

FOLK DANCES

FROM

NEAR and FAR

International Folk Dance Series

INTERMEDIATE DANCES

VOLUME B-2

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

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Published by

FOLK DANCE FEDERATION OF CALIFORNIA, INC.

PREFACE

Since folk dancing is a living human activity, changes and variations in the spirit and pattern of the dances occur as they are performed by ethnic groups far from the home lands 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: (1) to 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, Inc., 1095 Market St. San Francisco, California 94103.

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.

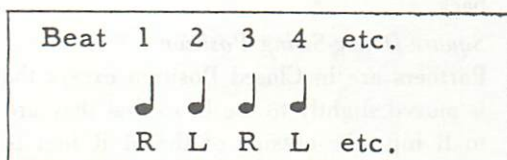
All step patterns are made up of the fundamental forms of locomotion used singly or in combination. To aid in the analysis of step patterns, the fundamental forms of locomotion will be defined.

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*

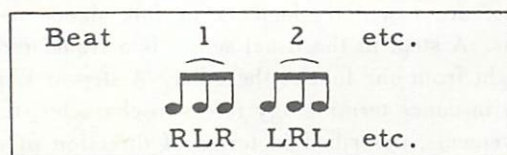
A gliding step is a variation of the walking step and involves an even transference of weight from one foot to the other. The ball of the advancing foot remains in contact with the floor.

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.

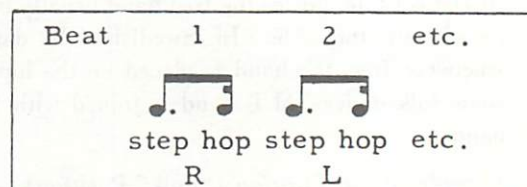
6. *Jumping Step*

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.

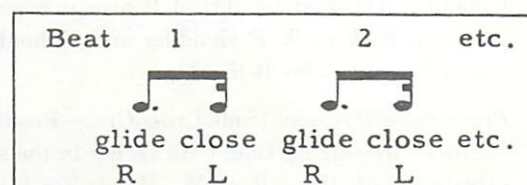
7. *Skipping Step*

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*

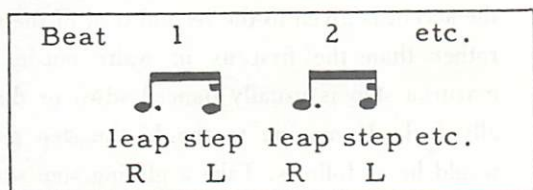
A slide is composed of a smooth leading step on the ball of the advancing foot (gliding step) and a quicker closing step with the other foot. In a series of slides, the same foot always leads. When taken in moderate tempo, the sliding step has the duration of one beat with each part timed as indicated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



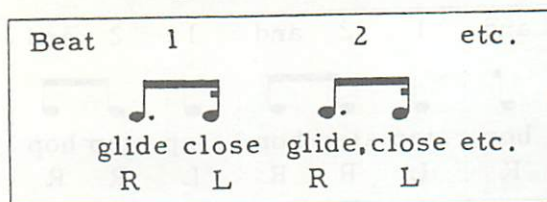
9. *Gallop*

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	2/4	3/4
	time	time	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	2/4
	time	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	2/4
	time	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	3	etc.
Beat	1	2	1	2
Ct.	ah	1 and 2, and ah	1 and 2, and ah	etc.
				
hop	step	close	step	hop
L	R	L	R	L

AMERICAN SQUARES

HONOR YOUR PARTNER



ALL JOIN HANDS AND CIRCLE LEFT



BREAK AND SWING



PROMENADE



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

should be approximately 10 feet in diameter.

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

Chart of Basic Steps for Irish Dancing

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

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

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

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)

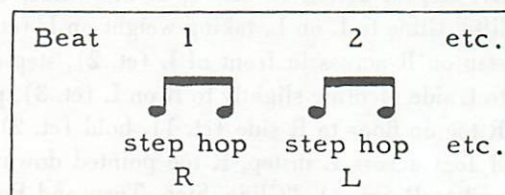
Step sdwd L with L foot (ct. 1); step across L with R foot (ct. 2); hop on R foot and while weight is off the floor, click heels together (ct. 3). Knees should be straight while clicking heels. Step may be done starting to R.

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.)

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Mildred R. Buhler, Lucy Cheney, Miriam Lidster, Dorothy Tamburini,
Annemarie Steinbiss, Adrienne Murton

AMANOR WALTZ

(American-Norwegian)

This dance was arranged several years ago by Arnold McMurray of San Francisco and has found wide popularity among California Folk Dancers.

Although the music is Norwegian, the dance pattern indicates the American influence; hence, the name chosen is a combination of the first syllable in each of the two national titles.

MUSIC: Records: Victor 25-8036-A, Vintergae Kken; Imperial 1207
Victor 15040-A, Vintergae Kken (Old Release)

FORMATION: Couples in double circle facing each other, M back to ctr.

STEPS: Waltz*, Waltz balance*, Pirouette*, Two-Step*.

MUSIC 3/4	PATTERN	Illustrations
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Measures

I. WALTZ BALANCE, CROSS-OVER, WALTZ TURN

- | | | |
|-------|---|---|
| 1-4 | (a) Ptrs with R hands joined, M L on hip, W L holding skirt, waltz balance twd each other starting on R ft (meas 1), waltz balance away on L ft (meas 2). Ptrs change places on 2 waltz steps, W turning L under joined hands (meas 3, 4). |  |
| 5-8 | Repeat action of meas 1-4, returning to original pos. | |
| 9 | (b) Arms outstretched and hands joined at shoulder level, palms together. | |
| 10-11 | Man's Part: Step to L side on L (ct 1), close R to L (ct 2), change wt to R (ct 3). | |
| 12 | On 2 waltz steps make one complete turn to L while moving LOD (CCW) in circle. | |
| 13-16 | Step to L side on L (ct 1), swing R across L (ct 2, 3).
Note: M releases his L hand on meas 10 (ct 1). He swings his R hand, which is still joined with W L, down and through between them and releases it on meas 10 (ct 2). As he completes his turn, he rejoins outstretched hands with partner on meas 12.
W does counter-part (meas 9-12). | |
| 1-16 | Repeat action of meas 9-12 beginning on the opp ft and progressing RLOD (CW) in circle. | |
| 1-16 | Repeat all of Fig I. | |

II. CIRCLE WALTZ AND TURN

- | | | |
|-------|---|---|
| 1-12 | Ptrs assume closed pos and waltz for 12 meas. turning CW and progressing LOD (CCW) around the circle (M start back on L, W forward on R). |  |
| 13 | W turn R under the joined, extended hands (ML-WR). | |
| 14 | M turn L under the joined, extended hands. | |
| 15-16 | Both turn simultaneously under joined hands. Note: During turns both keep free hands on their own respective hips. | |

AMANOR WALTZ (continued)III. WAIST TURN AND SEPARATE

Ptrs face in opp direction with R hips adjacent; M R hand and W L hand joined on W L hip, M L hand and W R hand joined on M L hip.

1-3 (a) Beginning R ft both take 3 waltz steps turning CW in place.

4 Step L (ct 1), swing R across L (ct 2, 3).

5-8 Repeat action of meas 1-4 beginning on R ft again, but with L hips adjacent and with arm pos reversed.

9-11 (b) M place closed fists on hips, W hold skirts. Beginning R and turning R, both take 3 waltz steps moving away from each other (M to ctr of circle, W to outside).

12 Both step on L (ct 1) and swing R ft fwd (cts 2, 3). (On the step-swing M faces center of circle, W faces directly to the outside.)

13-15 Repeat action of meas 9-11. Begin by stepping back on R ft and turning L to return to ptr in 1-1/2 turns.

16 Repeat action of meas 12, at same time assuming the original waist hold pos used at start of Fig III.

1-16 Repeat all of Fig III.

1-16 Repeat all of Fig III. again.

Note: When ptrs return to each other the last time they pause to face each other (M back to ctr), omitting the step-swing on meas 16.

IV. FAST PART AND RETARD

1 (a) With hands on hips M and W stamp lightly on L ft (ct 1), swing R ft across L (cts 2, 3).

