

FOLK DANCES

FROM

NEAR and FAR

International Folk Dance Series

INTERMEDIATE DANCES

VOLUME B-1

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

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Published by

FOLK DANCE FEDERATION OF CALIFORNIA, INC.

PREFACE

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

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

TERMS FREQUENTLY USED IN FOLK DANCE DESCRIPTIONS

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

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

DANCE POSITIONS

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

Swedish and Danish Waltz Hold

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

2. *Open Position*
Partners are side by side both facing in the same direction, with W at R of M. M has R arm around W waist; W has L hand on M R shoulder. In Danish folk dances the free hand usually hangs loosely by the side. In Swedish folk dances, whenever free, the hand is placed on the hip. In some folk dances, M L hand is joined with W R hand.
3. *Shoulder-Waist Position* ("Folk" Position)
Partners face each other. M has hands on W hips; W has hands on M shoulders. The arms are held fairly straight.
4. *Cross Hold*
Partners face each other. Hands are joined, M R with W R and M L with W L.
5. *Varsouvienne Position* ("Russian" Position)
Partners face in same direction, W to R and slightly in front of M. M holds W L hand in his L hand at shoulder height, M R arm is extended across in back of W R shoulder and M holds W raised R hand in his R hand.
6. *Promenade Position* (Side-Cross-Grasp Position)
Partners are side by side, both facing in the same direction with W at R of M. Hands are joined, M R with W R, and M L with W L. M R arm is over W L arm.
7. *Cross-Back-Hold Position*
Similar to hold for Promenade Position except that arms are crossed in back, and hands are held in back of dancers.

8. *Back-Hold Position*

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

9. *Square-Dance-Swing Position*

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

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

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

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

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

STEP PATTERNS

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

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

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

A. Fundamental Forms

1. *Walking Step*

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

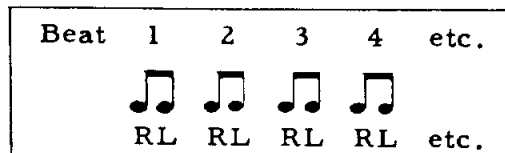


2. *Gliding Step*

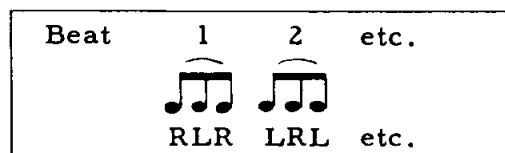
A gliding step is a variation of the walking step and involves an even transference of weight from one foot to the other. The ball of the advancing foot remains in contact with the floor.

3. *Running Step*

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



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



4. *Leaping Step*

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

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

5. *Hopping*

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

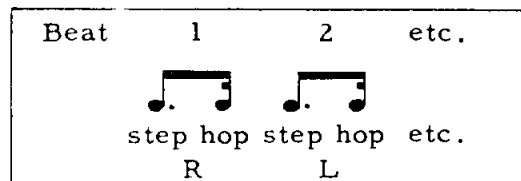
6. *Jumping Step*

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

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

7. *Skipping Step*

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



8. *Sliding Step*

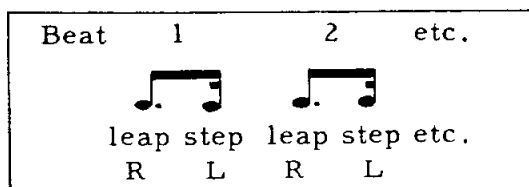
A slide is composed of a smooth leading step on the ball of the advancing foot (gliding step) and a quicker closing step with the other foot. In a series of slides, the same foot always leads. When taken in moderate tempo, the sliding step has the duration of one beat with each part timed as indicated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



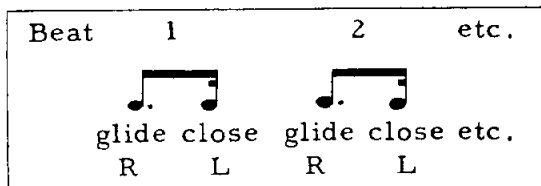
9. *Gallop*

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

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



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



B. Frequently-used Step Patterns

10. *Balance*—see “Waltz Balance”

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

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

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

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

13. *Buzz Step*

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

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

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

15. *Closing Step*

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

16. *Country Dance Step*

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

17. *Cut Step*

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

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

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

19. *Hop-step Step*

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

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

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

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

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

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

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

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

	3/4 time	2/4 time
Leap diagonally fwd on R foot	ct. 1	1
Step L in front as in Pas de 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.
							
	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				
Beat	1	2	1	2	1	2	1	2	
Ct.	ah	1 and 2, and	ah		1 and 2, and	ah		etc.	
									
	hop	step	close		step	close		step	hop
	L	R	L		L	R		L	L

27. *Cross Polka*

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

28. *Czech or Russian Polka*

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

29. *Running Polka*

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

30. *Heel-Toe Polka*

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

31. *Preparation Dip*

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

32. *Promenade*

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

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

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

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

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

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

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

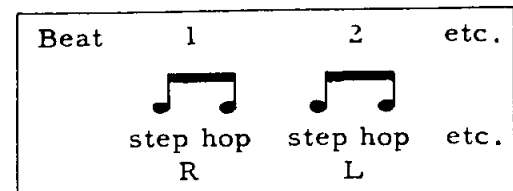
Step sdwd L with L foot (ct. 1); step across L with R foot (ct. 2); hop on R foot and while weight is off the floor, click heels together (ct. 3). Knees should be straight while clicking heels. Step may be done starting to R.

36. *Step-Close*

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

37. *Step-Hop*

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



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

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

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

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

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

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

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

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

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

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

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

42. *Varsouvienne Step - Long Phrase*: The first step of the movement is taken on ct. 3 of the last measure of the introductory music:
Lift L foot across R instep, L toe pointed downward and to L (ct. 3). Glide L foot downward and along the floor diagonally forward taking weight on L (ct. 1). close R instep to L heel taking weight on R (ct. 2), lift L ft. backward across R instep pointing L toe downward and to L (ct. 3). Repeat action of cts. 1, 2, 3. "Glide, close, lift." Glide to L on L taking weight on L (ct. 1). step on R across in front of L (ct. 2), step on L to L side pivoting slightly to R on L (ct. 3). point R toe on floor to R side (ct. 1), hold (ct. 2), lift R foot across L instep, R toe pointed downward and to R (ct. 3). "Glide, Step, Turn and Point." NOTE: On the above action couples travel diagonally L along floor.
This step may be done beginning R and travelling diagonally R along floor or it can be done moving forward, backward, or turning.
43. *Varsouvienne Step - Short Phrase*:
Same as last two measures of Long Phrase—"Glide, Step, Turn and Point."
NOTE: Short Phrase may be done beginning either on R or L moving forward, backward, or turning.
Important: When making pivot in varsouvienne position on either long or short phrase, M maneuvers W from his R to his L and vice versa.
44. *Waltz (3/4 time)*
The traditional American waltz step is: Step L (ct. 1); step R (ct. 2); close L to R (ct. 3). Step R (ct. 1); step L (ct. 2); close R to L (ct. 3), etc. The waltz step may be danced moving in any direction, or while turning. It is danced in a variety of styles. For greater detail, a good teacher or an authoritative text may be consulted. 2 books of value are: Ref 130 and Ref 173.
45. *Waltz Balance (3/4 time)*
Step R in any direction (ct. 1); close L to R, while raising heels slightly off the floor (ct. 2); lower the heels (ct. 3).

46. *Tyrolian Waltz Step (3/4 time)*
Glide L foot diagonally fwd (ct. 1); glide R foot fwd, passing or slightly brushing L heel (ct. 2); close L to R (ct. 3).

C. Supplementary Leg Movements and Turns

47. *Fling or Kick*
This is a forcible extension of one leg in any direction: beginning with the knee slightly bent, and with sufficient carry-through so that the leg is straightened when maximum extension is reached.
48. *Swing (of the leg)*
A swing is a lift of the leg from the hip with less force expended than in a fling or kick.
- Turn—Individual*
49. *Buzz-step Turn*
The dancer turns with one foot remaining practically on the same place on the floor while he pushes or propels himself with the other (see definition of Buzz Step).
50. *Pirouette*
A turn in which the dancer pivots through at least one full revolution without appreciable transfer of weight. The sequence of action for one form of pirouette is as follows: Place weight on R foot; cross L in front of R and place L toe on R side of R foot; transfer weight to both feet and turn clockwise through one revolution, ending with weight largely on L foot and facing same direction as at start of action. The feet are now crossed with the R foot in front, R toe pointed to R.
51. *Pivot Turn*
A pivot turn is a spin on one foot, not involving a transfer or shift of weight.
52. *Three-Step Turn*
A three-step turn is a full turn made with 3 steps, starting on the foot in the direction of the turn. If turning to the R, step sdwd R (ct. 1); make a half turn R stepping with the L foot (ct. 2); continue with a half turn R stepping with the R foot. Finish, facing in the original direction.
- Turn—With Partner (Swing, Swing Partner)*
In performing a turn with partner, or a "swing," the 2 dancers rotate in a circle about a vertical axis located between them. There are several varieties of turn or swing, differing in position and in step employed. A few of the more frequently used turns are described here.
53. *Elbow Swing*
A turn with partner in which M R elbow is hooked or linked with W R elbow and either a buzz step or country-dance step is used.

54. *Hungarian Turn*
Partners, in a variation of the Hungarian-Turn Position, turn with Hop-step-step. In most Hungarian dances, 4 Hop-step-steps are used to make a complete revolution.
55. *Russian Turn* (also often called Hungarian Turn)
Partners, in Hungarian-Turn Position turn with a Buzz step or Hop-step-step. In a clockwise turn with the latter step, the hops are made on the R foot. A counter-clockwise turn may also be made in which the dancers take a position with L side to L side.
56. *Square Dance Swing* (Swing Your Partner)
In the Square-Dance-Swing Position, the couple turns with either a Buzz step (Eastern style) or a Country-Dance-Walking step (Western style), usually making 2 complete revolutions unless otherwise implied by the music or caller. Dancers should turn smoothly and avoid bobbing up and down.
57. *Step-Hop-Step Turn*
A turn in which the succession of steps with 2/4 time is: Step R (ct. 1); hop R (ct. and); step L and pause (cts. 2, and). In this instance the dancer would be turning clockwise, and the R foot would not move far from the same point on the floor. With 3/4 time the action of step-hop-step would coincide with the even beat. This is often done in Hungarian-Turn Position.
58. *Two-Hand Turn*
Partners face, join opposite hands; and walk or run in a small circle, leaning away from each other.

TERMS OF FIGURES USED IN AMERICAN SQUARE DANCING

1. *Allemande Left* (on the corner)
M joins L hand with corner W and they walk forward (CCW) once around. (Sometimes arms are held upright. If forearm clasp is used arms are usually held horizontally.)
2. *Allemande Right*
Same action as allemande left except that M joins R hands with the W on his R (partner or R hand lady, according to call).
3. *Arch*
Partners, or designated persons, raise joined inside hands so that others can pass under.
4. *All Around Your Left Hand Lady*
While M does a R Dos-a-dos (see No. 15) with his corner, she takes 3 steps to the center of set (cts. 1, 2, 3) and takes slight bow, using skirts (ct. 4), then moves backward to place on 3 steps

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

5. *Back to the Bar*
Return to Home position.
6. *Balance* (Balance Home)
In original form partners backed away from each other with 4 steps, making a slight bow, then advanced forward to each other to swing, or proceed, however call indicates. Now the *balance* is more frequently done with slight movement away from partner and a slight bow, without dropping joined inside hands, then advance to partner to swing, etc.
7. *Basket*
W join hands in ring in center, M join hands in outside ring. *Basket* is usually formed after W circle L, (M to R), stopping with each M between partner and corner. M then raise joined hands over W heads and lower them in front of W. *Basket* may be reversed by M raising joined hands and placing them behind W, then W raise joined hands and encircle M below the shoulders.
8. *Box the Gnat*
M and W join R hands and exchange places with W making L turn under M R arm.
Box the Flea
M joins L hand with same woman and they exchange places with W turning R under M L arm.
Box that Pretty Girl Back to Me
M and W join R hands again and exchange places with W doing a L face turn under M R arm, then without releasing hands, W passes behind M to original position.
NOTE: These figures may be done with partner, corner, or with any person call indicates.
9. *Break*
Release hands from any hold.
10. *Cast Off*
Partners separate, usually M to L, W to R.
11. *Chain*
 - a. *Ladies Chain*: Two couples face each other and the W join R hands as they pass each other to exchange places. W gives L hand to opposite M and, assuming Backward Promenade position*. Both turn L to face opposite couple.
 - b. *Chain Right Back*: Repeat above action, W returning to partners.
 - c. *Half Chain*: W may make half chain without returning to partner, and continue other action if call so indicates.
 - d. *Four Ladies Chain* (Grand Chain): Four W

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

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

12. *Circle* (Four, Six, or Any Number, Four Hands Up, Eight Hands Around, Etc.)
The indicated number join hands and circle to the L (CW) or as directed by the call.
13. *Cut Away Six* (Divide the Ring, Split the Ring)
Active couple goes down the center and between opposite couple and cast off (M to L, W to R) to return home or follow call.
Cut Away Four
Active couple goes down center and separates in front of opp couple, W casting off between opp M and R hand W; M casting off between opp W and L hand M.
Cut Away Two
Active couple goes down center and separates. W casting off R between R hand couple, M casting off L between L hand couple.
14. *Do-Si-Do; Docey-Doe* (Colorado, Northern, Western-Style)
Involving two couples (usually following a circle of four). M drops corner's hands and passes partner forward, releasing her L hand so that W brush L shoulders as they split opp couple, W make a 3/4 turn to R, partners join L hands and M pulls W behind him, then M again takes partner's L hand in his L, holding her R hand in his R on her R hip (back hand promenade position*) and they turn left together in place to again face opp couple.
NOTE: Originally the W turned directly L after brushing L shoulders to give L hand to partner, but the extra turn to R was added, and now is done throughout most of the west.
For Eastern and Texas Style see Do-Paso (below).
15. *Dos-a-Dos*
Involving two people. Both advance to meet, pass R shoulders, take a step to R then pass L shoulders as they back into position. It is *always* done in this manner unless the call indicates passing L shoulders first (L Dos-a-dos).
16. *Do-Paso* (Texas or Eastern Do-Si-Do)
Involving any number of couples. Partners, regardless of formation, give L hands to each other, M passes W behind him as in Do-Si-Do, M takes corner W by the R hand and passes her behind him, then M takes partner by the L assuming Back-hand Promenade Position* and they

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

17. *Double Elbow* (See Swing)
18. *Figure Eight*
Active persons pass between two other persons, encircling one of them, pass between both again, then encircle the other, forming a figure 8. Either M or W may lead, according to call.
19. *Forward and Back*
Indicated number of persons advance 4 steps and retire 4 steps.
20. *Forward and Pass On*
Two couples advance toward each other, without dropping hands, both pass to own R (or L).
21. *Four Hands Half* (Four and a Half; Circle Half)
Two couples join hands and exchange places by circling CW one-half way around.
22. *Gee Haw*
Gee—turn R; Haw—turn L.
23. *Grand Right and Left* (Hand Over Hand)
Usually preceded by an Allemande Left. All couples face partners, join R hands and move forward, passing R shoulders without turning, join L hands with next person approaching, pass L shoulders, and continue action as long as call indicates. More commonly done until partners meet on opp side to promenade, or continue all the way around to meet partner in home position for further action. M proceed CCW around circle, W, CW.
24. *Heads Divide*
First and third couples separate, without turning, moving sideways to line up with side couples.
Sides Divide
Second and fourth couples take same action as indicated above.
25. *Honors All* (Honor Your Partner, Salute Your Company, Honors Right)
All M and W bow to their partners.
26. *Honor Your Corner* (Honor the Lady on Your Left)
All M and W bow to their corners.
27. *Inside Ring*
Imaginary circle around inside of the square, usually referred to in connection with promenade.
28. *Maw* (Taw)
Man's partner.
29. *Odd Couple*
Inactive couple in the square when other three couples are busy.
30. *Outside Ring*
The imaginary circle around the outside of the

square, usually referred to in connection with a promenade.

