moving in opp direction (CW).
1-8 (repeated)	Repeat action of meas 1-8.
B 9-10	II. <u>HACKSCHOTTISCHE (HEEL AND TOE SCHOTTISCHE)</u> Ptrs still in closed pos. Beginning ML-WR, take a heel and toe (cts 1, 2), and a step-close-step (cts 1&2) twd LOD. Finish facing RLOD.
11-12	Repeat action of meas 9-10, beginning MR-WL and moving RLOD (CW).
13-16	In shoulder-waist pos, turn CW with 4 Swiss Schottische steps (step-close-step, cts 1 & 2), making 2 turns while moving LOD (CCW). NO hop.
9-16 (repeated)	Repeat action of meas 9-16.
A 1-8	III. <u>DR GSATZLIG (SIDE STEP)</u> Repeat action of Fig. I, meas 1-8.
C 17-18	IV. <u>TRULL POLKA (TURNING POLKA)</u> Ptrs facing - M facing LOD, arms folded across chest; W back to LOD, hands on hips. Beginning ML-WR, take 2 Swiss Polka steps moving LOD. (Swiss Polka; step-close-step-hop, cts 1 & 2 &)
19-20	With 4 step-hops, both move LOD. M goes fwd, beginning with a stamp on L, while W turns CW twice, beginning R.
21-24	Repeat action of meas 17-20.
17-24 (repeated)	Repeat action of meas 17-24, but with R hands joined. On step hops W turns CW under joined hands. Repeat Fig. I through IV - then end with Fig. V
A 1-8	V. <u>DR GSATZLIG (SIDE STEP)</u> Repeat action of Fig I, meas 1-8.

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SWEDISH MASQUERADE

(Denmark)

MUSIC: Record: His Master's Voice B2711, Sonart 304, Folkdancer 1019, Folkraft 1097
 Piano: Singing Games and Folk Dances: John C. Campbell Folk School, Brasstown, N.C.

FORMATION: Couples in double circle formation facing counterclockwise. M inside of circle R arm linked with partner's L arm.

STEPS: Walking* (four to a measure); Tyrolian Waltz (one to a measure); Tyroler Hopsa Step*
 Hopsa Step*; Waltz*

MUSIC (4/4, 3/4, 2/4,)	PATTERN
Measures	
4/4	I. <u>PROMENADE</u>
A 1 - 4	Starting with outside feet, partners take 16 walking steps counterclockwise; turn toward each other to face in opposite direction on the last 2 steps.
5 - 8	Repeat action of meas. 1 - 4 in opposite direction (clockwise).
3/4	II. <u>TYROLIAN WALTZ</u>
B 9 - 12	Facing counterclockwise with inside hands joined (M's L hand at L arm hole of vest; W's R hand on hip) dance 4 Tyrolian Waltz Steps in line of direction. Tyrolian Waltz as taught by Signe Bertelsen of Denmark; Step swd. away from partner (ct. 1), step with inside ft. in front of outside ft., rising on toes (ct. 2) close with outside ft. (ct. 3); joined hands swing slightly fwd. Repeat action starting with inside ft., arms swing slightly bwd. Move forward on (ct 2).
13 - 16	In closed waltz position dance 4 waltz steps turning CW and progressing CCW.
9 - 16	Repeat action of meas. 9 - 16.
Repeat	
2/4	III. <u>TYROLER HOPSA AND HOPSA STEPS</u>
C 17 - 20	With inside hands joined dance 4 Tyroler Hopsa steps starting with outside ft., and moving counterclockwise.
21 - 24	In closed dance position continue in same direction with 4 Hopsa steps turning CW with partner.
17 - 24	Repeat action of meas. 17 - 24.
Repeat	

KAISERLAENDLER

(Austria)

This is a traditional dance from Muehlviertel, Upper Austria, as danced by the students of the Austrian Goodwill Tour, 1951, and learned by Walter Grothe from members of the group. It was presented at the 1955 Folk Dance Camp at Stockton by Walter Grothe.

MUSIC: Record: Zither Melodies AH 1396B "Kaiserlaendler"
Piano: "Our Austrian Dances," H. Lager - National Press - Millbrae, Calif.

FORMATION: Cpls in circle facing LOD, W on MR. Inside hands are joined at shoulder height, outside hands on hips.

STEPS: Walk*, Waltz*

MUSIC 2/4, 3/4

PATTERN

Measures

2/4

2 meas

INTRODUCTION

I. WALK, CPL TURN AND CIRCLING OF THE W

1-16

Both starting L, walk fwd 32 steps.

17-24

Join both hands, R hip to R hip, arms held at shoulder height, R arms outstretched, L elbows bent. Make 2 turns CW in place with 7 walking steps. On the 8th step reverse pos and direction, L hip to L hip. Make 2 turns CCW in place with 8 walking steps.

25-32

M release WR hand and raise her L hand over her head, ML and WR hands on hips. With 8 walking steps W make 2 CCW turns in place while M circles W once around CW. Flirt with ptr. Repeat the circling in opp direction, ML and WR hands joined. W turns CW while M circles CCW. At the end of figure release hands.