2 Stamp lightly on R (ct 1), swing L across R (cts 2, 3).

3 Step on L (ct 1), swing R across L (cts 2, 3).

4 Step on R at L side of L and L pirouette turn to L, finishing with wt on L.

5-8 Repeat action of meas 1-4, beginning R and turning R.

9-10 (b) Assume varsouvienne pos facing LOD. M and W take two two-steps, L, R, moving fwd in LOD.

11 Step fwd on L (ct 1), close R to L keeping wt on L (ct 2), hold (ct 3).

12 Repeat action of meas 11 beginning on R.

13-14 Step on L (ct 1), describe a small arc with R ft as you swing it across the L (cts 2, 3). Point R toe across L, touching R toe to floor (ct 1), hold (cts 2, 3).

15 Step to R side on R (ct 1), describe small arc with L ft as you swing it across the R (cts 2, 3).

16 Both point L toe across R, touching L toe to floor (ct 1). M release W L hand, make 1/4 turn R and step back of R on L (ct 2), point R toe on floor twd ptr and place L hand over his L hip pocket as he bows slowly to ptr on retard in music (ct 3). W pivot to R on R making a 3/4 turn (ct 2). W step back on L pointing R toe on floor twd ptr as she takes deep bow (ct 3).

Note: On pause between phrases of this and the next step, ptrs step twd each other on R ft and assume varsouvienne pos facing CCW in circle.



AMANOR WALTZ (concluded)V. WALTZ IN VARSOUVIENNE POSITION

- 1-2 Beginning L, M and W take 2 waltz steps moving fwd in circle.
- 3-4 Take two waltz steps turning completely around to R to again face LOD. On the turn M maneuvers W from his R side to his L.
- 5-8 Repeat action of meas 1-4 beginning on L again, turning L, and M maneuvers W from his L side to his R as they turn.
- 9-12 Repeat action of meas 1-4 (Fig V).
- 13-14 Repeat action of meas 5-6 (two waltz steps fwd).
- 15 M raise W R hand over her head turning her to her L to face him.
- 16 M and W assume closed pos in single circle (M facing CCW, W CW) and W change weight from R ft to L.

VI. PURSUIT WALTZ AND WOMAN TURNS

- 1-2 Beginning M L, W R, ptrs take two pursuit waltz steps moving LOD (CCW in circle (W travels backwards)).
- Note: Pursuit Waltz: To travel either fwd or bwd in a direct line without revolving.
- 3-4 M turn W to her R under the extended arms on two waltz steps.
- 5-16 Repeat action of meas 1-4 three times (4 times in all).
- Note: The two pursuit waltz steps are taken with longer steps than the two where the W turns.

VII. CIRCLE WALTZ AND BOW IN THE CENTER

- 1-12 (a) Ptrs continue waltzing in closed pos, revolving CW while progressing LOD (CCW) around the circle. On meas 12 M turn W to R and ptrs join R hands, M placing L hand over L rear pocket, W holding skirt in L hand.
- 13-15 (b) Keeping R hands joined, ptrs move twd ctr of circle with three waltz steps (M backward, W forward).
- 16 Ptrs bow to each other, W taking a very deep bow (almost to the floor), M closing R heel to instep of the L ft (modified 3rd pos).



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 Marion Wilson, Helen Yost, Edith Stevenson, Albert Pill,
 Oscar Libaw, Valerie Staigh

BRANDISWALZER

(Swiss)

Brandiswalzer (BRAHN-dis-VAHL-sehr) was presented by Jane Farwell in 1954. It was taught by Louise Huggler, folk dance leader at 14th Annual Folk Camp, Canton Bern, Switzerland, 1953. Brandis is a small town in Switzerland.

MUSIC: Piano: "Folk Dancing for Fun" - Jane Farwell. Since this is a medley of Swiss basic waltz forms, it may be danced to several Swiss waltz tunes.

Records: Folk Dancer - MH 1113 - "Brandiswalzer"

Elite: "Klein Andreas"

Swiss Festival: 1002-103 "Dickie's Dream Waltz"
 (Substitute). Slow considerably.

FORMATION: Ptrs side by side, facing LOD. W to M R with inside hands joined at shoulder height. Fisted free hands on hips throughout the dance.

STEPS: Waltz*, Step-brush, Step-hop*.

MUSIC 3/4

PATTERN

Measures

4 meas

INTRODUCTION

I. OPEN (Offen) WALTZ, WALTZ IN SHOULDER WAIST POSITION

- A 1-2 Beginning outside ft (M L, W R), move fwd with 2 waltz steps, joined hands moving fwd then back, keeping hands at shoulder height.
- 3-4 Release hands, turning inwrd to resume starting pos facing CW (M L, W R now joined) and move bwd, with 2 waltz steps in LOD.
- 5-8 In shoulder waist pos move in LOD with 4 waltz steps, letting upper part of body sway slightly, turning CW.
- 9-16 Repeat action of meas 1-8.

II. SWINGING WALTZ AND WALTZ IN CLOSED POSITION

- 1-2 (repeated) Join both hands straight across, ptrs facing each other, M back to ctr. Step on M L and W R, brush the other ft lightly across, keeping the ft close to the floor. (Lift heel of standing ft. on finish of brush) (Ct 3).
 Repeat brush in opp. direction, stepping to M R, W L.
- 3-4 Releasing hands and placing fists on hips, turn away from each other with 2 waltz steps (M, CCW - W, CW).
- 5-8 In closed ballroom pos move in LOD with 4 waltz steps turning CW.
- 9-16 Repeat action of meas 1-8 (Fig II). Finish side by side, facing LOD.

III. HOP WALTZ AND WALTZ IN SHOULDER WAIST POSITION

- B 17-18 W holding M R forefinger in her L hand, outside fists on hips, move fwd with 2 step-hops, starting with outside ft. Joined hands move fwd and bwd.

BRANDISWALZER (concluded)

- 19-20 M take a step-hop almost in place as W turns CW with one step-hop. Finish with ONE WALTZ step, raised arms forming a window. As they move fwd W looks through the window.
- 21-24 In shoulder waist pos, move in LOD with 4 waltz steps, turning CW.
- 25-32 Repeat action of meas 17-24 (Fig III).

IV. SLING WALTZ

- 17-22 (repeated) In closed ballroom pos (straight arm but not stiff), move in LOD, turning CW with 6 waltz steps. (At end of 6th meas M have back to ctr.) On meas 6, M place W R hand in middle of her back, grasping it with his R, releasing his L. Free fists go on hips.
- 23-24 W make a complete CW turn with 2 waltz steps while M takes 2 waltz steps in place. Finish in ballroom pos.
- 25-32 Repeat action of meas 17-24 (Fig IV), finishing in pos of Fig I, to repeat the dance.



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Mildred R. Buhler, Lucy Cheney, Vernon Kellogg, Miriam Lidster,
Dorothy Tamburini, Annemarie Steinbiss

CABALLITO BLANCO

(Mexican)

Caballito Blanco (Kah-bahl-YEE-toh BLAHN-koh) was presented at the University of the Pacific Folk Dance Camp, in 1949, by Carolyn Mitchell.

MUSIC: Records: Standard T 124-A "Fado Blanquita" Decca 10331A; Staff 1
Piano: "Caballito Blanco by Retana" - Edward B. Marks

FORMATION: Couples in a line, W in front of M (with her back to him) W arms are folded at shoulder height, L over R. M holds her L hand with his R hand and her R hand with his L.

Note: Throughout dance, unless otherwise stipulated, M keep hands clasped low behind him. W hold skirt lightly in front with both hands.

STEPS: Fado step, Jump-hop, Walk* (stroll), Buzz-step turn*, Dos-a-dos.

MUSIC 4/4 **PATTERN** **Illustrations**

MEASURE INTRODUCTION

1-3 M give W slight impetus by slightly pulling her L hand with his R, starting her off CW; W take 6 step-hops moving directly fwd starting with R foot, revolving CW and stopping 6 or 8 ft from ptr. W hold skirts with both hands.

M in place, with hands clasped loosely behind back, sway very slightly in time to music.

4 Ptrs facing, stamp lightly R, L, R (cts 1, 2, 3), hold (ct 4).

5-8 Both beginning L, M and W stroll across to change places, passing R shoulders. (Step pattern: slow, slow, quick, quick, slow). Repeat beginning R. When in opp pos both turn to face each other.