31. *Pass Right Through* (Forward and Pass Right Through)

To cross over and exchange places with opp person, passing R shoulders. Upon reaching opp position each turns R singly. When used in circle or line dances, it may be used to indicate progression to meet oncoming couple.

32. *Paw*

Woman's partner.

33. *Pick Up* (Gather In)

To break the circle to include designated person or persons.

CAUTION: Care should be taken to pick up new additions in their proper place. Lead man or person always breaks with person on his L to provide opening.

34. *Promenade* (See Dance Position No. 6, Step Pattern No. 32)

a. *Promenade - Single File*: All travel CCW around set in single circle, usually W are in front of their partners. *Indian Style*: All bend forward giving Indian War Whoop and using other Indian mannerisms.

b. *Run Away with the Corner Girl*: M releases partner, turns his back to the center, takes corner's R hand in his R, twirls her once to R under his R arm, assumes promenade position and promenades with corner to his home position.

c. *Star Promenade*: M star with either L or R hands joined in the center and place their free arms about W waist. W place their inside hands on M near shoulder, their outside hands hold their skirts as they promenade.

35. *Right and Left Through*

Two couples pass through each other to exchange places. As they cross they pass R shoulders with opp person and each person may or may not join R hands with opp. When couples are back to back they assume Backhand Promenade Position (see Dance Position No. 10) and make turn to L in place.

Right and Left Back

Repeat action of Right and Left Through to return to home position.

36. *Sashay* (Chasse). See Step Pattern No. 14

a. *Sashay Half*: Partners sashay by each other, W passing in front of M and over to his L, M passes in back of W and over to her R.

b. *Re-Sashay*: Partners return to place, using same action as in Sashay Half, beginning on opp feet and moving in opp direction.

37. *Star* (Mill)

Persons designated join either R or L hands (as indicated by call) in center of set, and move forward to make star revolve.

38. *Swing*

a. *Arm Around Swing*: Couple take square dance swing position (see Dance Position No. 9) and turn CW in place, using a shuffle walking step or buzz step (Eastern style). They usually complete two revolutions unless otherwise implied by music or caller. Care should be taken to keep swing perfectly smooth (no bobbing up or down).

b. *Elbow Swing*: Two people hook R or L elbows, as designated, and they move forward to turn around each other. When used during Grand Right and Left it is often referred to as *Once and a Half*.

c. *Double Elbow Swing*: Used in Grand Right and Left when call indicates. M and W hook R elbows and turn CW (2 cts.). Unhook R elbows and hook L elbows (2 cts.). Turn CCW (4 cts.). Continue above action, progressing around set, each M working with each W. M progress CCW, W CW, until partners meet.

d. *Once and a Half* (See Elbow Swing)

e. *Right or Left Hand Swings* (See Turns)

f. *Two Hand Swing*

M and W join hands straight across, keeping forearms upright and elbows taut and turn CW $1\frac{1}{2}$ to finish with W on M R.

39. *Turns*

a. *Cheyenne Mountain Turn*: On completing promenade, M releases W L hand and M turns W to her R under their joined R hands. They finish with a bow, R hands remaining joined. The same type of turn is generally used as partners meet at end of Grand Right and Left, just as they take promenade position.

NOTE: This turn originated with Lloyd Shaw's Cheyenne Mountain Dancers. Some groups prefer to have M turn W to L, however, this is awkward unless the joined L hands are on top of R in the promenade, as found in certain southwestern areas.

b. *Turn Right Back* (Go the Other Way, Turn Back Again). On meeting in Grand Right and Left, partners join R hands and make one-half turn CW to exchange places, then both move forward to continue Grand Right and Left, M and W now reversing their direction.

NOTE: This may continue as long as call indicates.

c. *Back Hand Turn*. Take Backhand Promenade Position (see Dance Position No. 10) and turn

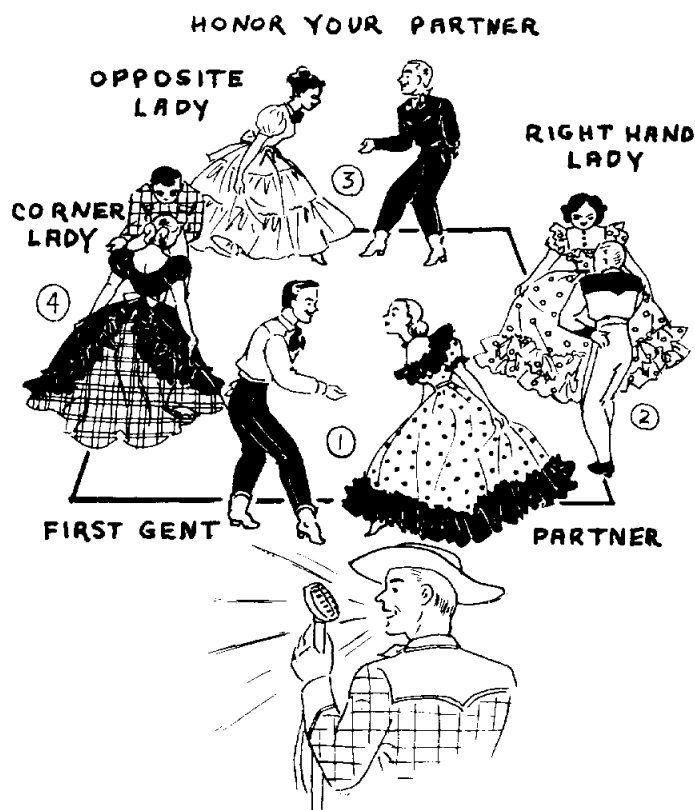
to L, M backing up in place, W traveling forward CCW.

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

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

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

AMERICAN SQUARES



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.

Chart of Basic Steps for Irish Dancing

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

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

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

P R Y S I A D K A S

Ukrainian and Russian dances with their squats, spins, and leaping steps contain a unique quality of execution demanding the utmost of the individual in speed, balance, agility, and precision. The Ukrainian terminology for the squatting steps, "prysiadkas" signifies the physically challenging steps performed by the man only. "Prysiadkas" allow the man to flaunt his physical strength much as the Spanish gitano amazes with his flurries of intricate footwork. Contrasted with the open exuberance of the man, the woman's part is more reserved and restrained. It is only the man who 'stoops to conquer'. While there are many variations of "prysiadkas" in both Russian and Ukrainian dances, those listed below are popularly used. (HG)

General Aspects of Prysiadkas

1. A straight, erect back in squatting position.
2. A seeming ease in execution.
3. Proper styling and precision in execution.

STEPS

1. *HEEL SQUAT*

- a. From a standing position assume a squatting position – sit over heels and turn knees out. Hands cross in front of knees, palms turned in.
- b. Spring to astride position landing on the heels with toes turned up. At the same time fling arms to an extended position at shoulder height. Continue a. then b.

2. *SIDE KICK*

- a. From a standing position (heels together, toes turned out, R hand in back of neck, L fist on hip) assume squat position. Assume standing position by rising on R foot and kicking L foot directly to the L simultaneously. Continue 3 times moving to the R and end with stamp L,R,L. Repeat in opposite direction shifting position of the hands.

3. *PIGEON TOE*

- a. From a standing position, assume a squatting position
- b. Recover to astride position landing on inverted toes – pigeon-toed. The hands cross in front on the squat position with palms turned in. In the astride position, the hands are extended to the side opposite the hips with palms turned out.

4. *SQUAT WITH SINGLE PIGEON TOE*

- a. From standing position, squat to heels--hands crossed between knees with palms turned in.
- b. Assume astride position turning L toe to inverted position, while R foot remains in normal position. The R hand remains to the side with the palm turned in while the palm of the L hand is turned out. Squat and repeat with R foot pigeon-toed and change in hand position.

5. *SQUAT AND SPIN*

- a. From standing position, assume squatting position sitting on heels with hands crossed, palms turned in.
- b. Land in astride position on heels, hands extended sdwd shoulder height.
- c. Land in squatting position, L hand between knees, R hand extended in back. In this position (prepare) swing arms to the L giving the body momentum to spin to the L and rise on the L foot. In spinning once the R foot remains close to the L slightly off the ground. Continue alternating *squat astride* and *squat spin*.

6. *SQUAT TOE HEEL*

- a. From standing position, squat over heels.
- b. Recover from squat to standing position with L toe inverted, place L heel in same place. Repeat sequence with the R foot.

7. *"SCHUPAK" HEEL THRUST*

- a. From a squatting position, knees almost together, arms folded over chest, thrust the R foot fwd at the same time sitting over the L heel. Reverse and continue alternate thrusting. A more difficult version of the above is to assume the same squatting position, body balanced over the L heel while the R foot is thrust fwd off the floor. Continue the above with alternate thrusts of R and L.

8. *LEG CIRCLING*

- a. From squatting position, hands flat on floor in front swing R extended leg sdwd and fwd, cutting out R arm which is immediately replaced, then similarly the L arm, and L leg, and assume original squatting position. R leg makes a complete circle.

ALEXANDROVSKA

(Russian)

This is an old Russian Ballroom Dance for which no folk origin can be found.

MUSIC: Record: Kismet 129 or Imperial 1025 or any slow Russian Waltz phrased in an eight measure pattern.
Piano: Beliajus, Dance and Be Merry, Vol. I.

FORMATION: Couples; partners facing with both hands joined and raised sideward shoulder high.

STEPS: Waltz*, Step-close. Steps are described for man; woman uses opposite hand or foot.

Music (3/4)	PATTERN
Measure	I. Back to Back (man facing LOD, moving toward center).
1	Starting with outside foot (man's L, woman's R) step sideward (ct. 1) close inside foot to outside (ct. 2,3).
2	Step to side with outside foot (ct. 1) release forward hands (man's L, woman's R), swing other joined hands forward bringing partners into back to back position (ct. 2,3). On the turn pivot on outside foot swinging inside hands forward; join other hands shoulder high.
3	Still back to back, step forward with inside foot (ct. 1) close outside foot to inside (ct. 2,3).
4	Step forward with inside foot again (ct. 1) pause, drawing foot almost to close (ct. 2,3).
5-8	Still back to back repeat above in opposite direction. Note on Meas. 6 the joined forward hands are swung backward bringing partners face to face.
9-16	Repeat steps described for Meas. 1-8, Figure I.
	II. Woman Turn
1-4	Position: Partners facing, inside hands joined, outside on hips, woman turns under man's raised R arm. Man: step sdw. L (ct. 1), close R (ct. 2,3). Repeat three times pausing on last measure without closing R to L. If preferred, man may waltz forward for 4 measures. Woman: Meas. 1 -- step sideward R (ct. 1), close L (ct. 2,3). Meas. 2 -- with same step make a complete turn to R under joined hands. Repeat this step.
5-8	Same as for Meas. 1 - 4 in opposite direction.
9-16	Repeat steps described for Meas. 1 - 8, Figure II.
	III. Hands joined in skating position.
1	Waltz forward.
2	With one waltz step face in opposite direction turning in toward each other.
3-4	Waltz backward for one Meas., then step R (ct. 1), raise (slightly) and point L (ct. 2,3).
5-8	Repeat action for Meas. 1 - 4 in opposite direction, ending by pointing with R.
9-16	Repeat steps described for Meas. 1 - 8, Figure III.
	IV. Couple waltz. Closed position.
1	Step with outside foot (ct. 1), close (ct. 2,3).
2	Step with outside foot (ct. 1), pause drawing foot almost to close (ct. 2,3).
3-4	Same in reverse direction.
5-8	Turning and progressing forward with four waltz steps.
9-16	Repeat steps described for Meas. 1 - 8, Figure IV.

BEAUTIFUL OHIO WALTZ

(American)

This dance was composed by Henry "Buzz" Glass

Music: Record: "Beautiful Ohio," Columbia 35617.
"Beautiful Ohio," Mary Earl, Shapiro and Bernstein Pub.
Formation: Couples in closed position (ballroom). M back to center.
Steps: Walk*, Step Close*, Hesitation Step, Waltz*, Open Waltz.

MUSIC 3/4

PATTERN

Measures

Intro.

Partners sway fwd. and back in place during introduction.

I. *Walk, W Turns and Step Close*

1-2

In closed position, walk fwd. counterclockwise 3 steps (M-L, R, L and W-R, L, R.) On last step (M-L and W-R) pivot inwardly to face clockwise. Retaining closed position, repeat 3 walking steps clockwise (M-R, L, R and W-L, R, L). On last step (M-R and W-L) pivot inwardly to face each other. End with M's weight on R, L toe pointed sideward, W's weight on L, R toe pointed sideward. W makes a three step turn R (clockwise) under joined forward hands (M-L and W-R). M takes 1 step close to L.