II. PROGRESSION, CPL TURN AND CIRCLING OF THE W

1-16

Side by side, both starting L, cpls walk fwd LOD with 32 steps. W hands are on hips, and M claps on each step. On last 4 steps M progress fwd to next W.

17-32

Repeat action of Fig. I, meas 17-32 with new ptr.

III. PROGRESSION, CPL TURN AND CIRCLING OF THE W

1-32

Repeat entire action of Fig. II.

IV. PROGRESSION, CPL TURN AND CIRCLING OF THE W

1-32

Repeat entire action of Fig. II once again.

3/4

V. WALTZ

1-32

In closed dance pos take 32 waltz steps progressing any place on the floor.

FOLK DANCE FEDERATION OF CALIFORNIA RESEARCH COMMITTEE:
Frances Peters, Mary Spring, Helen Saunders, Vera Jones, and Wilma Anderson.

SPINNRADEL

(Spinning Wheel)

(Germany)

This dance from Southern Germany was presented at Folk Dance Camp, Stockton, California, in 1956 by Lawton Harris, who learned it from Val Hermann.

MUSIC: Record: Zither Melodies AH 1897-B, Spinnradel(Substitute)

FORMATION: Circle of cpls facing LOD, M slightly behind W. W hold hands palms up. M place hands on W hands. (Similar to Varsouvienne pos, but hand hold is different and M is more twd back of W.)

STEP: Walking Waltz: 3 walking steps to each measure.

MUSIC 3/4	PATTERN
Measures	
4 meas	INTRODUCTION
	I. <u>FORWARD WALTZ</u>
1-2	Both begin L. Cpl move slightly fwd with 2 waltz steps as W passes in front of M to his L side. Ptrs look at each other.
3-4	Cpl continue fwd with 2 waltz steps as W moves across to M R side.
5-8	Using longer steps, cpl move fwd (LOD) with 4 waltz steps.
	II. <u>WOMAN AROUND MAN</u>
9-11	Raising joined R hands overhead (joined L slightly lower), M dance in place as he leads W completely around himself to outside of circle with 3 waltz steps. Flirt with ptr.
12	W continue turn once in place (CCW) as M dances in place. Cpl change hand hold: both hands joined, not crossed.
	III. <u>WINDOWS</u>
13-14	M dance fwd with 2 waltz steps as W turns CW under raised joined hands.
15-16	Repeat action of meas 13-14, but with M turning CCW under joined hands.
17-20	Repeat action of meas 13-16.
	<i>Note: Throughout this Fig hands are held high and close together. Each dancer should take full time for these turns to give smoothness and flow to the dance.</i>
	IV. <u>PROGRESSION WALTZ</u>
21-22	With hands still joined and held fwd at W shoulder height, dance fwd with 2 waltz steps.
23-24	Release hands and M continue fwd while W turns once CW to assume starting pos with M behind her.

A TRIP TO PARIS

(England)

A Trip To Paris comes from The Country Dance Society in New York City, May Gadd, Director. It was Presented by Grace West Newman at the College of the Pacific Folk Dance Camp in 1958.

MUSIC: Record: R-103 "All in a Garden Green." C.D.SIA.
Piano: C.D.S. of America C.D.C. 1A.

FORMATION: Long ways, M in one line, W in the other, facing ptr. M L shoulder to music, cpls numbered 1 and 2 down the set.

STEPS: Springy English Dance Walk* and Skipping*.
Set: A single to the R and a single to the L.
A Single: With a very small spring leap to R with R (ct 1): step ball of L ft beside R (ct ah): step R in place (ct 2). (Next step begins to L with L)
Note: Keep wt over supporting ft. All steps are springy Turn a Single: begining with R, move in a small circle CW (unless otherwise directed) with 4 small light running steps.

MUSIC 2/4

PATTERN

Measure

4

INTRODUCTION

I. SET AND CHANGE

1-4

All dancers set to ptr and exchange places with ptr, passing R shoulders, with 4 walking steps, turning R to face ptr on the 4th step.

5-8

Repeat action of Fig. I, meas 1-4, returning to original place.

II. SKIPPING, TURN A SINGLE, CHANGE, CIRCLE AND CAST OFF

1-8

Beginning R cpl 1 skip across the set, passing R shoulders, out around cpl 2 and back across the set below cpl 2, again passing R shoulders coming back to place with 16 skipping steps.

9-10

Cpl 1 turn a single CW.

11-12

With 4 walking steps M of cpl 1 exchange places with W of cpl 2, passing R shoulders

13-14

With 4 walking steps W of cpl 1 exchange places with M of cpl 2, passing R shoulders.

15-16

Join hands and circle CW, with 4 walking steps, half way around to place.

17-18

With 4 walking steps, cpl 1 cast off to next place below, while cpl 2 move up the set one place.

NOTE: Cpls become neutral and wait one round, when they reach the head or foot of the set.

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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