Introduction

VAMP

1 M slap thighs R, L, R, L (cts 1 and 2 and) then clap hands together twice (cts 3, 4).
W, holding skirts, step R (ct 1), point L toe across in front of R (ct 2), step L (ct 3), point R toe across in front of L (ct 4).
2 Repeat action of meas 1 (Vamp).



The Vamp

A I (a) LONG FADO STEP AND BUZZ-STEP TURN

1 Step diag to R on R (ct 1), hop R (ct 2); step L in front of R (ct 3), hop L (ct 4).
2 Step R behind L (ct 1), hop R (ct 2), step diag to L on L (ct 3), hop L (ct 4).
3 Step R in front of L (ct 1), hop R (ct 2), step L behind R (ct 3), hop L (ct 4).

Note: When L ft is in front, L shoulder is twd ptr and the R ft is raised in back. When the R ft is in front the R shoulder is twd ptr and L ft is raised. M keeps hands clasped in back. W holds skirts and both look back over own shoulder twd ptr.



Long Fado

CABALLITO BLANCO (continued)

- 4-9 Repeat action of meas 1-3 (Fig I) twice.
- 10 Repeat action of meas 1 (Fig I).
- 11-13 Beginning R, buzz-step turn CW (6 slow buzz-steps), making 3 complete turns to finish facing ptr.
- 14 Stamp, R, L, R (cts 1, 2, 3), hold (ct 4).
- B (b) JUMP-HOP STEP
- 1 Jump to easy stride pos, with knees bent slightly, toes turned out (ct 1), hop on L ft straightening L leg and turning R knee to R and pointing R toe down in front of L calf (ct 2), jump to stride pos (ct 3), hop on R ft, bending L leg in front of R with L knee pointing to L and L toe down in front of R calf (ct 4).
- 2 Jump to stride pos (ct 1), hop on L ft, bending R leg (ct 2), hop L (ct 3), hop L (ct 4). (Make one complete turn CW on the 3 hops on the L).
- 3-4 Repeat action of meas 1-2, hopping first on R ft and turning CCW.
- 5-8 Beginning L, M and W stroll across to change places as in the INTRODUCTION, passing R shoulders. (Now in orig pos).
- 9-12 Repeat action of meas 1-4 (Fig I(b)).
- 13-16 Repeat action of meas 5-8, but instead of changing places, ptrs do a dos-a-dos (pass R shoulders, move to R around each other and back into place). As the dos-a-dos is completed M makes a 1/4 turn L, and W makes a 1/4 turn R to finish on M's R. Both face in same direction and at R angles to original pos.
- C (c) SHORT FADO STEP
- 1-3 In skating pos (R hands joined on top of the joined L hands), ptrs do one Fado step (6 step-hops), starting on R.
- 4 Stamp R, L, R (cts 1, 2, 3), hold (ct 4), wt on L.
- 5-8 Repeat action of meas 1-4 (Fig I-(c)).
- VAMP
- 1-2 Ptrs face each other and back away to pos 6 or 8 ft apart while they repeat action of Vamp as described above in Introduction.
- A II LONG FADO STEP
- 1-14 Repeat action of Fig I (a).
- B JUMP-HOP STEP
- 1-16 Repeat action as in I (b) above, except that instead of a dos-a-dos at the close, M and W again stroll across to change places.
- C SHORT FADO STEP
- 1-8 Repeat action as in I (c) above, but in double line formation, ptrs facing each other (M clasping hands loosely behind back, W holding skirt) as in the LONG FADO.

Jump Hop



(a)



(b)



Short Fado

CABALLITO BLANCO (concluded)**B** JUMP-HOP STEP

1-16

Repeat action as in I (b) above with the dos-a-dos. Since ptrs have now changed places, cpls will face in opp direction to that originally taken in B.

C SHORT FADO STEP

1-8

Repeat action of I (c) as before. On final stamps, without releasing hands, lean away from ptr to pose.



Pose

FOLK DANCE FEDERATION OF CALIFORNIA RESEARCH COMMITTEE:
Virginia Wilder, Reva Ward, Sue Lemmon, Ruth Ruling

COUPLE HASAPIKO

(Greek)

This couple dance, currently popular in Greece, especially in the Islands, was learned there by Rickey Holden. John Filcich introduced it to California folk dancers at the 1962 Kolo Festival in San Francisco. The movements and style stem from the traditional Slow Hasapiko, but the movements are less sharp and masculine.

MUSIC: Record: United Artists LP 4070 - Side 2, Band 2 "Hasapico".
United Artists 275 - "Hasapiko" (45 rpm)

FORMATION: Cpls in a circle facing CCW, W to R of M. M R arm around W waist, holding her R hand in his. L hands are joined extended diag fwd to L.

MUSIC 4/4 PATTERN

Measures

8

INTRODUCTION - No action.

I. BASIC

1

Lunge fwd on L, toe turned out, bring R behind L calf, toe pointed down (cts 1, 2); bring R in a large arc fwd, outward, and around behind L (cts 3, 4).

2

Step on R at L side of L heel (cts 1, 2); in a small arc bring L around, behind, and step to R side of R heel (ct 3); lift R over L instep, knee turned out (ct 4).

3

With R take 1 long gliding step diag fwd to the R (ct 1); continue on same diag, step L, toe turned out (ct 2); step diag bwd to R on R, toe turned out, lift L over R instep (ct 3). Cpl is now facing slightly L of orig pos. Hold (ct 4).

4-6

Repeat action of meas 1-3, lunging in orig LOD on ct 1.

7-8

Repeat action of meas 1-2.

II. CROSS STEPS

9

Step R across in front of L, R heel on same plane as L toe (ct 1); step on L at R heel (ct 2); step R to L side again (ct 3); wt still on R, bring L around to front of R in an arc (ct 4).

10

Repeat action of meas 9 moving to R side, beginning L across R.

11-12

Repeat action of meas 9-10.

13

Step R across in front of L, R heel beside L side of L toe (cts 1, 2); step L across in front of R (cts 3, 4). Progress slightly fwd in LOD during meas 13.

14

Step R across in front of L (cts 1, 2); lunge fwd on L (cts 3, 4); bringing R up behind L heel, toe pointed down.

15

Step bwd on R (cts 1, 2); step bwd on L, raising R over L instep, knee turned out (cts 3, 4).

16

Repeat action of Fig I, meas 3.

Repeat dance from beginning.

FOLK DANCE FEDERATION OF CALIFORNIA RESEARCH COMMITTEE:

Mildred R. Buhler, Lawton Harris, Miriam Lidster, Adrienne Murton,
Annemarie Steinbiss, Dorothy Tamburini

DER WOLGASTER

(German)

This version of the Pomeranian dance, Der Wolgaster (Dehr VOHL-gahs-ter), was brought to America by Elizabeth Burchenal, whose source was personal participation in the dance when she visited in north Germany. The original description is in "Folk Dances of Germany" by Elizabeth Burchenal, copyright 1938 by G. Schirmer, Inc., and permission has been granted us for its use by the author and copyright owner.

MUSIC: Record: Imperial 1102 "Der Wolgaster"; Imperial X6102
Records should be slowed considerably.

Piano: Burchenal, E. "Folk Dances of Germany"

FORMATION: Four cpls in regular square formation, head and side cpls are designated. All join hands and keep at shoulder height, elbows bent, with bodies erect and heads held high.

STEPS AND WALK*, Run*, Skip*
STYLING: Walk is crisp, smooth and precise, not a shuffle.

MUSIC 2/4

PATTERN

Measures

I. CIRCLE LEFT AND RIGHT

A 1-8 With all hands joined at shoulder height to form a ring, circle L (CW) with 16 walking steps, beginning L. W look at M behind them as they move.

A 1-8 Circle R (CCW) with 16 walking steps, W looking at ptr.

CHORUS

a) Side Arches

Cpls 1 and 3 stand in Back Hand Promenade Pos*. Cpls 2 and 4 release hold with corners and retain inside hands joined.

B 1-2 Head cpls (1 and 3) turn once CCW in place with 4 steps. Simultaneously M of side cpls (2 and 4) turn ptr CCW to ctr to face him with 4 steps (M on outside), joining both hands straight across to form an arch on 4th step.

Note: This arch is held through meas 8.

3-4 Beginning L, head cpls walk 4 steps to arch made by side cpls to their own R (cpl 1 to cpl 2, cpl 3 to cpl 4).