3

4

5-8

M takes 1 step close to R, W takes 1 step close to L.

Repeat action of Fig. I, measures 1-4.

II. *Hesitation and Box Waltz*

1-4

In closed position, M's back to center, dancers execute 2 hesitation waltz patterns turning L counterclockwise, making one-half turn in all.

Hesitation Waltz Pattern:

M steps fwd. on L taking weight (ct. 1), swings R ft. fwd. past L pointing toe down (ct. 2), hold (ct. 3). Step back on R (ct. 1), making 1/4 turn L, step L beside R (ct. 2), step R in place (ct. 3). W same on opposite ft.

Repeat Hesitation Waltz Pattern (meas. 3-4) completing another quarter turn to L. Finish with M facing center.

5-8

Beginning with M stepping fwd. L and W bwd. R, take 4 box waltz steps in place making a 3/4 turn to L to end with M facing counterclockwise in line of direction.

III. *Side Car Waltz, Break Step and Walk Around*

In closed position, couples move fwd. diagonally counterclockwise (M fwd. and W bwd.) as follows:

1

With L hips adjacent, M steps fwd. on L (ct. 1), steps fwd. on R (ct. 2), close L to R (ct. 3).

W steps bwd. on R (ct. 1), steps bwd. on L (ct. 2), closes R to L (ct. 3).

NOTE: On ct. 3, partners pivot so that R hips are adjacent.

2

Repeat action of measure 1 with R hips adjacent, beginning M R and W L, and pivoting on ct. 3 so that L hips are adjacent.

Both take a break step as follows:

3

M steps fwd. L (ct. 1), steps in place R (ct. 2), steps back on L (ct. 3) very slightly in back of R ft.

NOTE: On ct. 3 as M takes weight on L he allows displaced R ft. to point fwd.

W steps bwd. on R (ct. 1), steps L beside R (ct. 2), taking weight on L, steps fwd. on R (ct. 3).

4

NOTE: On ct. 1 L hips are almost adjacent, on ct. 2 partners face and on ct. 3 R hips are adjacent. M and W move fwd. around each other (clockwise) completing one turn with 3 steps (R hips adjacent) M-R, L, R and W-L, R, L.

5-8

Repeat action of Fig. III, measures 1-4.

IV. *Open Waltz and Walk Around*

1-2

Facing counterclockwise and with inside hands joined, M-L hand over hip pocket, W holding skirt with R, take one waltz step moving fwd., slightly back to back, and take another waltz step moving fwd. face to face. M starts on L ft. and W on R. On second waltz step M starts R and W L.

NOTE: On these two waltz steps dancers move away and toward each other in a diamond-like pattern, allowing joined hands to swing fwd. and then back.

3-4

Assume closed position, R hips adjacent. M and W walk around each other with 6 small steps, completing only one turn. M walks L, R, L, R, L, R and W walks R, L, R, L, R, L.

5-8

Repeat action of Fig. IV, measures 1-4.

Repeat dance three times in all.

NOTE: On final step the action is as follows: Repeat walk, W turns, and step close once through as in meas. 1-4, Fig. I. Again repeat walk step and W turns. Following three-step turn W curtsies by stepping back on L ft. and bending L knee. M while turning W step closes R to L, changes and takes W's R hand in his R, steps back on L to end in bow.

BLUE PACIFIC WALTZ

(American)

This dance was composed by Henry "Buzz" Glass.

MUSIC: Windsor 7609-A

FORMATION: Couples, partners almost facing, in open position, joined inside hands extended backward. M's L hand over hip pocket, W holding skirt with free R hand. Line of direction is CCW.

STEPS: Waltz, Balance*, Step-swing*, Waltz*. Twinkle Step.

MUSIC 3/4

PATTERN

Measures

Intro.

Introduction, Balance Forward and Back

4 Meas.

Swinging joined inside hands forward, step forward on outside foot, M L and W R (ct. 1), place R beside L retaining weight on L (ct. 2), hold with weight on L (ct. 3). W same on opposite ft.

Swinging joined inside hands backward, step back on R taking weight (ct. 1), place L beside R retaining weight on R (ct. 2), hold with weight on R (ct. 3). Meas. 1-2. W same on opposite ft.

Repeat the action of meas. 1-2 with balance forward and back.

I. (a) *Step-Swing and Change Places*

1

Almost facing forward side by side, take a step-swing on the outside foot. M steps on L and swings R across L (cts. 1, 2, 3). W steps on R and swings L across R (cts. 1, 2, 3). Joined extended arms swing forward following body sway on step-swings.

2

Giving the W a lead by sweeping joined hands backward, dancers release hands to change places with the following action: M makes one continuous R turn by moving sideward R in back of W, making a half turn R on R foot (ct. 1) and completes turn stepping on L (cts. 2, 3).

W at the same time makes one continuous L turn by moving in front of the M to change places with a half turn on the L foot (ct. 1), completes turn stepping on R (cts. 2, 3).

3-4

In opposite places rejoin inside hands and repeat the action of meas. 1-2. W step L and swing R, and M step R and swing L. Repeat crossing as described above, the M making one turn L starting on L, and the W making one turn R starting on R.

(b) *Step Swing and Waltz*

5

With partners directly facing, swing joined inside hands forward, M's R and W's L, at the same time taking a step-swing.

M steps L and swings R across L.

W steps R and swings L across R (cts. 1, 2, 3).

6

Change hands, joining M's L and W's R, and take a step-swing slightly facing in a CW direction.

M steps R and swings L across R.

W steps L and swings R across L (cts. 1, 2, 3).

7-8

Assuming closed dance position, dancers take a R turning waltz, making one turn in 2 waltz patterns. M waltzes L, R, L and R, L, R. W waltzes R, L, R and L, R, L (cts. 1-6).

9-16

Repeat action of meas. 1-8, Step I. (a) and (b).

BLUE PACIFIC WALTZ (Continued)

MUSIC 3/4	PATTERN
	II. (a) <i>Hesitation, Twinkle Step</i>
	Dancers take semi-closed dance position and face forward in line of direction.
1	Step forward on outside foot, M L and W R, swing inside foot, M R and W L, extending forward with toe pointing downward (cts. 1, 2, 3). Continue with a twinkle waltz pattern as follows:
2	Step forward on the raised inside foot, M R and W L (ct. 1). Step forward M L beside R and W forward R beside L (ct. 2), turning to face partner. Step in place M on R and W on L (ct. 3), at the same time turning to face CW.
3	Repeat twinkle step moving CW as follows: M steps forward with L and W R (ct. 1), M steps forward R beside L and W L beside R (ct. 2), M steps L beside R and W R beside L with dancers ending facing CCW (ct. 3).
4	In semi-closed position M steps forward with R (ct. 1), closes L to R (ct. 2) (weight on R) and hold (ct. 3). W steps forward on L (ct. 1), closes R to L, weight remaining on L (ct. 2) and holds (ct. 3).
5-12	Repeat the above action of meas. 1-4 3 times in all.
	(b) <i>Walk Around</i>
13-16	M: Step forward on L swinging extended R forward (cts. 1, 2, 3). Placing R in front of L (hook step) (ct. 1), the M turns L taking the weight on the R (cts. 2, 3). At the end of the hook step the M's feet are parallel. M facing LOD. W: Step forward on R, swinging extended L forward (cts. 1, 2, 3). As the M does the hook step he leads the W in front of him CCW the W taking 1 waltz pattern L, R, L (cts. 1, 2, 3). W ends facing partner, W's back to LOD. Complete figure with two L turning waltz patterns, making almost one turn. M waltzes L, R, L and R, L, R and W waltzes R, L, R and L, R, L. (cts. 1-6). At the end of the waltz, M again has back almost to the center, W almost facing center, ready to repeat dance. Repeat the dance 4 times.
Ending	
1-2	M steps sideward L facing partner (cts. 1, 2, 3), closes R to L at the same time bowing (cts. 1, 2, 3). W steps sideward R (cts. 1, 2, 3) facing partner, places L in back of R and does a curtsy (cts. 1, 2, 3). W's R and M's L hands joined.

CATTLE CALL WALTZ

(American)

This waltz was arranged as a waltz quadrille by Dick Montgomery of West Glacier, Montana, and was later popularized as a circle mixer. This is the dance as he originally composed it.

MUSIC: Record: Lloyd Shaw 3-117, four meas. introduction.
Imperial 1209 (reduce speed)

FORMATION: Circle of couples, M back to center, W facing center; slightly separated. (Start of 1st repetition may begin with a circle. All face center. In this case the dance begins with an allemande L to waltz time.)

STEPS: Waltz*, waltz balance*. Style is smooth, even, American waltz.

Music (3/4)		PATTERN
	Measure	I. Figure of Eight Progression
A	1-2	Beginning M L, W R, waltz turn the W who is diagonally to M R, with joined L hands half way around to face partner.
	3-4	Pass Partner R shoulders and approach next W (original L hand W).
	5-8	Assume closed position* and waltz CW turning twice, moving CCW in circle, ending with M back to center.
	9-16	Repeat action of Fig. I, meas. 1-8 progressing one more position to the L, and ending in closed dance position*, M back to center.
		II. "Rock-Rock" Progression
B	17	Waltz balance, M bwd. L, W fwd. R.
	18	Waltz balance, M fwd. R, W bwd. L.
	19-20	Waltz (M bwd. L, W fwd. R) turning CW once.
	21-22	Repeat action of Fig. II, meas. 17-18.
	23-24	M waltzes fwd. diagonally R (CW) twd. next W at the same time turning W R (CW) under joined (ML-WR) raised hands. Simultaneously W waltzes in LOD (CCW) as she turns once R (CW) to face oncoming M. Assume closed position*, M back to center.
	25-28	Repeat action of Fig. II, meas 17-20.
	29-30	M slowly turns W R (CW) under (ML-WR) joined hands. W steps RLR as M waltzes in place LRL (meas. 29), then M steps back on R (meas. 30) as W steps L (ct. 1-2) R (ct. 3).
	31-32	Deep bow to partner, hands still joined, W stepping back L and pointing R to partner. W holds skirt with free hand, M R arm free at his side, R ft. back.
		NOTE: This dance may begin with a single circle formation W on M R, in which case M turns W on his L (as in an allemande L). The Cattle Call Waltz may be called if desirable.

CATTLE CALL WALTZ

"Go left round your corner and right past your partner and waltz the next lady you meet (or "around")
It's left round your corner and right past your partner and waltz that next lady so sweet.
Now you'll rock, rock, and you waltz once around.
And you'll rock, rock, and it's on to the next.
Then you'll rock, rock and waltz once around,
And you'll turn your lady and bow."

CORRIDO

(Mexican)

The Mexican Corrido is a true folk ballad. Historically this form descended from the Spanish **romance** which flourished most brilliantly during the 14th and 15th centuries in Spain. The earliest Mexican example that bears a date was issued in Mexico City August 19, 1684.

The music for secular folk dances is in the form of songs. This dance, Corrido, has developed from the ballad form. Three characteristic steps are noted in this dance: "soldado," a soldier style of dancing from the revolutionary days; a dipping step commonly called the "grapevine," and a typical sideward step-close.

Miss Avis Landis, a member of the Research Committee of the Folk Dance Federation of California, introduced this dance to the Federation. Miss Landis, who has been an active dancer and leader in the local Mexican colony in Oakland, danced Corrido in various parts of Mexico.

MUSIC: Record: Mexican Columbia 1613-C (original with vocal)
Imperial 1137 (no vocal)

FORMATION: A double circle of couples in closed dance position*, M with back to center and W facing center.

STEPS: Step-close*; Soldado; Grapevine (Mexican dipping step).

Music (4/4)		PATTERN
	Measure	I. Step-close, Moving Sideward
A	1-5	In closed position, couples move clockwise with 10 step-close steps. The hips sway easily in typical Mexican fashion.
		II. Grapevine (Mexican Dipping Step)
B	1-7 Eso Si	Beginning with M's R and W's L execute 7 grapevine steps moving CCW. Grapevine Step: (Described for M; W begin with opposite ft.) Step R ft. across in front of L (ct. 1), step swd. L with L (ct. 2), step R ft. across in back of L (ct. 3), step swd. L with L (ct. 4). In this step partners watch feet and keep close to each other.
	8	Step R ft. across L (ct. 1), stamp L ft. in place (ct. 2), stamp R ft. in place (ct. 3), hold (ct. 4). (W same with opposite ft.)
		III. Step-close and Soldado
C	9-10	In closed position, repeat step-close step 4 times in a CW direction. The Soldado step partners facing in closed position):
	11	Starting with M's R ft. and W's L ft., couples move to the center of the circle, M moving bwd., W fwd. The step is a relaxed shuffle step in typical Mexican manner keeping ft. on floor. 4 steps moving twd. center.
	12	Reverse direction moving away from center of the circle and slightly to M's L, with 4 steps (M: R, L, R, L and W: L, R, L, R).
	13-17	Repeat Soldado 5 more times, continuing to move toward and away from the center of the circle, at the same time progressing fwd. in LOD.
	18	Moving away from the center of the circle, M steps fwd. on R (ct. 1), M stamps on L ft. (ct. 2), M stamps R (ct. 3), hold (ct. 4). W stamps with opposite ft. Both change weight for grapevine.
		IV. Grapevine
B	1-8 Eso Si	Repeat 7 grapevine steps, progressing CCW with same ending as in Fig. II.

(Continued)

CORRIDO (Continued)

Music (4/4)	PATTERN
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Repetition with Variations

I. Step-close, Moving Sideward

A 1-5 Action same as in Figure I, above.

II. Cross Step With One Turn

Partners facing, M hands clasped behind back, R hand holding L wrist. W holds skirt at sides.

Moving to M's L, W's R, take the following step. (Described for M; W begin with opposite ft.)

R 1
Eso 'Si Step R across in front of L with an accent, lifting L off the floor in back (ct. 1); step L in place (ct. 2); step R beside L (ct. 3); step L across R with accent; lifting R ft. off floor in back (ct. 4). During this action shoulders point alternately toward partner.

2 M takes a 4-step turn to his L away from partner starting with R ft. in back of L. W does same with opposite ft.

3-6 Repeat action of meas. 1-2 twice.

7 Repeat action of meas. 1.

8 Facing partner, M steps with R behind L (ct. 1); stamp fwd. L (ct. 2); stamp R beside L (ct. 3); hold (ct. 4). W does same with opposite ft.