5-6 With a marked dip (not a leap) on the first step, head cpls walk through the arch they are facing to the place where their opposites formerly stood.

7 Head cpls turn L in place (2 steps).

8 Head M swing W to inside to form two-hand arch with ptr (same as sides).

Note: All 4 cpls are now forming arches.

B 1-6 While head cpls hold the arch, side cpls take Back Hand Promenade Pos* and perform the same action completed by the head cpls: L turn with 4 steps; walk to arch formed by head cpls with 4 steps; dip and walk through the arch with 4 steps.

DER WOLGASTER (continued)

- 7-8 Head cpls continue to hold the arch. Side cpls turn L in place with 2 steps; release ptrs R hand on step 3 and swing ptr into ctr of square (step 4) where W join R hand with opp W. Side cpls are now in a straight line with W in ctr and M at ends of line. Hold hands high to form 3 arches.

b) Center Arches

- C 1-4 Side cpls hold line of arches through meas 8. Head cpls take Back Hand Promenade Pos and make 1 complete turn to L (facing ctr again) taking 4 walking steps in half time.

- 5-6 Head cpls release ptr. W walk 4 steps (regular time) to the arch farthest to own L, while M walk 4 steps to ctr arch.

- 7-8 W, leading with L shoulder, dip on first step, walk through the arch and turn to R moving along the line to join R hands across ctr with opp W, L with ptr.

Simultaneously M, leading with L shoulder and passing back to back with opp M, dip on first step going through the ctr arch, continue to opp place with 3 steps and make 1/2 turn L (CCW) on 4th step to join L hands with ptr.

- C 1-8 Head cpls hold line of arches. Side cpls repeat action of meas 1-8 (Center Arches), except that they finish in Back Hand Promenade Pos, facing ctr of the square.

c) Cross-over

- D 1-2 Side cpls hold pos in place (meas 1-8) while head cpls take the following action: Head W release R hands at ctr. M give W a slight push with L hand, and W exchange places with 4 walking steps, passing back to back (L shoulders leading), joining R hands with opp M, W move CW to outside of opp M, always keeping R shoulder twd him and stopping when her R shoulder also is twd ctr.

Note: Avoid leaping on this Fig.

- 3-4 W push M with R hand and M exchange places with 4 walking steps, passing back to back, (L shoulders leading), joining L hands with ptr. Keep L shoulder twd ptr and turn CCW until L shoulder is twd ctr.

- 5-8 Repeat action of meas 1-4, head M and W returning to own places. On meas 8, side cpls take pos for cross-over.

- D 1-8 Side cpls repeat action described for head cpls (meas 1-8, Cross-over) while head cpls stand in Back Hand Promenade Pos facing ctr.

II. ELBOW HOOK AND RUN

- A 1-8 All cpls: Hook R elbow with ptr and place both hands on own hips. Run 16 steps revolving CW in place.

- A 1-8 Hook L elbows and run 16 steps CCW.

CHORUS

- 48 meas Repeat action of Chorus.

III. GRAND RIGHT AND LEFT

- A 1-4 Using skipping step, all do a half grand R and L to meet ptr in opp place.

- 5-8 All hook R elbows with ptr, L hands on hips, and turn twice around while skipping.

DER WOLGASTER (concluded)

- A 1-8 Continue grand R and L to home pos. Hook R elbows again and turn twice around while still skipping.

CHORUS

- 48 meas Repeat action of Chorus.

IV. CIRCLE LEFT AND RIGHT

- A 1-8 Repeat action of Fig I.

A 1-8

FOLK DANCE FEDERATION OF CALIFORNIA RESEARCH COMMITTEE:
Helen Perry, Carol Squires, Vernon Kellogg, Larry Miller,
Omega Graham

DODI LI

(Israeli)

"My beloved is mine and I am his
He feedeth among the lillies" - Song of Songs 11-16

DODI LI (DOH-dee LEE), a Yemenite couple dance, was presented by Dvora Lapson at University of the Pacific, Stockton, California, 1952. The melody is by Nira Chen and the dance was composed by Rivka Sturman. Originally reprinted by permission of Dvora Lapson and the Jewish Education Committee of New York, copyright 1952.

MUSIC: Record: Arzi 770 (now unavailable) 78 rpm;
National 453A (45 rpm); Vanguard VRS 9096A (33-1/3 rpm);
Electra LP EKL 186, Side 2 Band 2.

FORMATION: Cpls face CCW, inside hands joined shoulder high, W to R of ptr.

STEPS AND STYLING: Yemenite Step: Rise on R toe of R ft as L ft steps to L with bent knee (ct 1), step R slightly in back of L, extending both knees (ct 2), step L across in front of R, bending both knees (ct 3), hold (ct 4). Yemenite step to the R; use opp footwork.

Tcherkessia Step: (starts on ct 3 in Patterns II and III in Dodi Li):

Step L to side (in LOD (ct 3)), step R behind L (ct 4), step L to side (ct 1), step R in front of L (ct 2), step L to side (in LOD (ct 3)), hold (ct 4).

Hold body erect, knees relaxed. Ptrs should regard each other with affection, as this is a dance expressing love. Free hands held naturally at side and follow body movement.

Walk*

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

MUSIC 4/4

PATTERN

INTRODUCTION varies with records used - No intro on Arzi 770

CHORUS

- 1 Beginning ML, WR, dance one Yemenite step in LOD. On ct 3, ptrs momentarily face RLOD. Hold (ct 4).
- 2 Cross MR, WL over opp ft (ct 1) to face LOD, hold (ct 2). Step fwd ML, WR, knees slightly bent, body inclined bwd (ct 3), close MR, WL (ct 4).
- 3 Step bwd ML, WR (ct 1), close MR, WL (ct 2), step ML, WR to side (in LOD), face ptr (ct 3), hold (ct 4).
- 4 Beginning MR, WL, dance one Yemenite step. The first step is to the side in RLOD (ct 1), the second step crosses in back (ct 2), the third step crosses in front in LOD (ct 3). Ptrs are again side by side facing LOD; hold (ct 4).
- 5-8 Repeat action of CHORUS, meas 1-4.

NOTE: The dance begins and ends with the CHORUS, and it is danced between each pattern.

DODI LI (concluded)I. MOVING BACKWARD IN LOD

- 1-2 Repeat action of CHORUS, meas 1 and 2 through ct 2 of meas 2 (Yemenite step and cross step). Beginning ML, WR, step fwd in LOD (ct 3), start 1/4 turn to ML, WR, release hands, step bwd in LOD on MR, WL (ct 4); join ML, WR hands. Ptrs face RLOD.
- 3 Beginning ML, WR, take 2 walking steps bwd in LOD (cts 1-2). Face ptr, step to side in LOD on ML, WR (ct 3), hold (ct 4). Hands move gracefully throughout this figure and are at shoulder height on ct 4.
- 4 Release joined hands. Join MR, WL hands and repeat action of CHORUS, meas 4 (Yemenite step), beginning MR, WL.
- 5-8 Repeat action of meas 1-4 (Fig I).
- 1-8 Repeat action of CHORUS (meas 1-8).

II. TCHERKESSIA (IN LOD)

- 1-2 Repeat action of CHORUS, meas 1 and 2 through ct 2 of meas 2, (Yemenite step and cross step). Beginning ML, WR, step to side in LOD (ct 3). Continuing in LOD, ptrs cross free ft behind ML, WR (ct 4).
- 3 Step to side (ct 1), cross free ft in front (ct 2), step to side (face ptr) (ct 3), hold (ct 4).
- 4 Repeat action of CHORUS (meas 4) (Yemenite step), beginning MR, WL.
- 5-8 Repeat action of meas 1-4 (Fig II).
- 1-8 Repeat action of CHORUS (meas 1-8).

III. TCHERKESSIA (IN RLOD)

- 1-2 Repeat action of CHORUS, meas 1 and 2 through ct 2 of meas 2 (Yemenite step and cross step). MOVE RLOD. Cross free ft in front on (ct 3), step to the side (ct 4).
- 3 Cross free ft in back (ct 1), step to the side (ct 2) (face ptr); step twd LOD on ML, WR (ct 3), hold (ct 4). Body inclines twd LOD.
- This pattern differs from Pattern II in that the cross step starts on ct 3, whereas in Pattern II, ptrs step to the side on ct 3. The steps should be executed smoothly, with fluid movement of the body, even though the action is quick. ALWAYS observe the Hold on ct 4.
- 4 Repeat action of CHORUS, meas 4 (Yemenite step), beginning MR, WL.
- 5-8 Repeat action of meas 1-4 (Fig III).
- (For Arzi 770, repeat entire dance; repeat CHORUS, FIG I, CHORUS. Hold pos to the end of the retard in the music, looking at ptr.)

FOLK DANCE FEDERATION OF CALIFORNIA RESEARCH COMMITTEE:
Mildred R. Buhler, Dorothy Tamburini, Miriam Lidster, Lucy Cheney

DREISTEYRER

(Austrian-Tyrol)

This dance was introduced by Grace West. It is similar to one performed by the Austrian Students who visited California in March, 1950 and 1951.

MUSIC: Record: London P-18017 "An Der Walgrenze" Mazurka.

FORMATION: Trios at edge of dancing space facing LOD, M in the center with a W on each side, W1 at R, W2 at L. W2 should be the shorter of the two. W join inside hands with M and hold them head high, outside hands on hips.

STEPS AND STYLING: This dance should be done with a continuous flow of motion, changes in holds being made smoothly so as to interfere as little as possible with the constant circular waltz.

Caution: On opening and finale care should be taken to maintain a straight line, keeping W at M sides. After the circle is once formed, the hands are never released except during Fig. II as indicated.

Waltz (Laendler type), Running steps*.

This Laendler type waltz is danced with small running waltz steps with slight accent on 1st step of each meas. Care should be taken to keep it smooth and flowing.

MUSIC 3/4	PATTERN	Illustrations by Carol Gove
Measures		

I. ENTRANCE

- | | | |
|------|---|---|
| 1-8 | a) Waltz fwd in LOD, M beginning L, W1 beginning R and turning CW, W2 beginning L and turning CCW. |  |
| 9-16 | W join outside hands and beginning L, trio circle L with 8 waltz steps. | |
| | b) PRETZEL AND PIVOT | |
| 1-7 | M pull arms together drawing hands toward himself, then up and over W heads, turning W1 CW, W2 CCW, as his arms encircle them till trio forms a straight, close line, facing fwd. Pivot CW in place, W1 moving bwd, W2 fwd. |  |
| 8 | Reform circle by M lifting arms and W retracing steps. | |
| 9-15 | Form a new pretzel by W bringing their joined hands toward M and upward; W1 turn CCW, W2 CW, as they turn back to back under arch formed by their joined raised hands. Trio pivot in place CCW. | |
| 16 | W unwind to reform circle, W1 moving fwd, W2 bwd. | |

II. POSE AND FALL

- | | | |
|-----|--|---|
| 1-2 | Beginning L, circle L. |  |
| 3 | W1 crosses over turning 1/2 CW. | |
| 4 | W1 lean bwd on M L arm looking at M as she raises R foot off floor slightly. | |
| 5 | Continue circling as W1 returns to place turning 1/2 CCW. | |
| 6 | Trio continue circling L. | |

DREISTEYRER (continued)

- 7 W2 crosses over turning 1/4 CCW.
 8 W2 pose on M R arm.
 9 W2 return to place turning 1/4 CW.
 10-14 Trio continue circling L.
 15 M draws his hands together raising them high overhead and crosses over while making 1/2 turn CW.
 16 Dropping hands M fall backward against W arms to break their hand hold. All immediately re-join hands. W are now on opposite side of M, W1 on M L, W2 on M R.
 1-16 Repeat action of Figure II, measures 1-16 with W2 posing first, W1 second, M return to original position.

III. ROLLOVER

- 1 Beginning L, circle L.
 2-4 Keeping hands high M make 1/2 turn CW under his R arm and back under W arms which are also held high, keeping body as erect as possible. M L hand will be on top; with R hand, which is the lower hand, M pull W1 thru. She then turns W2 around to reform circle.
 5 All circle L.
 6-8 In the same manner, W1 lead the rollover (turning CW) under the joined hands of M and W2, pulling W2 then turning M.
 9 Circle L.
 10-12 W2 lead the rollover under the joined hands of M and W1, pulling M, and turning W1.
 13 Circle L.
 14-16 M lead across as before but W do not follow. M turn to face center as he backs under, keeping hands high, then all three lower crossed hands to form a clover.

IV. CLOVER TURNS (Circle L constantly)

- 1 Raise crossed hands high.
 2 M turn once CCW (L) or under his own top hand.
 3-4 Lower arms to waist level and continue circling.
 5 Raise arms as in measure 1.
 6 W1 turn once CW (R) or under her own top arm.
 7-8 Lower arms and continue circling.
 9 Raise arms.
 10 W2 turn once CCW (L) or under her own top hand.
 11-12 Lower arms and continue circling.
 13-16 Circle L, leaning away and turning faster.

V. CHUMS

- 1 Raise arms above heads.
 2 Drop arms over heads and almost down to waist level behind backs.
 3-8 While circling L, lean bwd and face center.
 9 Raise arms high and W2 step through to reform circle.
 10-16 Circle L.

VI. TANGLE (keep circle moving L continually)

- 1-2 a) M turn CW under R arm, bringing L hand to the small of his back and extending R arm downward behind him toward W1, ending facing CW.

DREISTEYRER (concluded)

- 3-4 Continue circling L.
 5-6 W1 turn CW under her R arm in the same manner.
 7-8 Continue circling L.
 9-10 W2 turn CW under her R arm to complete the tangle.
 11-16 Circle L with running steps.

UNTANGLE

- 1-2 b) W2 unwind by backing up toward M, raising her R elbow and bringing it forward as she turns CCW to return to original position.
 3-4 Circle L
 5-6 W1 turn CCW under her R arm as she unwinds.
 7-8 Circle L.
 9-10 M turn CCW under his R arm, reforming the original circle.
 11-16 Circle L.

FINALE

- c) W break hand holds with one another and resume original line formation to waltz fwd. LOD, W1 turning once CW and W2 turning once CCW.
 15-16 W curtsy to M and M bows first to W1 and then to W2.

FOLK DANCE FEDERATION OF CALIFORNIA RESEARCH COMMITTEE:
Larry Miller, Dorothy Tamburini

EL CABALLERO

(Early Californian)

This early California vals is a collection of steps learned by Grace Nicholes from her mother, Senora Manuela Perez de Churcher. Grace taught the dance at the 1962 Folk Dance Camp, University of the Pacific, Stockton, California.

MUSIC: Record: Imperial 1085 "Cielito Lindo"
Piano: "Favorite Latin-American Songs" G. Schirmer, Inc., N.Y.
(Music must be played fast - almost as though it were 3/8 tempo)

FORMATION: Ptrs side by side in a double circle, facing LOD, W to M R. Arms are held out to the sides and slightly fwd, rounded; palms turned inward, holding castanets, or snapping fingers.

STEPS AND STYLING: Vals: A bouncy running waltz danced with small steps, not traveling too far. Step fwd R (ct 1), close L to R, taking wt (ct 2), step fwd R (ct 3). Begin next step L.

Zapateado: Step R (ct 1), stamp L heel beside R, no wt (ct 2), step L beside R (ct 3).

Spanish Step-Draw: Step L to L (ct 1), draw R (toe turned out) to L (ct 2), take wt (ct 3).

In each Fig, both begin R unless otherwise indicated.

CASTANETS: Castanets are played - Both (ct 1), L (ct 2), roll (ct 3) throughout unless otherwise stated; or fingers may be snapped at will.

MUSIC 3/4

PATTERN

Measures

No Introduction

A I. PROMENADE

1-8 Ptrs side by side, flirting with each other, dance 8 vals steps fwd LOD.
9-16 Turn halfway around twd ptr (M CW, W CCW) and dance 8 vals steps RLOD.

A II. CIRCLE PARTNER

1-8 W circle M once CW with 8 vals steps. She may turn individually CW while circling M if desired. M dance in place or may turn once following W movement and flirting with her.
9-16 M circle W once CCW with 8 vals steps. He may turn individually CW while circling W if desired. W dance in place or may turn once, flirting with M. Finish facing ptr about 2 or 3 ft apart, M back to ctr.