III. Step-close and Soldado

C 9-18 Repeat action of meas. 9-18 in first section.

IV. Grapevine with Two Turns

B 1-8
Eso Si Partners face each other, holding R hands shoulder height, M's L hand held in back, W's L hand holds skirt. Progressing CCW, M takes grapevine step throughout as in meas. 1-8, Figure IV, first section. While M dances this plain grapevine step, W dances as follows:

Meas. 1 Grapevine step
2 Two turns to R in 4 cts.
3-4 Repeat action of meas. 1-2.
5-6 Repeat action of meas 1-2
7 Grapevine step
8 Pivot turn, stepping on L (ct. 1); facing partner, stamp R (ct. 2); stamp L (ct. 3); hold (ct. 4).

2nd Repetition

This is performed exactly as in 1st section, with a slight variation in part IV as follows: Couples hold inside hands for grapevine step; W holds skirt with outside hand, M has outside hand in back; W accentuates movement of skirt with R hand and the dance ends with sharp stamps.

ESPAN

(Russian)

This dance was introduced to Chang's International Folk Dancers by Boris Abramson. The dance is a ballroom dance and is to be executed smoothly.

MUSIC: Kismet Record A-116. **Note:** There is a four measure introduction on this record.

FORMATION: Couples in a circle. Partners facing at start; M stands with his back twd. center of the circle. W holds skirt, M's arms folded at shoulder level.

STEPS: Waltz*, Waltz Balance*, Step-Draw

Music (3/4)		PATTERN
	Measure	I. Partners Turn Individually
A	1-2	Each moving to his R, make one complete turn with two waltz steps.
	3-4	Continue in same direction, making two draw steps with L (Step swd. on R, ct. 1; draw L to close, cts. 2 & 3)
	5-8	Repeat action of meas. 1-4, moving to L and returning to face partner.
		II. Balance Step
	9-10	Partners face and join R hands, dance waltz-balance fwd. and back, starting with R.
	11-12	Partners exchange places, W passing under M's R arm and turning CCW.
	13-16	Repeat action of meas. 9-12, returning to original places.
		III. Skater's Step
B	17-18	Partners in promenade (skater's) position, starting with outside ft., waltz fwd. for two meas. On the second waltz step, turn to face direction opposite from movement.
	19-20	Partners take two step-draws, stepping bwd. with inside ft. (M's L) and drawing with outside ft. (M's R).
	21-24	Repeat action of meas. 17-20, moving in opposite direction.
		IV. Cross-Hold and Waltz Balance
	25	With hands joined in cross-hold position, partners do waltz-balance in place, M turning slightly to L and W to R.
	26	Repeat action of meas. 25, M turning slightly to R and W to L.
	27-28	Retaining cross-hold position, partners exchange places, moving CCW around each other with two waltz steps.
	29-32	Repeat action of meas. 25-28, returning to original places.

FASCINATION TANGO

(An Old Time English Dance)

The originator of this dance is F. Holmes of Sheffield, England. It was introduced to the Folk Dance Federation of California by Lucile K. Czarnowski at a teachers' institute held in conjunction with the 1952 Statewide Festival in Oakland. It was presented as learned from Harold P. Evans, old time dance specialist of Victoria, B.C.

Characteristics of the dance deserving comment are: (1) the unity of music and dance pattern which prevents substitution of music without destroying the quality of the dance, (2) the frequent use of *diagonal* directions in the floor track.

MUSIC: Record: Columbia DX 1558 (Tango Fascination).

FORMATION: Couples in usual social dance, tango position, M facing LOD, W back to LOD.
Description will be for the man, woman dancing counterpart. Exceptions will be given.

STEPS: Walk, Point and Chasse (Step, close, Step).

MUSIC 2/4	PATTERN	Count Slow, Quick
Measures		
	I. WALK, DIAGONAL CHASSE	
1	M starting L ft, W R ft, take 2 steps in LOD.	S., S.
2	Step L ft to side, close R to L, finish facing diagonally outward twd wall. Step L ft back and draw R twd L in short point-pos. W steps fwd R, moving L twd R with a "lilting action."	Q., Q. S.
3	M moves diagonally twd wall two steps - R L, steps sdwd R with R and closes L to R ft.	S., S. Q., Q.
4	M steps R ft to side, turning sharply to his L. As R takes the weight, L is drawn toward it in short point. Finish in promenade position - that is, M R, W L hips are touching, bodies in "V" shape open pos, fwd hands joined.	S.
	II. PROMENADE, OPEN AND CLOSED POSITIONS	
5	Moving diagonally fwd twd center of room M short step swd. Cross R over L, commencing to turn R. W cross L over R, commencing to turn L.	S. S.
6	M step L ft to side still turning, release R hand. Both are now moving bwd diagonally to center. M L, W R hips adjacent. M L hand holding W R hand. M R hand on hip. W holding skirt. Step bwd, M R, W L - fall away position. Step bwd, M L, W R. M draw R, W L ft to slightly crossed position in front of standing foot. Moving in a diagonal direction to the wall against LOD (CW).	Q. Q. Q.
7	M steps R fwd, W L. M cross L over R, commencing to turn L. W reverse.	S. S.
8	Step R to side still turning, W L to side still turning R. Take closed position, tango hold. Both are now facing diagonally fwd to center. Moving bwd two steps M L, R. W R, L. M draw L to slightly crossed, pointed pos in front of R ft. Toe only touching floor. W opp.	Q. Q. Q.
	III. CROSSING STEPS AND POINT	
9	Moving diagonally twd center of room M short step swd with L ft, W opp. M step R ft over L, W L ft over R, each turning one-eighth turn to face partner.	S. S.
10	M cross L over R facing twd wall (back to center), W R over L, facing twd wall. M cross R over L, turning slightly to L. W cross L over R, turning slightly to R.	S. S.
11	M step L fwd diagonally twd wall. W steps R ft back (hip contact, L with L). M point R ft short step diagonally fwd, incline body twd pointed foot. W points L short step diagonally bwd L, turn head and shoulders twd pointed foot.	S. S.
12	M step R fwd diagonally to wall, straighten body. W step L ft back, straighten body. M turning slightly L on ball of R ft to face diagonal center point L ft short step to side, incline body twd pointed foot. W turn slightly R on ball of L ft to face center, point R short step to side, incline body twd pointed foot. Take crossing steps with loose hold and pointing steps with hip contact. Keep knees "easy" on crossing steps.	S. S.

FASCINATION TANGO (Continued)

MUSIC 2/4	PATTERN	Count Slow, Quick
IV. QUICK PROMENADE, WITH TURNS		
13	Moving diagonally fwd twd center of room M short step sdwd L, W opp. Cross R over L, turning to R three-eighths turn. Release R hand and place on hip. W does opp and holds skirt with L hand. Both now have back twd diagonal center. In open position both step bwd, M L, W R. M slides R foot to pointed position in front of L, W opp.	Q. Q. S.
14	M step fwd R, W step with L, turning to L under M raised L arm. M step L fwd, turning strongly to L to face almost diagonally to center. W continuing to turn L steps R ft to side and back, facing LOD and back to partner. M steps R ft bwd, take tango hold, finish diagonal to center in promenade pos. W step L ft bwd, take tango hold.	Q. Q. S.
15	M step L fwd diagonally to center, W R. M cross L ft with R, W with L, and check (slight bend of knee).	S. S.
16	M transfer wt back to L ft, commencing to turn W to her L. W transfers wt back to R, turning to L. M steps R ft back against LOD. W faces partner, turning on ball of R ft, brushing L ft to R as she turns and steps L fwd twd M. (This last step the English call a slip pivot.)	S. S.

GLOWWORM

(American)

MUSIC: Record: Imperial 1044-A
Piano: "The Glowworm," Paul Lincke; Ed. B. Marks Music Corp.

FORMATION: Couples are in a large circle facing CCW, M on the inside, W on the outside.
Inside hands joined at shoulder height, M L on hip, W R extended low, and diagonally fwd. to the R, with the elbow slightly bent, and the palm down.

STEPS: Walk*, Chasse*, Side Schottische, Cut*.

Music (4/4)
Gavotte

PATTERN

- | Measure | |
|---------|--|
| 1 | I. a. Walking Forward and Point
Starting on the outside ft., M L and W R, take 3 light walking steps forward, point inside ft. forward. |
| 2 | Repeat walking steps fwd. starting with the inside ft., M R and W L. Point the outside ft. |
| 3 | b. Side Schottische
Partners face each other, joining both hands. (M has back to center). Take one schottische step sdwd. moving CCW, M beginning L and W R. Side Schottische: M steps L sdwd. to L, step R in back of L, step L sdwd. to L, swings R across in front of L. W same on opposite ft. |
| 4 | Repeat side schottische moving CW, M beginning R and W L. |
| 5 | c. Cross Over
M R hand W L hand still joined (M L hand on hip, W R hand low at side). Change places with 3 walking steps, M starting L and W R. W passes under the joined and raised hands (M's R, W's L) and turns to her L and points L toe diagonally fwd. as she faces partner. M turns to face partner at end of three steps and points R ft. diagonally fwd. |
| 6 | Repeat 3 walking steps, turn and point, returning to place, M starting R and W L. |
| 7-8 | d. Two Step
Assume closed dance position and take 4 two-steps progressing CCW in circle and turning CW (R). |
| 9 | II. a. Chasse and Cut
Facing fwd. in LOD, repeat action of meas. 1. |
| 10 | Partners face each other (M has back to center of the circle), join both hands and sashay 3 times progressing CW, starting M R and W L. Keeping hands joined they fall back on M L and W R ft. cutting the opp. ft. diagonally fwd. (CW direction). |
| 11-12 | b. Reversing position of hands, repeat action of meas. 9-10, moving in reverse direction (M starts R and W L ft.) |
| 13-14 | c. Woman Turn and Dip
W R hand in M's L. W turns 3 times to her R with 6 walking steps. At the same time M takes 6 walking steps fwd. as they move CCW, (cts. 1, 2, 3, 4, 5, 6). Dip in closed position, M back on L, W fwd. on R, at same time lifting the opposite ft. off the floor (M R and W L) (ct. 7) hold position (ct. 8). |
| 15-16 | d. Two-Step
In closed position take 3 two-steps starting M R and W L, turning CW (R) and traveling CCW (cts. 1 & 2, 3 & 4, 5 & 6). M twirls W to R (cts. 7 & 8). |

HAVA NAGILLA

(Israeli)

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

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

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

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

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

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

(Continued)

HAVA NAGILLA (Continued)

Music (4/4)	PATTERN
Measure	
C.	III. Clap Hands, Hop.
1	With knees bent, clap low to R (ct. 1), hold (ct. 2), transfer wt. to L side, repeat clap low to L (ct. 3), hold (ct. 4).
2	Clap low in front, knees bent (ct. 1), straighten body, hands extended outward, palms fwd. with hands at waist level (ct. 2), stretch hands outward at eye level (ct. 3), extended arms fully, diagonally out and up, head thrown back (ct. 4).
	Note: The following words are exclaimed with the above counts: "Uru Achim."
	Meas. 1 (ct. 1, 2) U (oo), (ct. 3) ru (roo).
	Meas. 2 (ct. 1) U (oo), (ct. 2) ru (roo), (ct. 3) A (ah), (ct. 4) chim (kem).
3	Placing hands on hips, jump on both ft. (ct. 1), hop on R 3 times (cts. 2, 3, 4), extending L leg diagonally across in front of R.
4	Jump on both ft. (ct. 1), hop on L 3 times (cts. 2, 3, 4), extending R leg diagonally across in front of L.
5-6	Repeat action of Fig. III, meas. 3, 4.
7	Jump on both ft. (ct. 1), turn CW with 3 hops on R ft., trailing L ft., knees slightly bent (cts. 2, 3, 4).
8	Repeat action of Fig. III, meas 7 in a CCW direction hopping on L and trailing R.

BLACK HAWK WALTZ

(American)

MUSIC:

Black Hawk Waltz by Mary E. Walsh.

Record: Imperial 1006 A (Note: 2nd section or B music is played first; 1st section or A music is played last. Other sections may be used as B but Fig. II is always danced to A music).

FORMATION:

Couples in ballroom position, M facing CCW around room.

STEPS:

Waltz*, Waltz balance*

Music (3/4)	PATTERN
Measures	Directions for M, W does counterpart
1-4	Introduction: Dancers stand in place, holding position.
B	I. Waltz balance and turn
1-2	Beginning L, waltz balance fwd, then bwd R
3-4	Beginning L, take 2 waltz steps, turning CCW
5-16	Repeat action of meas. 1-4, Fig I, three more times, and finish with M facing CCW
A	II. Cross step with point
1-2	This is danced with low reaching steps, allowing the hip to swing easily Step L across in front of R (ct. 1,2,3) then step R across in front of L. (ct. 1,2,3)
3-4	Step L across in front of R (ct. 1); step sdwd. R with R ft. (ct. 2); step L across in back of R (ct. 3); point sdwd. R with R (ct. 1); hold (cts. 2,3)
5-6	Step R across in front of L (ct. 1,2,3) then step L across in front of R. (ct. 1,2,3)
7-8	Step R across in front of L (ct. 1); step sdwd L with L ft. (ct. 2); step R across in back of L (ct. 3); point sdwd. L with L ft. (ct. 1); hold (cts. 2,3)
9-16	Repeat action of meas 1-8, Fig. II. Repeat dance from beginning

ITALIAN QUADRILLE

(American-Italian)

There are many figures in the Italian Quadrille which may be danced in any order or in any combination.

The following sequence of figures is popular with most groups in California.

MUSIC: Records: Columbia 10071, "Quadriglia Contradanza"
Olive 202, "Italian Quadrille"
Piano: Quadriglia e Tarantelle Napoletana, edition per piano O. Di Bella, Music Publisher, N. Y. The music is evenly phrased. No particular phrase must accompany a particular figure as is true in square dance music.

FORMATION: Regular square formation. Couple 1 with backs to music. Free hands hang at sides at all times.

STEPS: Rapid, smooth even walking steps to 6 8 time; 2 steps to each meas.