B III. 1/4 TURNS R AND ZAPATEADO

17-18 Dance 1 vals step fwd twd ptr and 1 bwd away from ptr.
19-20 Turn individually 3/4 CW while progressing 1/4 CCW around ptr with 2 vals steps, so that ptrs finish in a single circle, M facing LOD, W RLOD.
21-24 Repeat action of meas 17-20 (Fig III) to finish in ptr place, W back to ctr.
25-30 Dance 6 zapateado steps returning to original place circling ptr 1/2 CW with R shoulder twd ptr, R arm curved across chest, L arm overhead, and flirting with ptr over R shoulder.

EL CABALLERO (Concluded)

- 31 Stamp R, moving bwd away from ptr, M twd ctr of circle and W twd wall (ct 1), hold (ct 2), stamp L (ct 3).
(Castanets: Both (ct 1), hold (ct 2), crash (ct 3).)
- 32 Stamp R, taking wt (ct 1), hold (cts 2, 3).
(Castanets: Both (ct 1), hold (cts 2, 3).)
- B (rptd) IV. 1/4 TURNS L AND ZAPATEADO
- 17-24 Repeat action of Fig III, meas 17-24, both starting L, turning individually CCW while progressing 1/2 CW into ptr place.
- 25-32 Repeat action of Fig III, meas 25-32, both starting L and circling CCW with L shoulder twd ptr, R hand overhead. Finish in original place facing ptr, M back to ctr.
- C V. STEP-SWING AND STEP-DRAW
- 33 Passing to R of ptr, step fwd R (ct 1), swing L leg fwd, turning 1/4 CW (ct 2), lift slightly on R, but no hop (ct 3).
- 34-36 Passing ptr back to back, R arm across chest, L arm overhead, dance 3 complete Spanish step-draws swd L into ptr place, flirting over R shoulder.
(Castanets: Both (ct 1), hold (cts 2, 3) throughout.)
- 37-39 Turn individually 3/4 CCW with 1 vals step, beginning L, to finish facing ptr and dance 2 more vals steps in place.
- 40 Stamp R, no wt (ct 1), hold (cts 2, 3).
(Castanets: Both (ct 1), hold (cts 2, 3).)
- 41-48 Repeat action of meas 33-40, returning to original place. Finish facing ptr, M back to ctr.
- C (rptd) VI. CROSS-OVER WITH ARM SWEEP
- 33 Raise arms overhead and dance 1 vals step fwd to meet ptr with R shoulders adjacent.
- 34 Turn individually 1/2 CCW with 1 vals step, passing ptr. Sweep R arm bwd, down and up overhead while flirting with ptr over R shoulder. Finish close together facing ptr, W back to ctr.
- 35-36 Dance 2 vals steps bwd into ptr place, arms held shoulder high.
- 37 Step R in place (ct 1), point L toe fwd, toe turned out (ct 2), hold (ct 3).
(Castanets: Both (ct 1), hold (cts 2, 3).)
- 38-40 Repeat action of meas 37 repeated (Fig VI) stepping to L, R, L.
- 41-48 Repeat action of meas 33-40 repeated (Fig VI) returning to original place.
- Repeat entire dance from beginning, completing the last 4 step-points and adding the following finale:
- 2 chords Step fwd R twd ptr, turning slightly CCW, R shoulders adjacent (chord 1). Point toe beside R to finish looking at ptr over R shoulder, R arms curved in front of chest, L overhead (chord 2).
(Castanets: Crash, both).

FOLK DANCE FEDERATION OF CALIFORNIA RESEARCH COMMITTEE:
Reva Ward and Dorothy Tamburini

ELIZABETH QUADRILLE

(American)

A waltz quadrille arranged by "Bunk" Sicotte and Jack Sankey in the style of old American Waltz Quadrilles.

MUSIC: Record: His Master's Voice B9752 "A Scottish Waltz."

FORMATION: 4 couples in square formation

NOTE: The couples retain their original designations regardless of the dance movements; thus the original head W remains the head W even when dancing with a side M in a side position. Throughout the dance, inactive people have hands at sides. Active M have free hand on back pocket; active W hold skirt, unless another position is noted.

STEPS: Waltz*, Preparation dip*, Step-swing*, pivot.
The waltz step is used unless otherwise noted.

MUSIC 3/4	PATTERN
Measures	
1-4	Introduction. Dancers stand in formation, in Backward Skating Position*.
	I. <u>GRAND CHAIN</u>
	All begin outside ft.
A 1-4	Head W advance to center, join R hands, and move 3/4 around CW (4 waltz steps in all) to finish facing original corner in LOD. Head M keep time in place, but turn to face corner, with back to LOD. Simultaneously, and in bwd skating pos, the side couples turn once CCW (M moving bwd., W fwd) in place with 2 waltz steps, and then the side W advance to corner M with 2 waltz steps, while the side M turn L to place back to LOD.
5-8	All take closed position with new partner (original corner) and dance (turning CW) 4 waltz steps CCW into next position (1/4 around set). Example: M1 and W4 dance 4 waltz steps in LOD into No. 2 position.
9-12	Repeat action of Fig 1, meas 1-4, exactly for all 4 M, but this time the head W dance the waltz steps as described for the side W, and the side W dance them as described for the head W.
13-16	Repeat action of Fig 1, meas 5-8.
1-16 (Repeated)	Repeat action of Fig 1, meas 1-16, and all finish in home position. Note: Meas 5 is a waltz, beginning bwd on M L NOT a balance or hesitation step.
	II. <u>LINES AND STAR</u>
	All begin R ft. In lines, W hold skirt; M keep hands on back pocket.
B 1-2	Head couples, with inside hands joined, advance to center with 2 waltz steps.
3-4	Head couples dance 2 waltz steps, moving bwd.
5-8	Head couples advance to center, release partner's hand, take opp. person's inside hand, and turning to M's L and W's R, divide the nearest side couple. The M goes to L, and the W goes to R, around the

THE ELIZABETH QUADRILLE (Continued)

corner person, to form line of 4 with head persons nearest to home position. This action is with 4 waltz steps.

9-12 The lines of 4, with 4 waltz steps, advance to the opposite side, each person passing R shoulders with opposite person.

13-16 All form a RH star within each line, with the persons on the ends of the line closing in smoothly. The star advances once around CW with 4 waltz steps, and once again form the line of 4, with the ends falling in smoothly.

Note: The line now is the same as in Fig II, meas 12, except that each person is facing the opposite direction.

1-4 Repeat action of Fig II, meas 9-12.
(Repeated)

5-8 Repeat action of Fig II, meas 13-16, and finish with the lines of 4 exactly as in Fig II, meas 9.

9-10 With hands joined within lines of 4, all advance to center with 2 waltz steps.

11-12 Head couples break from the lines of 4, and with inside hands joined with partner, all dance 2 waltz steps, moving bwd to home position.

13-14 All advance to center with 2 waltz steps.

15-16 All dance 2 waltz steps, moving bwd to home position.

III. "AROUND THE SQUARE"

All begin R ft.

C 1-2 Head couples, with inside hands joined, advance to center with 2 waltz steps.

3-4 Head M, with opposite head W do a "box the gnat"* figure with 2 waltz steps.

5-6 Same couples do a "box the flea"* figure with 2 waltz steps.

7-8 Heads each face original corner and "box the gnat"* with 2 waltz steps.

9-10 Heads each face original opp., and at the same time side couples face partner, and all "box the flea"* with 2 waltz steps.

11-12 All face original corner and "box the gnat"* with 2 waltz steps.

13-14 Repeat action of Fig III, meas 9-10.

15-16 Head couples, with inside hands joined, dance 2 waltz steps, moving bwd to home position, while side couples remain (standing still) in place.

1-16 Repeat action of Fig III, meas 1-16, but this time the side couples dance the figure as described for the head couples, and the head couples dance as described for the side couples.
(Repeated)

IV. ARCHES

All begin R ft.

A 1-4 With inside hands joined, couple 3 forms an arch, and couple 1 advances fwd, and under the arch, with BOTH couples moving into opposite position. Partners drop hands and each turn individually TOWARD partner to face center of set. W is now on M's L, and this action is with 4 waltz steps.

Simultaneously, and with inside hands joined, side couples dance 4 step swings, alternating to R, L, R, L.

5-8 Repeat action of Fig IV, meas 1-4, but this time couple 4 forms

THE ELIZABETH QUADRILLE (Concluded)

the arch, and couple 2 advances fwd and under the arch. Head couples dance the step-swings in place.

9-12 Repeat action of Fig IV, meas 1-4, but this time couple 1 forms the arch, and couple 3 advances fwd and under the arch. Side couples again dance the step-swings in place.

13-16 Repeat action of Fig IV, meas 1-4, but this time couple 2 forms the arch, and couple 4 advances fwd and under the arch. Head couples again dance the step-swings in place.

V. WALTZ CHAIN

All begin R ft.

B 1-2 All face partner, join R hands, and dance 1 WALTZ step, fwd to partner, then 1 WALTZ step bwd away from partner.

3-4 Each M turns his partner CCW under their joined R hands, and advances CCW to next W, while each W (after CCW turn) advances CW to next M.

5-16 Repeat action of Fig V, meas 1-4, three more times, and all meet partner on opp side of set.

VI. WALTZ PROMENADE

All begin outside ft. (M L, W R).

1 Partners in closed position, M facing CCW, take a preparation dip (bwd L).
(Repeated)

2 Starting M R, W L, dance 1 waltz step, to place M back to center.

3-6 Continue with 4 more waltz steps turning CW, moving 1/4 CCW around the set, and finish with M back to center again. (All are in position to L of home position).

7-8 With BOTH hands joined with those of partner, waltz balance bwd (away from each other) and waltz balance fwd (together).

9-12 Again in closed position, repeat action of Fig VI, meas 3-6, moving to home position.

13-14 Couples turn CW in place with pivot of 6 slow steps.

15 M, facing CCW, turns W CW under their joined hands, to face her partner.

16 M bows to W, W makes deep curtsy to M.

FOLK DANCE FEDERATION OF CALIFORNIA RESEARCH COMMITTEE:
Omega Graham, Mildred Coburn, Dorothy Tamburini

EL SHOTIS VIEJO

(Mexican)

El Shotis Viejo (Old Style Schottische) is the type of dance which was popular in Mexico throughout the period 1815 to 1910. The schottische was introduced into Mexico about 1830, along with the polka and mazurka, and in the cities the people immediately adopted it. As the dance increased in popularity in the rural areas, its style became more rustic. This shotis is in the classical style, and is typical of the last half of the 19th Century, when people followed more of the European culture rather than the native culture. The music used for the dance was written by a young mariachi player, Miguel Martinez, one of the most popular composers of music of this type. He has produced many polkas and schottisches written in the style of the olden days.

El Shotis Viejo was learned from an elderly gentleman of Oaxaca, who taught the dance to native school teachers and young people during Mr. Pill's trip into the rural areas in Mexico. The teacher remembers dancing many figures in his youth, only a few of the most representative being included in this version.

Presented at University of the Pacific Folk Dance Camp, 1963, by Albert S. Pill.

MUSIC: Record: Express 233

FORMATION: Ptrs in a circle, facing each other, M back to ctr, R hands joined. W hold skirt with free hand; M place L arm across small of back and hold L hand almost over R hip. Throughout the dance MR hand hangs naturally at side whenever it is free.

STEPS AND STYLING: Viejo Two Step: Step fwd L (ct 1), step R to rear of L (ct 2), step fwd L (cts 3-4). Do not pass R ft by L on closing step (ct 2), but allow it to close behind L heel. Step has smooth "lifting" motion. Repeat Step, beginning R.

Viejo Shotis Step: Beginning L, walk 3 steps (cts 1-3), lift slightly on R toe while raising L ft with knee turned out to L (ct 4). Step may also begin with opp ft. This is a light, dignified step without an exaggerated hop.

Balance in Place: Step fwd on L, lifting R ft off the floor (cts 1-2), shift wt to R in place (cts 3-4), lifting L just off the floor.

Promenade pos*, Heel-Toe*, Walk*

Description is written for M; W does counterpart unless otherwise instructed.

*Described in Volumes of Folk Dances from Near and Far, published by Folk Dance Federation of California, Inc., 1095 Market Street, Room 213, San Francisco, California 94103.

MUSIC: 4/4

PATTERN

Measures

3 Pick up Notes INTRODUCTION - No action.

I. HEEL TOE AND CROSS OVER

- A 1-2 Bend bodies fwd from waist, extend L heel to L side (cts 1-2), touch L toe to floor with L heel across instep of R ft (cts 3-4). Beginning L, walk 3 steps fwd in LOD (CCW), gradually straightening bodies (cts 1-3), lift slightly on L (ct 4).
- 3-4 Repeat action of meas 1-2. Begin R and move RLOD (CW).

EL SHOTIS VIEJO (concluded)

- 5 Face ptr. . With bodies bent slightly fwd from waist, extend L heel fwd (cts 1-2), touch L toe to floor with L heel parallel to R ft (cts 3-4).
- 6 Hands remain joined. With 3 walking steps (gradually straightening bodies as in meas 2) exchange places with ptr (cts 1-3), hold (ct 4). Ptrs make 1/2 turn CW on last crossing step. Release hands.
- 7 Dance 1 Viejo Shotis step moving LOD (CCW).
- 8 Dance 1 Viejo Shotis step in RLOD (CW).
- 9-16 Rejoin R hands to repeat action of meas 1-8. Begin MR-WL, M on outside of circle, W on inside.

II. TWO STEP, BALANCE, WOMAN PIVOTS

- B 1-2 Ptrs take promenade pos, facing LOD. With 2 Viejo Two Steps, move fwd LOD.
- 3 Balance in place (cts 1-4).
- 4 Release L hands. M repeat action of meas 3 (Fig II). W take short step fwd on R, bend knees, lean fwd from waist and pivot one complete turn CW under joined R hands (cts 1-2), step L in place (cts 3-4).
- NOTE: M must hold joined hands high and his hand flexible to assist W in turn.
- 5-16 Repeat action of Fig II, meas 1-4, three times.

III. HEEL TOE AND CROSS OVER

- A 1-15 Repeat action of Fig I, meas 1-15.
- 16 With 2 steps (RL) M move twd RLOD; on 2 steps (RL) turn CCW in front of ptr to face ctr (cts 1-2, 3-4) and stand at WL side as W move fwd to ctr with 1 Viejo Shotis step. M put L hand just above elbow of W L forearm, W hold skirt out to the side with L hand. Ptrs join R hands high above W head. As they face ctr, M is slightly behind W.

IV. SHOTIS, BALANCE, WOMAN PIVOT

- B 1 With 1 Viejo Shotis step, both beginning R, ptrs move to the R but turn slightly twd L.
- 2 Repeat action of meas 1 (Fig IV), but move slightly to L and turn to R to finish facing ctr.
- 3-4 Repeat action of Fig II, meas 3-4 (Balance, Woman Pivot)
- 5-12 Repeat action of meas 1-4 (Fig IV) two times (Shotis in LOD, RLOD and Balance and Pivot).
- 13-14 Repeat action of meas 1-2 (Fig IV) (Shotis LOD and RLOD).
- 15 Repeat action of Fig II, meas 3 (Balance fwd and bwd).
- 16 W repeat pivot, but turn to own R twd outside of circle. With 2 walking steps (RL) M turn 1/2 CW to face ptr, back to ctr. Release joined hands.

V. SOLO SHOTIS, WOMAN PIVOT

- B 1 With 1 Viejo Shotis step, move to own R (M-RLOD, W-LOD).
- 2 With 1 Viejo Shotis step, move to own L (M-LOD, W-RLOD).
- 3 Join R hands. M balance fwd and bwd in place. W pivot turn under joined hands (cts 1-2). Step L in place (cts 3-4).
- 4 M keep ft in place, bow from waist. W place R ft behind L and curtsy (cts 1-4), holding skirt to side with L hand.
- 5-16 Repeat action of meas 1-4 (Fig V), three times.

VI. HEEL TOE AND CROSS OVER

- A 1-5 Repeat action of Fig I, meas 1-15.
- 16 With three walking steps (M-RLR, W-LRL) ptrs move RLOD. Ptrs look at each other as dance ends.