Music (6/8)		PATTERN
	Measure	I. Circle Left and Right.
A	1-8	Join hands on pick-up beat.
	1-8	Circle L with 16 steps.
	(Repeat)	Circle R with 16 steps.
		II. Greet Opposite and Change Partners.
B	1-2	Couples 1 and 3 advance three steps twd. center and bow to opposites. (Couples have inside hands joined.)
	3-4	Couples 1 and 3 retire to place with four steps.
	5-6	Couples 1 and 3 advance four steps twd. opp. couple, dropping partner's hand on step 4.
	7	M1 and M3 make a quarter turn to own L, each taking opp. W L hand in his R, leading her "home" to his place with two steps.
	8	M1 and M3 turn L in place with two steps, guiding the new W around him until both are facing center of square again with W standing to R of M.
	(Repeat)	Couples 2 and 4 repeat action described for meas. 1-8.
C	1-8	Couples 1 and 3 repeat action of meas. B 1-8, M escorting own partner back to place.
	1-8	Couples 2 and 4 repeat action of meas. B 1-8, M escorting own partner back to place.
	(Repeat)	
		III. Left Hand Star
A		M join L hands in a star. W, on outside, hook L hands through partner's R arm. All face CCW.
	1-3	All move fwd. with six steps.
	4	W withdraw L arm from partner's R. M continue moving two steps fwd. to new partner. W hooks L arm through R elbow of oncoming M.
	5-8	Continue progressing six steps with partner, changing partners with two steps until last change brings original partners together. A total of four changes is made. Star keeps revolving CCW throughout the figure.
	(Repeat)	Note: Throughout star figure, as M progresses, W moves fwd. continuously with very small steps.
		IV. Longways Set.
B	1-8	M drop L hands. Couple 1 leads others around CCW. When couple 1 reaches original position of couple 3, they turn sharply to L, leading line straight twd. original position of couple 1 and forming longways set.
	1-6	Important Note: Couples are now lined up 1, 4, 3, 2.
	(Repeat)	Partners face each other and back away slightly on four steps to form line of M facing line of W. (M, L shoulders twd. head; W, R.)

(Continued)

ITALIAN QUADRILLE (Continued)

Music (6/8)		PATTERN
V. Address Partners		
C	1-2	Line of M advance three steps twd. line of W, closing feet and bowing on fourth count.
	3-4	M retire to place with four steps.
	5-8	W repeat action of meas. 1-4, making slight curtsy.
	1-8	Repeat action of meas. 1-8.
	(Repeat)	
VI. Progressive Reel		
A	1-8	Couple 1 starts the reel; join R hands at shoulder height, with elbows bent and forearms upright. Circle R once and a half until M1 faces W4 and W1 faces M4.
	1-8	
	(Repeat)	
B	1-8	M1 joins L hands in a similar way with W4, circles L once with her. W1 does same with M4.
	1-8	
	(Repeat)	
C	1-8	Couple 1 join R hands in center and circle once; then continue to reel (to sides, to center, to sides) to end of line where they circle once and a half and each takes his place at the foot of his own line.
	1-8	As couple 1 reaches couple 3, couple 4 join R hands and begin reel down the line.
	(Repeat)	As couple 4 reaches couple 2, couple 3 begins to reel down the line.
		As couple 3 reaches couple 1, couple 2 begins to reel down the line.
		Note: As active couples reel twd. foot of the lines, inactive couples move slowly twd. head of the lines. In reeling, each couple alternately turns R with partner and L with side person.
VII. Grand Right and Left.		
A	1-4	Both lines make quarter turn to own L, M facing head of set; W facing foot. M1 leads his line around to L until he meets W2 (8 steps). W keep time in place.
	5-8	M1, taking W2 by R hand, starts Grand R and L. They continue all the way around. When they meet their own partners the second time, couples join L hands and fall into varsouvienne position*. If necessary, mark time in place until end of phrase.
	1-8	
	(Repeat)	
VIII. Promenade and Change Partners.		
B	1-2	Move four steps fwd. in circle, keeping varsouvienne position.
	3-4	Without dropping hands, M raise R arm fwd. and pass it to L over their heads, turning W L and back, releasing her to new partner. They assume varsouvienne position. W takes four steps as she turns and moves back. M takes four steps fwd. and faces fwd. throughout figure.
		Note: Drop R hands as soon as M gives W impetus to turn. L arms are kept lower and pointed twd. center of circle.
	5-8	Repeat action of meas. 1-4, changing to next partner.
	1-8	Continue for two more changes until all have met original partner.
	(Repeat)	
IX. The Spiral		
C	1-8	With W to R of partner, all join hands in single circle and move 16 steps to R. M1 and W4 drop joined hands. While W4 leads line to outside around M1, forming a spiral (16 steps), M1 turns slowly to R in place to tighten spiral.
	1-8	
	(Repeat)	
A	1-8	All pause momentarily. M1 breaks out of spiral by bending low and leading line beneath arch formed by joined hands of dancers nearest to him going under arch formed by fourth couple; and forms circle again by leading line CW and joining hands with W4 when all are out of the spiral (16 steps).
	1-8	Circle L as in Fig. I. (16 steps).
	(Repeat)	
		End with a bow twd. center of the set.

LAS ALTENITAS

(Gay Ranchero)

(Mexican)

This version of Las Altenitas was presented by Senor Guzman, a Mexican dancer and teacher, authorized by the University of Mexico as a teacher of Mexican Folk Dances.

The popularity of this dance has been multiplied by the presence of the Mexican Nationals working in California during the war emergency. A dance group of the Mexican Nationals, under the direction of Avis Landis, presented this dance at the Mexican Community Center (New Century Club) in Oakland, California.

The costume is the China Poplana for the woman and the Charro for the man (see National Geographic on Mexico).

MUSIC: Record: Las Altenitas, 4 Star 1014 or Imperial 1081
Piano: Mexican Fiesta Album, Ed. B. Marks Music Corp., R.C.A. Bldg., Radio City, N. Y.

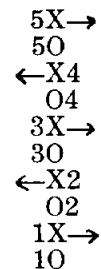
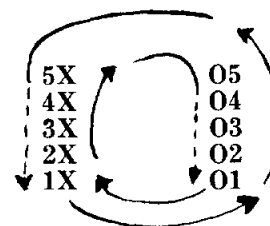
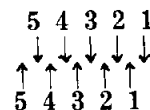
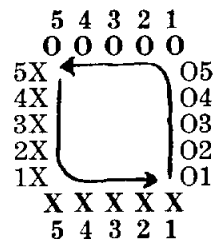
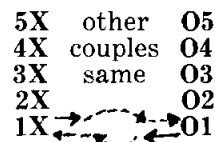
FORMATION: In sets of 5 or 6 couples entering from the same side of the stage.

STEPS: Walking Step* (see Country Dance Step*), Two-Step* (Four two-steps in a straight line with one ft. always directly in front of the other. The body twists slightly from side to side and the skirts are swished in opposition to the leading ft.) Buzz step turn*, Side-push step*, Heel-Toe, Four-Step Turn (similar to Three-Step Turn* adding a fourth step fwd. in the line of direction.)

Music (2/4)		PATTERN
Measure	I. Introduction Step.	
Intro. 1-21	Men: Enter in a single file with easy walking step (like country dance step). The hands are loosely clasped behind back. The M form one side of the "V" figure (see diagram 1). Women: Sway in place as M enter.	Front
A 22	Women: Shift wt. to L ft.	X— Man O—Woman
23-24	Take a two-step on the R ft. fwd. and a two-step on the L ft. fwd.	
25-26	Continue two-steps R and L.	
27-29	With wt. on R ft., W does a buzz-step turning to the R (5 cts.) ending with a stamp L, R.	
30-37	Repeat action of meas. 22-29.	
38-54	Repeat action of meas. 22-37. The two-step (R,L,R,L) and the buzz-step turn is done 4 times in all. In the above action, the W enter in a single file with number five leading and progress in front of the M across front of the stage, turning back to form the opposite side of the "V". (Note: The M dance the two-step and buzz-step turn in place while the W are making their entrance.)	
	II. Side-Push—"V" Figure.	
B 1-4	Moving twd. point of V, both M and W do 5 push-steps. M places R heel to side and R toe in front of L ft. W does the same with opposite ft.	
5-8	Repeat action of meas. 1-4 in opposite direction away from the point of the V.	
9-16	Repeat action of meas. 1-8.	

LAS ALTENITAS (Continued)

Music (2/4)	PATTERN
III. Introduction.	
Intro. 1-21	Using walking step (see above) the two lines still facing each other straighten out to finish in two parallel lines about 8 ft. apart. After lines are formed, dancers sway in place until the next figure.
IV. Two-Step and Buzz-Step Turn.	
A 22-26	Using two-step, partners advance twd. each other, (two-step R,L,R,L) to meet side by side with R shoulders adjacent.
27-29	Using buzz-step turn, partners with shoulders adjacent circle once ending with stamp L and R to face twd. opp. line.
30-34	Repeat two-step moving away from partner to end in opposite line.
35-37	Turn singly to the R with the buzz-step turn, ending with a stamp L and R to face partner.
38-54	Repeat action of meas. 22-37 returning to original place.
V. Serape Figure.	
B 1-4	Moving in a single line following their leaders dancers take 4 walking steps followed by a four-step turn to the R (progress in LOD on the turn). No. 1 M and No. 5 W lead lines in a single file to form lines across the back and front of the stage respectively.
5-8	Continuing with the same step, partners cross over to the opp. line with the W passing under the M R arm and serape which he holds with the R hand.
9-12	Return to own side in the same manner with action similar to meas. 5-8.
13-16	No. 5 M and No. 1 W lead lines to original places as in the action for meas. 1-4.
Intro.	VI. Introduction.
17-21	Original lines facing the audience, sway in place.
VII. Two-Step and Buzz-Step Turn.	
A 22-54	Using two-step and buzz-step turn, the two lines circle each other with No. 1 M and No. 1 W leading their lines. The M is always on the outside and makes the larger circle. (Dancers finish in original line to face audience.)
VIII. Side-Push Step.	
B 1-4	Using side-push step and heel-toe of the V figure, partners move directly twd. each other finishing side by side.
5-8	With the same step pattern but starting with opp. ft. partners return to own place.
9-12	Repeat action of meas. 1-4 with W ending in front of M on the heel-toe step and M placing hands on W waist.
13-16	Using the same step pattern No. 1 couple move sdwd. to their L with alternate couples moving sdwd. R and L. End with outside hand extended to the side above the head, shouting "hola!"



MARKLAENDER

(German)

MUSIC: Records: Kismet 139—"Marklander."
Folk Dancer 1051.

FORMATION: Couples in double circle in closed position*, both facing CCW.

STEPS: Schottische*, Step-hop*.

Music (4/4)

PATTERN

Illustrations by Annemarie J. Steinbiss

Measures

A.

I. Schottische and Cross-over

- 1-2 a. M beginning on his L, W on R. M leads W in front of him (from R side to L) with 1 schottische step (W pivots inward to face partner as she crosses). M leads W back to original place with 1 schottische step (W pivots outward to original social dance position).

M dances both schottische steps almost in place.

- 3-4 b. Couples turn CW moving CCW around the room with 4 step-hops. M step-hops L, R, L, R; W opposite.

- 5-8 c. Release hands, placing them on hips, and move away from partner with 1 schottische step. Repeat schottische step back to partner. Take partner in closed position and repeat Fig. I-b, meas. 3-4.

- 9-16 Repeat action of measures 1-8.

B.

II. Step-hop and Turn

- 1-4 a. Join inside hands. Beginning with M L, W R, take 1 step-hop (swing joined hands forward and turn partners back-to-back). Repeat with 1 step-hop M R, W L, (swing joined hands bwd. and turn partner face-to-face). Face clockwise and drop partner's inside hand. Rejoin hands (M's L, W's R.) Repeat 2 step-hops moving bwd., counterclockwise (back-to-back and face-to-face).

- b. Take partner in closed position and repeat Fig. I-b, meas. 3-4.

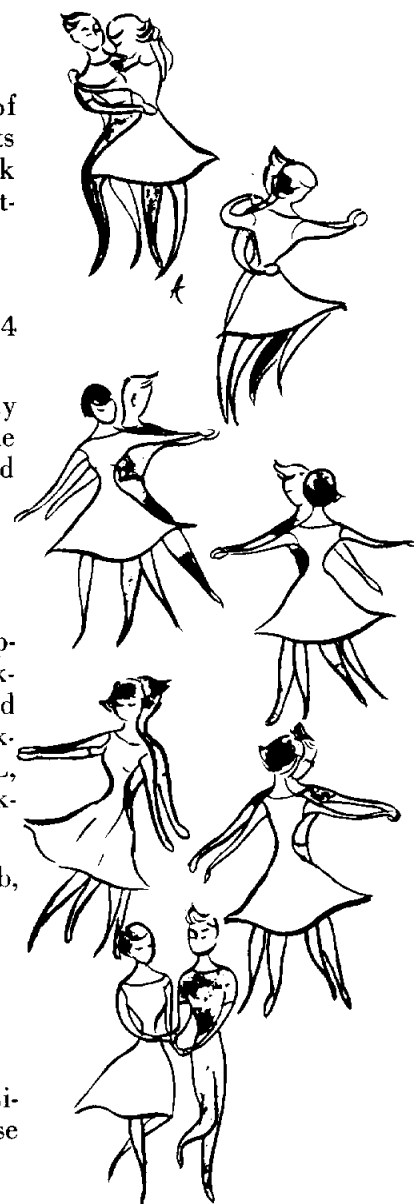
- 5-8 Repeat action of Fig. II, meas. 1-4.

Note: Throughout this figure free hand swings freely.

A.

III. Schottische and Step-hop

- 1-4 a. M beginning L, W R (hands joined in promenade position, R hands above L), move forward counterclockwise with 2 schottische steps.



MARKLAENDER (Continued)

Music (4/4)	PATTERN	Illustrations
Measures	b. Continue forward in promenade position with 4 forward step-hops.	
5-8	Repeat action of Fig. III, meas. 1-4.	
9-12	IV. <i>Schottische and Step-Hop Turn Around Partner</i>	
	a. Lifting joined R hands over W head, M beginning on L, dances 1 schottische step in place, as W, beginning on R, crosses in front of M with 1 schottische step, turning counterclockwise once as she moves to M's L side. Repeating schottische step, W turns clockwise once as she returns to place. Drop L hands and place on hips. W turns outwardly as she moves clockwise behind M with 4 step-hops. W finishes on L side of M.	
13-16	b. Rejoin L hands in front of W keeping R hands high over M's head. Beginning on R, W dances 1 schottische step in place as M, beginning on L, crosses (turning counterclockwise) in front of W with 1 schottische step. Repeating schottische step, M turns clockwise as he returns to place (on R side of W). Drop L hands, place on hips. M turns outwardly as he moves clockwise behind W with 4 step-hops returning to original place.	
B.	V. <i>Pursuit</i>	
1-4	a. M places hands on hips, W keeps R hand high overhead and places L hand on hip. Beginning on R, W moves fwd. counterclockwise with 2 schottische steps. M, beginning L, keeps time in place with 2 schottische steps. W turns clockwise in place with 4 step-hops as M, beginning on L, advances fwd. to W with 2 schottische steps. Note: W may hold handkerchief in R hand throughout this step.	
5-8	b. Couples take closed position and repeat action of Fig. I, a and b, meas. 1-4.	
9-12	c. Beginning on L, both hands on hips, M moves fwd. with 2 schottische steps. W, beginning R, with hands on hips, keeps time in place with 2 schottische steps. M turns counterclockwise in place with 4 step-hops as W, keeping hands on hips, and beginning on R, advances fwd. to M with 2 schottische steps.	
13-16	d. Couples take closed position and repeat action of Fig. I, a and b, meas. 1-4. Repeat dance from the beginning and bow to partner to finish dance.	

MAXIXE

(Mah-sish)
(American Brazilian)

The Maxixe, originally from Brazil, sprang into social popularity in America and Europe about 1905. Through research by E. W. Bischoff, a zestful routine known as the Sutor Version was found. The adaptation is by Glenn Stubblefield.

MUSIC: Record: Capitol CAS-4017 "Chicken Reel"

FORMATION: Couples in semi-open position facing CCW.

STEPS: Single step, Two step*, Heel two step, Cut Step*, Heel touch step.
Single Step: Glide L heel fwd., barely lifting it from floor (ct. 1), draw R instep to L heel bending knees slightly, and take wt. on R (ct. &). (This step may be reversed by gliding R heel fwd. in RLOD.)

STYLE: There is a distinct body movement which varies; up and down in the single step, and a sway from side to side in the two-step.

PATTERN

Measures

1-8

Introduction

Assume semi-open position and stand in place.

I. Single Step, Two Step

1-4 a. Starting L heel fwd., dance 7 single steps moving CCW. Then stamp L (ct. 2,&, meas. 4) and face partner, M back to center to assume closed position, partners slightly separated.

5-8 b. Beginning R, dance 4 two steps turning CW in a small circle. The upper part of the body should bend twd. ft. that leads, first twd. R, then twd. L, to give a smooth swaying movement. Finish with M back to center.

II. Reverse Single Step, Two Step

1-4 a. Repeat action of Fig. I-a, beginning R heel, moving RLOD in semi-open position, joined hands held high as partners face RLOD.

5-8 b. Repeat action of Fig. I-b, beginning L and turning CW.

III. Single Step and Reverse, Heel Two Step.

1-2 Repeat action of Fig. I-a, meas. 3-4.

3-4 Repeat action of Fig. II-a, meas. 3-4.

5 Step L heel sdwd. (ct. 1), close R to L (ct. &), step L heel fwd. (ct. 2,&).

6-7 Repeat action of Fig. III, meas. 5, twice, alternating R and L, and turning CW in a small circle.

8 M stamps lightly R, L, R (ct. 1,&,2&) as W steps L, R (ct. 1&, 2&) to assume bwd. skating position facing LOD.

NOTE: From here to end of dance, footwork is the same for M and W.

IV. Two Step and Dip.

1 Step L diagonally fwd. to L (ct. 1), close R slightly back to L (ct. &), step L fwd. (ct. 2&).

2-3 Repeat action of Fig. IV, meas. 1, diag. R and again diag. L.

4 Step R diag. R (ct. 1), quickly cross L over R as a fwd. dip and raise R in back (ct. &), spring back onto R (ct. 2), draw L to R (ct. &), facing LOD.

(Continued)

MAXIXE (Continued)

PATTERN

V. Single Step and Cut Step.

- 1-2 Repeat action of Fig. I-a, meas. 1-2 (4 single steps fwd).
3 Step L fwd. taking full wt. and lifting R slightly in place (ct. 1&), take wt. back on R and raise extended L ft. in front about 2 inches from floor (ct. 2&).
4 Cut R bwd. (ct. 1), cut L ft. fwd. (ct. &), cut R ft. bwd. (ct. 2&).
5-8 Beginning R heel fwd., repeat action of Fig. V, meas. 1-4.

VI. Single Step and Reverse.

Take Varsouvienne position, L shoulders leading, move in LOD.

- 1-2 Gliding L heel fwd. take 3 single steps (cts. 1&,2&,1&), stamp L ft. (ct. 2&), pivoting to face RLOD. W is now on M L side and R shoulders are leading.
3-4 Beginning R heel fwd. and moving RLOD, repeat action of Fig. VI. meas. 1-2. Stamp R ft. and pivot to face LOD.
5 Hold R arms high to form frame as partners look flirtatiously over W L shoulder. Beginning L heel fwd. take 1 single step in LOD (ct. 1&), stamp L ft. (ct. 2&), pivoting to face RLOD.
6 Hold L arms high for frame. Beginning R heel take one single step RLOD (ct. 1&). Stamp R (ct. 2&), pivoting to face LOD.
7 Repeat action of Fig. VI, meas. 5, but do not pivot.
8 M step in place R,L,R (ct. 1,&,2&) as W turns in place CW R,L,R (ct. 1, &,2&) under joined crossed hands to face M. (M back to center).

VII. Heel Touch Step.

Partners facing, crossed hands held high to form frame, make one complete turn CW. Steps are small and body sways from side to side, always leaning from active ft. at moment of making heel touch.

- 1 Both step L sdwd. (ct. 1), close R to L (ct. &), step L sdwd. (ct. 2), touch R heel sdwd. to R (ct. &).
2 Both step R beside L (ct. 1), step L sdwd. to L (ct. &), step R beside L (ct. 2), touch L heel sdwd. (ct. &).
3-8 Repeat action of Fig. VII, meas. 1-2, three times to complete turn (making 8 heel touch steps in all, meas. 1-8), and finish with M back to center. REPEAT Figures IV, V, VI, VII. (Note: M releases W R hand which W places on waist to join with his R hand, as M leads W with joined L hands to assume bwd. skating position facing LOD on first step of Figure IV.)

Finale: Individual Turns.

- 1 M releases W L hand and turns CW under joined R hands (LRL, cts. 1&2), touch R heel fwd. to face W (ct. &).
2 W dos action of Finale, meas. 1, to finish facing M. Both hold pose.

MEXICAN SCHOTTIS

(Mexican-American)

This dance was arranged by Grace Perryman in collaboration with Lee Owens. This dance description as it is given here has been reviewed by Grace Perryman.

MUSIC: Record: Victor 25-1057-B "Alice Y San Diego"

FORMATION: Circle of couples facing CCW. Partners stand side by side, L hands joined and extended across in front of M, M R arm about W waist, their R hands joined at W R hip.

STEPS: Mexican Schottis, Heel and Toe.

Mexican Schottis:

Both start R, run fwd. R, L, R, hop R (cts. 1,2,3,4), place L ft. behind R (ct. 5) and hop L (ct. 6), brush R toe briskly across in front of L (ct. 7) and hop L (ct. 8). Always start R on this step. Hands remain as described under Formation.

Heel and Toe:

Position is same as described under Formation. Both touch R heel fwd. (ct. 1) and hold (ct. 2); touch R toe in place (ct. 3) and hold (ct. 4). W turns R in place completely around so as to face front again side by side with partner, stepping R, L, R, hold (ct. 5-8), while M steps (or stamps) R, L, R, hold in place. As W turns out M raises their joined R hands to level of her head; both drop L hands placing them on own L hip.

Both touch L heel fwd. (ct. 9); hold (ct. 10); touch L toe in place (ct. 11); hold (ct. 12). W turns to her L in place completely around stepping L, R, L, hold (cts. 13-16), while M steps (or stamps) L, R, L, hold in place.

Repeat action of cts. 9-16 except start with R ft. and W turns R.

Repeat action of cts. 9-16, W turns L to place beside M and hands are joined as at beginning of the figure.

Music (4/4)		PATTERN
A	Measure 1-8	Introduction. Sway to music.
	9-16	Chorus: Heel and Toe. Do 4 heel and Toe steps as described above. Note: Be careful to retain side by side position on each heel and toe step. Always face CCW.
		I. Mexican Schottis Fwd.
B	1-16	Do 8 Mexican Schottis steps progressing fwd. CCW in circle. On first hop (ct. 4) couples turn to face center of circle finishing step (cts. 5-8) facing center of circle.
A	1-8	Chorus: Heel and Toe.
		II. Backward and Separate.
A	9-16	1. (Meas. 9-10) Do 1 Mexican Schottis step. On the first hop each turns R in place; partners do not drop hands. (Meas. 11-16) couple now continues the basic schottis step 3 more times moving bwd., progressing CCW around the circle. W remains on outside of circle for entire step.

(Continued)

MEXICAN SCHOTTIS (Continued)

Music (4/4)		PATTERN
B	1-8	2. (Meas. 1-2) do a Mexican Schottis step in which W passes to the center of the circle across in front of M. M moves to the outside of the circle with 1 Schottis step. On the first hop, both turn L to face partner. (Meas. 3-4) partners exchange places with 1 Schottis step, passing R shoulders and again turning in the same fashion to face each other on the first hop. (Meas. 5-6) repeat action of preceding 2 meas., except that partners pass L shoulders. (Meas. 7-8) repeat action of the preceding meas., except that partners proceed to place passing R shoulders to stand side by side facing in the CCW direction of the circle, hands joined as at beginning. Note: Beginning with meas. 3-4 W always passes in front of M in relation to the LOD.
B	9-16	Chorus: Heel and Toe. III. Forward and Reverse and Wheel.
A	1-8	1. (Meas. 1-2) do a Mexican Schottis step fwd. in CCW direction, dancers turning on first hop to face CW, hands joined, W remaining on outside of circle. (Meas. 3-4) repeat action of meas. 1-2 in CW direction, this time turning L to face in original position, W remaining on outside of circle. (Meas. 5-8) repeat action of meas. 1-4.
	9-16	2. Couple turns in place, M moving bwd., W moving fwd. executing 4 Mexican Schottis steps.
B	1-8	Chorus: Heel and Toe. IV. Backward to the Center and Wheel.
B	9-16	1. (Meas. 9-10) do a Mexican Schottis step fwd. turning on the first hop to face outside of circle. (Meas. 11-16) couple schottis bwd. twd. center of the circle 3 Schottis steps, using small steps.
A	1-8	2. (Meas. 1-4) do 2 Mexican Schottis steps with couple moving twd. the outside of the circle. (Meas. 5-8) couple turns in place, M moving bwd., W moving fwd., executing 2 Mexican Schottis steps, finishing by facing fwd CCW in the large circle.
A	9-16	Chorus: Heel and Toe. Note: Finish dance with a stamp on the last step L.

NEAPOLITAN TARANTELLA

(Italian)

This Neapolitan Tarantella is popular in the Southern Section of the Folk Dance Federation of California.

MUSIC: Record: Harmonia H2051A. In using the Harmonia record there are 5 measures of introduction. The entire sequence is done 3 times.

FORMATION: Partners facing each other about 2 feet apart. M back to center of circle. W holds tambourine in L hand.

STEPS: Pas de Basque*, Step-hop*, Two-step*, Walk*, Polka*.

Music	6/8	PATTERN
Measure		I. Pas de Basque and Step-hops.
1		Both M and W pas de basque starting to the R. (Step sdwd. to the R, not fwd.) The R arm is swung over the head and the L arm across in front of the body.
2		Pas de basque to the L. Reverse the arm position.
3-4		Repeat R and L.
5-8		With R arm around partner's waist, L arm held high, do 4 step-hops around each other, starting with the R ft.
9-16		Repeat meas. 1-8, same action.
		II. Two-step, Pas de Basque and Turn.
17-20		Partners take inside hands. (W changes tambourine to R hand.) M does 4 two-steps in place. W does 4 two-steps circling M. He does not release her hand, but swings his own arm around his head as she circles him.
21-22		Still holding inside hands, pas de basque away from each other (M to L, W to R) and pas de basque twd. each other.
23-24		Drop hands. W strikes tambourine sharply. With 4 steps, make one complete turn away from each other (in place).
25-32		Repeat action of meas. 17-24. On last turn, partners move away from each other so that at the end of the turn they are facing each other about six feet apart.
		III. Forward and Back, Do-si-do and Polka.
33-34		Partners take 4 walking steps twd. each other. Start with the arms stretched out behind the body. The body is bent slightly fwd. On steps 2 and 3 bring arms fwd. and up, at the same time straightening the body. On 4th step, strike tambourine sharply over the head. Head should be thrown back.
35-36		Partners back away from each other with 4 walking steps. Reverse the arm and body action. Strike tambourine behind the back on the 4th step.
37-40		Bring both arms up over head, shaking tambourine. With 8 walking steps, partners circle each other, passing R shoulders first, then L shoulders as they back into place.
41-48		Repeat action of meas. 33-40. Finish in closed dance position, W changing tambourine to L hand.
49-54		In closed dance position, couples polka around the floor.
55-56		M twirls W for two complete turns under his L arm.
57-64		Repeat polka and twirl. Separate to be ready to repeat the entire dance.

POLKA MAZURKA

(Polish-American)

This Polka Mazurka was first performed at the 1939 International Exposition on Treasure Island. At that time a group of folk dancers was performing at the Estonian Village. With no other aim than to revel in dancing, a young Estonian ballet dancer and an American folk dancer collaborated to create this Polka Mazurka, now a popular dance with the Folk Dance Federation of California. (HG)

MUSIC: Record: Standard F6002 "Love and Kisses"

FORMATION: Couples in circle formation, partners facing and holding inside hands with outside hands on hips.

STEPS: Pas de Basque*, Click step, Step-Hop*, accented waltz step.

Music 3/4	PATTERN
Measure	I. Pas de Basque and Accented Waltz Step.
1-2	With inside hands joined and outside hands on hips, pas de basque on outside ft. turning back to partner; pas de basque on inside ft. turning to face partner.
3-4	Starting L, M moves directly fwd. with 2 accented waltz steps (leap, run, run) turning W under their joined hands. (W takes 2 accented waltz steps starting R, making a complete turn and ending facing M in a single circle formation.)
5-6	M holds W hands in extended position shoulder height. Beginning L, he dances 2 accented waltz steps fwd. while W starts R and moves bwd. with 2 accented waltz steps.
7-8	Dropping hands, both clap on 1st ct. of meas. and assuming Hungarian waist position, turn with 2 accented waltz steps to assume original position.
9-16	Repeat the action of meas. 1-8, finishing in original position.
	II. Click step and Waltz Circling
1-4	Partners facing with inside hands joined and outside arms curved overhead, execute the click step progressing fwd. Click step: (Directions for M; W does the same with opposite ft.) Step on L (ct. 1); displace L with R at the same time clicking heels (cut step) (ct. 2); hop on R clicking heels a second time (ct. 3). Repeat, executing 4 times in all.
5-8	Following the last click step M kneels as W circles M CCW with 4 waltz steps. (M holds W L hand in his R as she circles.) W free hand holds skirt.
9-16	Repeat action of meas. 1-8 moving in a CW direction, M start R and W L. W circles M CW.
	III. Waltz step away and Step-Hop.
1-4	Partners face each other in a double circle, W with hands on hips, M with arms folded and back to center of circle. They separate with 4 accented waltz steps, both starting L.
5-8	Return to partner with step-hops L, R. Take Hungarian waist position and turn CW with 6 running steps.
9-16	Repeat action of meas. 1-8.

SENFTEMBERGER

(German)

This description is from an English translation of a modern German folk dance book.

MUSIC: Record: Imperial 1101.

FORMATION: Couples side by side with the inside hands joined and with free hands on hips

STEPS: Walk*, Reverse-swing Step, Polka*, Slide*, Hop raise.

Music (4/4 and 2/4)	PATTERN	Illustrations
Measures		
A 4/4	Introduction: Couple formation, 1 measure.	
	I. <i>Walk, Reverse-swing Step.</i>	
1-2	M, beginning with L foot, take 4 slow walking steps fwd. counterclockwise (cts. 1, 2, 3, 4). Step sideward L, away from partner, (ct. 1), close R foot to L, take weight on R foot. (ct. &), step diagonally across R foot with L, moving toward partner and take weight on L (ct. 2), swing R foot fwd., drop hands and pivot, turning away from partner on L foot (ct. &), step bwd. onto R (ct. 3), swing L fwd. and hop on R (ct. &), step fwd. onto L (ct. 4), hold (ct. &). W takes the same action as M beginning with R foot.	
3-4	Repeat action of Fig. I, meas. 1-2. M, who is on R side of W, begins with R, W with L.	
B 2/4	II. <i>Mazurka, Polka</i>	
1-8	In closed position, beginning M L (W, R), move fwd. with 3 quick modified mazurka steps. Do not complete the 3rd mazurka step, but after sweeping M L (W R), back across the M R (W L) instep, dance into the 1st polka. Dance 5 more polka steps turning clockwise and advancing counterclockwise around the room. NOTE: The modified mazurka, as done, is small, quick, and a bit jerky due to its being danced to polka rhythm.	
1-8	Repeat action of Fig. II, meas. 1-8.	
A 4/4	III. <i>Walk, Reverse-swing Step</i>	
1-4	Repeat action of Fig. I, meas. 1-4.	
B 2/4	IV. <i>Slide, Polka</i>	
1-8	In closed position beginning with M L (W R), move fwd. with 4 slides (cts. 1 & 2 & 3 & 4 &). Stamp on M L (W R) (ct. 1), hop M L (W R) and swing M R (W L) leg fwd. (ct. 2), step onto M R (W L) (ct. 3) hop on M R (W L) and swing M L (W R) leg bwd. (ct. 4). Dance 4 polka steps, beginning M L (W R), turning and advancing around the room counterclockwise.	
1-8	Repeat action of Fig. IV, meas. 1-8.	

SELJANCICA

(Sell-yahn'-chee-tsa)

Village Kolo

(Yugoslav)

Seljancica is perhaps the most popular Yugoslav Kolo. It is also known as "Djacko Kolo" (jotch-koh), or student's Kolo.

MUSIC: Records: Sonart 2021, Standard F 12002
Piano: Seljancica, Beliajus, Finardar, Dance and Be Merry Vol. 1

SOURCE: Filcich, John; Beliajus, Finardar

FORMATION: Open circle, i.e., all hands joined in a circle except at one point. The leader at the right end of the circle line, as well as person at the other end of the circle line place free arm with clenched hand behind back. Kolo dancers usually follow the leader, who may form various patterns leading around the inside or outside of the circle or in a circle as he desires. The steps are danced very low and lightly with relaxed body movement.

Music (2/4)	PATTERN
Measures	I. Kolo Step.
1	Moving R, step to the R with R (1), step L back of R (and), step R to the R (2), pause (and).
2	Hop on R, swing L slightly bwd. touching toe to floor (1), hop on R and swing L fwd. touching heel to floor (2).
3	Moving L, step to the L with L (1), step R back of L (and), step L to the L (2), pause (and).
4	Hop on L, swing R slightly bwd. touching toe to floor (1), hop on L and swing R fwd. touching heel to floor (2).
5-8	Repeat action of meas. 1-4.
	II. Step-Close.
9	Step on R (1), close L to R (2).
10	Step L (1), close R to L (2).
11-12	Repeat action of meas. 9-10.
	III. Heel-toe.
13	Facing R and moving to the R, lift hop on L, (barely raising it off floor) touching R heel fwd. slightly (1), bring R slightly bwd. and take wt. on it (and), step fwd. with L (2), pause (and).
14-15	Repeat action of meas. 13 two times more.
16	Jump with 2 light, low jump steps in place with both ft. while turning L to face L.
17	Moving L, lift hop fwd. on R touching L heel fwd. slightly (1), bring L slightly bwd. and take wt. on it (and), step fwd. with R (2), pause (and).
18-19	Repeat action of meas. 17, two times more.
20	Jump 2 light, low jump steps in place with both ft. while turning R to face center. Repeat dance as often as desired.

TARANTELLA MONTEVERGINE

(Italian)

This dance comes from Rod LaFarge of New Jersey. The steps were collected from the peasants who dance at the many fiestas held by the Montevergine societies in New York, New Jersey, Pennsylvania, and Connecticut. These peasants are mostly hard-working people who dance in heavy working shoes. The man is a rough individual who often tries to embrace the girl in the encircling position of the "sorellina." To allow this would brand the girl as a wanton in front of the crowd, so she may spread her arms and sometimes even slaps the ardent swain, which of course delights the spectators.

MUSIC: Cinderella Tarantella Victor 25-0127.

FORMATION: Two couples facing each other. No. 1 couple with back to music. W on M R.

STEP: A light running step or fast walking step, 2 steps per meas., starting R unless otherwise specified. Arms are held overhead, swaying in time with the music, with finger snapping. Castinets are often used instead of finger snapping.

Music (6/8)	PATTERN
Measure	I. Circle.
1-2	All join hands and circle with shuffle grapevine: glide R ft. to side, glide L behind R, glide R to side, glide L in front of R. Twist body and keep feet on floor.
3-8	Repeat action of meas. 1-2 three more times.
9-16	Repeat action of meas. 1-8, circling L and starting with R gliding back of L.
	Chorus:
1-4	Facing partner, arms overhead, do 4 pas de basques, starting with a leap onto R and swing L over in front of R touching floor (not a step swing).
5-6	Without actually touching, partners enclose each other with outstretched, encircling arms at above waist level (W arms under M). Make 1 full turn CW with 4 steps. This position is called "sorellina" or little sister.
7-8	Each turns individually CW out of the embrace with 4 steps, raising arms overhead.
9-16	Repeat action of meas. 1-8 with opposite.
	II. Star
1-8	All form R hand star, taking 16 steps fwd. in CW direction, L hand high, fingers snapping.
9-16	Change to L hand star and repeat meas. 1-8 in CCW direction.
	Chorus:
1-16	Same as above.
	III. Elbow Turns.
1-2	Linking R elbow with partner, L hand over head, make 1 turn CW with 4 steps.
3	With 2 steps M exchange places passing back to back (L shoulder leading) W take 2 steps in place. Link L elbow with opp. W, and
4-6	Repeat action of meas. 1-3, making 1 turn CCW. M passing back to back (R shoulder leading), return to partner.
7-12	Repeat action of meas. 1-6.
13-14	Repeat action of meas. 1-2.
15-16	Turn individually CW into original place with 4 steps, arms held overhead.

(Continued)

TARANTELLA MONTEVERGINE (Continued)

Music (6/8)	PATTERN
1-16	Chorus: Same as above.
	IV. Shuttle Dos-a-Dos.
1-2	Facing opp., arms overhead, take 2 polka steps, M fwd., W bwd., so that M can pass back to back.
3-4	Repeat action of meas. 1-2, M bwd., W fwd., the couples thus exchanging places (as in a dos-a-dos of couples).
5-8	Facing partners, repeat action of meas. 1-4.
9-16	Repeat action of meas. 1-8.
1-16	Chorus: Same as above.
	V. Arches.
1-4	With inside hands joined, outside hands on hips, couple No. 1 passes under the arch made by couple No. 2. Both couples exchange places with 4 steps. Retaining hand holds, make a half turn CCW (M moving bwd., W fwd.) to face opp. couple with 4 steps.
5-8	Repeat action of meas. 1-4 with the couple No. 1 forming the arch.
9-16	Repeat action of meas. 1-8.
1-16	Chorus: Same as above.
	VI. Cross Over and Slide.
1-4	M with R hands joined, L hands on hips, exchange places in 4 steps, flinging L hand out on 4th step. Without releasing hands, change back with 4 steps. W keep time in place, hands overhead.
5-8	Repeat action of meas. 1-4, ending with M raising R hands to form an arch.
9-12	W join R hands under the arch, and exchange places. Without releasing hands, change back.
13-14	Still with R hands joined, W reach over arch and join L hands with partners. Entire formation revolves CW with 4 sliding steps, starting L.
15-16	All release hands and turn individually with 4 steps in place CW. Note: It is not necessary to finish in original position.
1-16	Chorus: Same as above. End with snapping of fingers overhead.

TULJAK

(Estonian)

- MUSIC:** Record—Imperial 1207
Piano—Old Folk Dances from New Nations, Clayton F. Summy Co.
- FORMATION:** Couples in single circle facing CCW, W in front of M. *Important*—Throughout dance W has *hands on hips* and M has *arms folded* at chest level, unless otherwise stated.
- STEPS:** Polka*, walk*, balance*.
On each step W begins R, M L. At all times they are on opp. ft.
On all polka steps the ft. remain close to the floor.

MUSIC 4/4 **PATTERN** **Illustrations by Carol Gove**

Measures

4

INTRODUCTION.**I. Polka and Knock Elbows.**

1-8

(a) With 8 polka steps, all move fwd. CCW in circle. As W takes the step with her R she looks back at the M over her L shoulder; as she steps with L she looks back over her R shoulder. With each step M leans fwd. slightly as he tries to look into her eyes.

1-8
(repeat)

(b) W turns CW to face partner and M drops his hands to his hips. With 8 polka steps they move CCW in the circle, M going fwd, W bwd. On each step they turn slightly to knock elbows together—first the L and then the R.

II. W Turns and Knocks Elbows

9-16

(a) Continuing in LOD, M moves fwd with 8 polka steps. W, who is in front of M, turns continuously to her R (CW) with 8 polka steps (2 to each turn).

17-24

(b) Repeat action of Fig. I, b.

III. Figure Eight and Knock Elbows.

25-32

(a) W turns R to face CW and with M following her she describes a "Figure Eight" with 8 polka steps. Since this imaginary eight lies on the circle W travels in a CW direction against LOD in describing the first half of the Figure Eight and CCW twd LOD for the second half.

33-40

(b) Repeat action of Fig. I, b.

IV. Balance, Cross and Point.

41

Facing fwd (CCW) in varsouvienne position, balance fwd. M L, W R.

42

Bal. bwd, M R, W L.

43-44

Repeat action of meas. 41-42.

45-46

M takes 3 steps (L, R, L) in place as he leads W across from his R to his L side, and then points his R toe fwd on floor.

Simultaneously W walks across in front of M (R, L, R), turns to face diagonally R of L O D and points L toe fwd on floor.

NOTE: As M and W point toe on floor they look at each other.

47-48

Repeat action of meas. 45-46, M beginning R and pointing L; W beginning L and returning to M R side as she turns slightly CCW to point R toe.

49-52

Repeat action of meas. 41-44.

53-54

Still in varsouvienne position, M and W walk 4 steps fwd (CCW) in circle.

55-56

M and W put hands on hips and turn away from each other (M to L, W to R) with a 4 step turn to finish facing each other in a single circle, W in front of M with her back to L O D.

V. Change Places and Around Each Other.

57-58

(a) With L hands on hips and extended R hands joined at chest level, W travels bwd (M fwd) as couple progresses CCW on rim of circle with 2 polka steps.

59-60

Moving CW around each other M and W exchange places with 2 polka steps.

61-62

With L hands joined and R H on hips, M travel bwd (W fwd), repeating action of meas. 57-58.

63-64

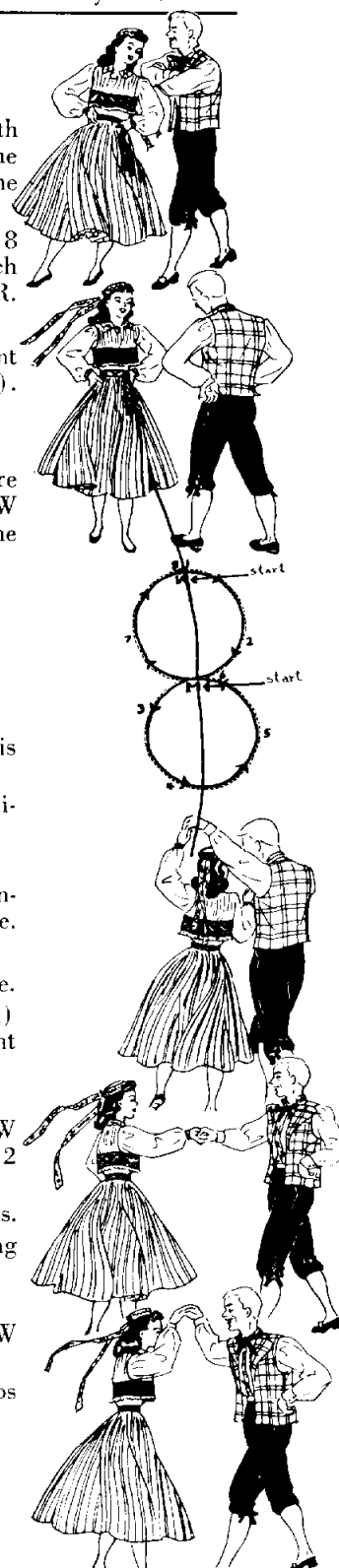
Repeat action of meas. 59-60, circling CCW to own place.

65-68

With L hands on hips, R hands joined with forearms upright, circle CW around each other with 4 polka steps.

69-72

With R hands on hips and L hands joined, circle CCW with 4 polka steps to finish in own place.



TULJAK (Continued)

MUSIC 4/4

PATTERN

Illustrations by Carol Gove

VI. *Push-Pull Polka.*

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



TWO HAND REEL

Cor Beirte (Curr Berta)

(Irish)

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

MUSIC: Record: Decca 12098B (Tin Whistle Music)

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

STEPS: Sidestep, Touch-kick, Promenade.

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

Type of Dance	Basic Steps	Count Showing Accent	Step Descriptions Description for step moving to R Use opposite feet moving to L Using Cue Count
REEL 2/4	One Sidestep		Step (slight leap) on L in back of R (ct. 1) Step to R on R (ct. 2) Step L in back of R (ct. 3) Step to R on R (ct. 4) Step on L in back of R (ct. 5) Step to R on R (ct. 6) Step on L in back of R (ct. 7)
	or 1 Seven and 2 Threes	Cue: 1' 2 3' 4 5' 6 7' Meas: 1 & 2 &, 1 & 2 &	Step on R (slight leap) in back of L (ct. 1) Step on L in place (ct. 2) Step on R in place (ct. 3) Step on L (slight leap) in back of R (ct. 1) Step on R in place (ct. 2) Step on L in place (ct. 3)
	PROMENADE	Cue: Leap' 2 3' Meas: 1 & 2 &	Leap onto R (ct. 1) Step on L (ct. 2) Step on R (ct. 3)

Music (2/4) (Reel Time)

PATTERN

Measures

I. Side Step

- 1-4 Beginning M R (W L), take one **Sidestep** to M L.
5-8 Beginning M L (W R), take one **Sidestep** to M R.

II. Touch Kick and Cross Over

- 1 Hop on L, simultaneously touching R toe in front of L toe (ct. 1).
Hop on L, extending R toe fwd. off floor in front of L leg, knee bent (ct. 2).
2 Take 1 **Promenade** step in place, beginning R and leaning away from partner but not extending arms.
3-4 Exchange places with partner on 2 **Promenade** steps.
5-8 Repeat action of Fig. II, meas. 1-4. W again begins action by hopping on L, touch kick with R. This time, however, M begins by hopping on R and touch kicking with L.

(Continued)

III. Swing

- 1 M and W now join L hands under joined R and beginning M R (W L), take 1 **Promenade** step in place.
- 2-8 Continue with 7 more **Promenade** steps traveling CCW, while turning CW. Finish with W on outside facing center, M with back to center, ready to begin Fig. 1 again.

NOTE:

Variation on hand hold for swing—M rolls joined R hand twd. him and under their joined L hands to finish with R hands near W, L hands near M, W arms resting on M arms with elbows held out horizontally. (See illustration.)



VO SADU

(Ukranian)

Vo Sadu was introduced by Mary Ann Herman on her visit to California in 1946.

MUSIC: Record: Kismet 131-A "In the Orchard"

FORMATION: Circle of couples facing fwd. in CCW direction, W to R of M. W has L hand on hip and R hand free. M has R hand on hip and L hand free.
Note: Throughout the dance, whenever hands are placed on hips, the thumb is fwd., the palm is up, and the fingers of the hand slant downward on the back of hip. Handkerchief in free hand.

STEPS: Russian Polka*, lift step, push step*, buzz step turn*.

Music (2/4)	PATTERN
Measure 1-8	I. Russian Polka Forward. Starting L for M and R for W, take 8 Russian polka steps fwd. moving CCW in the large circle. Free arm is extended at about shoulder level, diagonally fwd. and away from partner. On first polka step the arm is moved outward, palms up, in a restrained gesture (meas. 1), and on the second polka step, the forearm is brought in twd. the front of the body (meas. 2).
1	II. Lift-Step and Push. With L arm extended from shoulder at about head level, curved slightly upward and palm inward, M steps on L toe with L knee straight; at the same time R ft. with R knee straight, is lifted from floor at an easy angle (ct. 1). Bending both knees slightly, place R ft. flat on floor in back of L ft., shifting wt. to R ft. to be ready for next step (ct. 2). W executes same step to her R using opposite hands and feet from M.
2	Repeat action of meas. 1.
3-4	Execute 4 push steps moving sdwd. directly away from partner (M moves L twd. center of circle; W moves R away from circle.) The movement is slow and restrained. Hands remain in same position as in meas. 1.
5-8	Reversing hand positions, repeat 2 lift-steps and 4 push-steps returning to place. M starts R and W starts L.
1	III. Face to Face, Back to Back. Placing both hands on hips, M turns by swinging R ft. sharply bwd. so he is face to face with W (ct. 1) and completes this figure as a Russian polka step in this position: close L (ct. and), step on R (ct. 2 and).
2	M turns so as to face outward by swinging L ft. bwd; partners are now back to back (ct. 1); he then finishes with Russian polka step in this position; close R (ct. and), step L (ct. 2 and).
3-8	Continue face to face and back to back for 6 more meas. progressing CW in the large circle. Action for W is similar except she starts by swinging L ft. sharply bwd. On completing this figure partners are back to back.
1	IV. Back to Back, Straight Ahead, Face to Face. M extends R arm fwd. and L arm bwd., stepping R, L, R (back to back) (cts. 1 and 2). The arms are held at about waist level with palms up. Action for W is similar except she steps L, R, L and extends L arm fwd and R arm bwd.
2	With hands on hips and dancers facing fwd., M takes 1 Russian polka step fwd., L, R, L, and W takes 1 Russian polka step fwd. R, L, R.
3	M extends L arm fwd. and R arm bwd. stepping R, L, R. W extends R arm fwd. and L arm bwd., stepping L, R, L. (M and W twist body to face partner).
4	Repeat action of meas. 2.
5-8	Repeat action of meas. 1-4.

(Continued)

VO SADU (Continued)

Music (2/4)	PATTERN
V. Turn with Partner.	
Partners take position for a turn or swing as follows: With R hips adjacent, R hands are placed on partner's L hip, and L hands are free for action to be described.	
1-4	Partners turn in place with 4 Russian polka steps. On meas. 1, L forearm swings inward twd. front of the body. On meas. 2, L forearm swings outward, so that arm is almost fully extended at shoulder height, with palm up. On meas. 3 the L arm swings in, and on meas. 4 outward, as in meas. 1 and 2.
5-8	Extend L hand bwd. twd. floor, arm straight, palm down; lean away from partner and execute buzz-step-turn bwd. (step on R ft. and push fwd. with L ft.) with 8 buzz steps.
VI. Same as Figure V.	
1-8	Repeat action of Fig. V.

HAMBO

(Swedish)

The Hambo is a favorite wherever it is danced. It is probably the most common folk-dance still extant from the 19th Century. Its popularity in Sweden and the characteristics it has acquired in the long years of its adoption have placed it foremost on the list of beautiful Swedish dances. Its earlier history has root sources in other countries.

The dance is described as it was learned at Naas Institute, Floda, Sweden (1939). (Lucile Czarnowski).

MUSIC: Records: Victor 26-1046 "Styrman Karlssons"
Imperial 1036 "Tip Top Hambo"; Harmony 30 (intro.)

FORMATION: Couples in open position. (W L hand is on M R shoulder. His R arm is around her waist, outside hands are on hips.)

STEPS: Dal step*, Hambo Polska.

Music	PATTERN
Measure 1-2	I. Dal steps and light running steps fwd --Both starting with outside ft. 2 dal steps fwd.
3	3 light running steps fwd. (cts. 1,2,3).
4	Partners facing, take shoulder-waist position. M steps toward partner with stamp R (cts. 1,2); and shifts wt. back on L (ct. 3). W steps twd. partner with L ft. with slight bend of L knee (cts. 1,2); and shifts wt. back onto R ft. (ct. 3).
5	II. Hambo Polska turning continuously CW --M steps twd. partner with a stamp R (ct. 1); steps back on L (ct. 2); touches R toe beside the L ft. as he pivots on L (ct. 3). He gives W a slight lift on cts. 2 and 3. Simultaneously W steps twd. partner with the L ft., slightly bending L knee (ct. 1); touches R toe behind L ft. for balance (ct. 2); leaps onto R ft. (ct. 3). This gives a soft down up motion to her turns.
6-7	Continue with 2 more hambo polska steps.
8	Open dance position is resumed as both step on inside ft. (ct. 1); both take 2 quick steps in place (outside ft., inside ft.) (cts. 3).

Expert dancers sometimes omit the transition step described for meas. 4, Step I. and go immediately into the turning hambo polska. 4 hambo polska steps would then be danced in all.

ZILLERTALER LAENDLER

(Austrian)

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

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

MUSIC: Record: Victor 25-4147A "Schwanthaler Hoher"

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

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

Music 3/4

PATTERN

Illustrations by Carol Gove

Measures

4 meas. *Introduction*

I. WALTZ, WOMAN TURNS

1-2 Beginning outside ft., waltz fwd. 2 steps, swinging joined inside hands fwd. on meas. 1, bwd. on meas. 2.

3-8 M continues to waltz fwd. CCW while turning W to her R (CW) under their raised joined hands. W moves in front of M as she turns 3 times.

II. WALTZ, SWING ARMS

9-16 Partners face each other in single circle. M still facing CCW, W CW. They join both hands (W R in M L, W L in M R), holding them close so that W can touch her two thumbs. Swing joined hands, which are held straight, into the center and out as they waltz, progressing CCW for 8 meas.

III. WOMAN TURNS UNDER, WALTZ AROUND.

17-20 Keeping both hands joined, M raises R arm and W turns L (CCW) under her L arm and continues to turn L until her L arm is extended across M chest, L hips adjacent. Arms are held fairly high, R elbows are pulled out so that there is almost a straight line from M R to W R elbow. On these 4 meas. W has made 3/4 turn L to face center of circle, M one-fourth turn R to face outside.

21-24 Circle once in place CCW with 4 waltz steps.

25-28 With hands still joined, M raises his R arm and W turns CW under her L arm, then M raises his L arm and W continues turning CW under her R arm until her R arm is across M chest, R hips adjacent. On the last 4 meas. M has made one-half turn L in place to face center of circle. W has made one and one-half turns to R to face outside.

29-32 Circle once in place CW with 4 waltz steps.

IV. THE KNOT.

33 With hands still joined W makes three-fourths turn L to unwind and face M who has made one-fourth turn R to face LOD.

34 W kneels on her R knee, lowers her R hand and raises L.

35 M steps over the joined lowered hands (W R, M L) on R ft. as he starts to turn L.

36 M steps over the lowered hands onto L ft.

37-39 While W rises slowly to her ft., M, without releasing hands*, places the joined hands under his R arm pit and continues to turn L (CCW) twice, in bent over position.

*NOTE: M must stay in bent over position and goes between the W open arms as he faces her.



ZILLERTALER LAENDLER (Continued)

Music 3/4

PATTERN

Illustrations by Carol Gove

Measures

- 40 M straightens to upright position as W unwinds by turning once R (CW). They now drop hands and rejoin them in crossed position, R over L, holding them high.

V. WOMAN LEADS AROUND.

- 41-44 M, dancing in place and facing LOD, keeps their joined R hands high, passing them over his head as he leads the W CCW around behind him until she finishes at his R side. Simultaneously, the joined L hands are placed on the M L hip.
- 45-48 Keeping the joined R hands fwd. with the elbows rounded and at chest level, W leads M as they turn L (CCW) once in place with 4 waltz steps.
- 49-52 M maneuvers W behind him from his R side to his L so that their joined L hands are now well fwd. (elbows rounded) and joined R hands are placed on M R hip.
- 53-56 W leads M as they turn R (CW) once in place with 4 waltz steps.



VI. BACK OUT AND LITTLE WINDOWS.

- 57-58 M, still facing LOD, steps bwd slightly as he draws his R elbow towards his R side and lifts their joined R hands over his head. At the same time with his L hand M draws W in front of face him.
- 59-60 Keeping joined hands held together high, R over L, W turns one and three-fourths to her R (CW) as M turns one-fourth to L so that R hips are adjacent and R upper arms are held together (W resting on M). Joined L hands are lowered to rest on "sill" (upper arms) as M and W peek at each other through the triangular shaped window.
- 61-64 M says "Guck-Guck" (meaning: "Look at me") as they waltz around each other CW.
- 65-68 M faces LOD as they raise joined L hands up under the joined R hands. W turns L two and one-half times and M turns one-half to R to finish with L hips and L upper arms adjacent (W resting on M). R hands are lowered to "sill" and they peek through window.
- 69-72 W says "Guck-Guck" as they waltz CCW around each other.



RIGHT WINDOW

LIGHT
BIG WINDOW

VII. BIG WINDOWS.

- 73-76 Raise R hands up under L and W turns 3 times to her R. On meas. 75 (3rd turn) the joined R hands are lowered. Retaining hand hold, on meas. 76, turn is completed as M makes one-fourth turn L to finish with R hips adjacent, M R arm across W lower back to form support. Joined L hands remain high forming big window.
- 77-80 As they waltz CW around each other M steals a kiss—if he can.
- 81-84 W turns 3 times to her L to form another big window: Meas. 81—As W turns once to L they raise R hands. Meas. 82—On 2nd L turn all hands are held high. Meas. 83—L hands are lowered on 3rd turn to form support for W back and turn is completed as M turns one-half to R on meas. 84. Joined R hands remain high to form big window.
- 85-88 As they waltz CCW around each other, W, not to be outdone, reciprocates with a kiss.

LEFT
BIG WINDOW

VIII. WALTZ.

- 89-96 Drop hands, assume Landler position, supporting each other on shoulder blades, fingers turned in, arms high and round, elbows out, W arms resting on M. Dance Landler waltz turning CW and progressing CCW.
- 97-192 Repeat entire dance. At finish M lifts W high using straight arm lift: M L and W R arms are held stiff and straight down. W L arm on M R shoulder, M R hand on W L hip. W pushes herself straight up as M lifts her and then he guides her straight down.



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