FOLK DANCE FEDERATION OF CALIFORNIA RESEARCH COMMITTEE:
 Pearl Preston and Dorothy Tamburini

FANDANGO ESPAÑA

(Spanish)

SOURCE: Steps from Louis Chalif's book, "Folk Dances of All Nations" Vol. 2; positions from "National Geographic Magazine" Research and arrangement by Grace Nicholes

MUSIC: Record: London 182 ESPANA
 Piano: "España" Waldteufel (Century Pub. Co.)

FORMATION: Couples in line formation, ptrs facing, about 4 ft. apart.

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

CASTANETS: If castanets are used, the action throughout the dance on the waltz count is: both (ct 1), left (ct 2), roll (ct 3); and on the stamp (ct 1), hold (ct 2-3) it is: both (ct 1), hold (ct 2-3).

MUSIC 3/4

PATTERN

Measures

INTRODUCTION

1-16 Waltz balance R and L in place.

I. CROSSOVER AND RETURN

1 Starting R, both hands overhead, ptrs cross over exchanging places, stepping R, L, R (cts 1, 2, 3), turning slightly L to face each other in passing. Simultaneously bring L arm back in a circular motion to return to overhead pos.

2 Facing ptr, stamp L (ct 1), hold (ct 2-3).

3-4 Dance 2 waltz balance steps (R, L).

5-8 Repeat action of meas 1-4, returning to original pos.

9-16 Repeat action of meas 1-8.

II. SQUARE

1-2 With arms still overhead, waltz balance R, L.

3 Step R to R (ct 1), draw L to R (ct 2, 3).

4 Turning one-fourth CW, stamp L beside R (ct 1), hold (ct 2, 3). Simultaneously L arm moves in a circular motion outward and downward to side and continues to overhead pos again. Ptrs finish back to back (near corner of square).

5-8 Repeat action of meas 1-4 (Fig II), starting L, reversing footwork and arm motion and again turning one-fourth CW on stamp. Finish facing ptr in partner's original pos (near corner of square).

9-16 Repeat action of meas 1-8 (Fig II) to finish in original pos.

III. WHEEL

1 With R arm overhead and L arm curved in front of body, step R to R, close L to R, step R to R (cts 1, 2, 3).

2 Stamp L beside R (ct 1), hold (cts 2, 3). On the stamp, body turns slightly CW to point L shoulder directly twd ptr.

3 With R arm curved overhead twd ptr and L shoulders adjacent, waltz balance twd ptr.

4 Waltz balance bwd to place. Finish facing ptr.

5-8 Repeat action of meas 1-4 (Fig III), starting L and reversing footwork and arm movement and bringing R shoulders adjacent on meas 7. With L on hip and R hand joined with ptr, execute 8

FANDANGO ESPAÑA (Concluded)

- waltz balance steps as follows:
- 9 Waltz balance fwd R twd ptr.
- 10 Waltz balance bwd to new corner of square (moving CW).
- 11-16 Continuing in CW direction, repeat action of meas 9-10 (Fig III) three more times to finish in original pos.
- 17-32 Repeat action of meas 1-16 (Fig III).
- 64 meas Repeat action of Figs I, II, and III.
- BREAK
- 1-2 Waltz balance to R, L.
- 48 meas Repeat action of Figs I, II, and Fig III, meas 1-16.
- CODA
- 1-8 Join L with ptr under the joined R hands and with arms extended and leaning away from each other, spin around (CW) with small steps, making approximately 3 complete turns.
- POSE
- 2 Chords Release R hands, and M turn W to her own R (CW) 1-1/2 turns to finish side by side with R hands joined on W R hip. On turn W step R, L, R, L.



Grace Nicholes showing use of castanets

FOLK DANCE FEDERATION OF CALIFORNIA RESEARCH COMMITTEE:
Dorothy Tamburini and Ruth Miller

HAPLIK

(Philippine)

This lively dance is popular in the provinces of Iloilo and Antique. It is named after the step "Haplik", which is also used in some other dances. Haplik was taught by Mary Ann Herman at the 1960 Idyllwild Folk Dance Camp. Correct costume for the woman is patadyong, camisa and a soft panuelo over one shoulder; for the man, barong tagalog and white trousers. (See PHILIPPINE FOLK DANCES, Vol. II, by Francisca Reyes Aquino.)

MUSIC: Record: Mico MX-423 - "Haplik"; Philippine Folk Dances. Vol. I, TM 006, Side I, Band 4, Haplik; Folk Dancer MH 2023-a (M8-OB-5859).
Piano: "Philippine Folk Dances", Vol. II - Francisca Reyes Aquino, Manila, Philippines, 1953.

FORMATION: 2 cpls in a set, ptrs facing each other about 6 ft apart. M and W stand alternately. Sets scattered about the floor. Throughout the dance, W free hands hold skirt; M hands at waist.

STEPS AND STYLING: Change Step (Two-step), Rocking Step, Contra-gansa (Pas de Basque), Haplik Step.

Contra-gansa: Leap swd to R with R (ct 1); step L across in front of R (ct &); step R ft in place (ct 2). Next step begins with L to L. This is a sideward step.

Haplik Step: (8 meas)

Meas 1: Step fwd R, L (cts 1, 2);
Meas 2: Hop on L, raising R knee in front and swinging R ft bwd diag L (ct 1), hop again on L and swing R ft daig fwd R (ct 2);
Meas 3: Turn once CW in place with 3 steps, RLR (cts 1, &, 2);
Meas 4: Hop on R, raising L knee in front and swinging L ft bwd diag R (ct 1), hop again on R and swing L ft diag fwd L (ct 2);
Meas 5: Turn once CCW in place with 3 steps, LRL (cts 1, &, 2);
Meas 6: Hop on L and swing R ft as in meas 2;
Meas 7: Step bwd R, L (cts 1, 2);
Meas 8: Close R beside L (ct 1), hold (ct 2).

Rocking Step (Cut step): Cut L bwd with the R ft, bending trunk slightly fwd (ct 1); cut R fwd with the L ft, trunk erect (ct 2). Step may also begin cutting R bwd.

MUSIC 2/4

PATTERN

Measures

Up-beat

INTRODUCTION

I. CONTRA-GANSA (Pas De Basque)

A 1-2 W: Contra-gansa to R and to L.
3 Dance 1 change-step fwd, beginning R.
4 Tap L near R (ct 1), tap L in front (ct &), pause (cts 2, &).
5-6 Repeat action of meas 1-2, beginning L.
7 Dance 1 change-step, beginning L and moving bwd to place.
8 Repeat action of meas 4, tapping R ft.
M: Remain in place and while W are dancing, clap as follows:
Meas 1-3 clap on cts 1, &, 2 of each meas.
Meas 4 clap on cts 1, &; pause (cts 2 &).

HAPLIK (Concluded)

(Cue: QQS QQS QQS QQ)

Meas 5-8 M repeat clapping action of meas 1-4.

1-8
(repeated)

Repeat action of meas 1-8, with M dancing while W remain in place and clap.

II. ROCKING STEP (Cut Step)

B 9-10

W: Dance 1 cut step, cutting L bwd (cts 1, 2), and three steps in place, RLR (cts 1, &, 2).

11-12

Repeat action of meas 9-10, cutting R bwd.

13-16

Repeat action of meas 9-12.

M: While W dance Rocking (Cut) Step, M remain in place and clap as follows: Meas 9, Clap on cts 1, 2; Meas 10, clap on cts 1, &, 2.

(Cue: SS QQS)

Meas 11-16 M repeat clapping of meas 9-10 three more times.

9-16
(repeated)

Repeat action of meas 9-16, with M dancing Rocking Step (Cut Step) and W clapping.

III. HAPLIK STEP

C 17-24

All face ctr of the set. W dance one Haplik step while M stands in place and claps thusly:

Meas 17-18 - Clap four times (cts 1, 2; 1, 2).

Meas 19 - Clap three times (cts 1, &, 2).

Meas 20 - Clap twice (cts 1, 2).

Meas 21 - Clap three times (cts 1, &, 2).

Meas 22-23 - Clap four times (cts 1, 2; 1, 2).

Meas 24 - Clap once (ct 1), hold (ct 2).

(Cue: SS SS QQS SS QQS SS SS S)

17-24
(repeated)

Repeat action of meas 17-24, with M dancing Haplik step and W stand in place and clap.

48 meas

With ptrs dancing at the same time (no clapping) repeat action of Fig I, twice; Fig II, twice; Fig III, twice. On the 2nd repetition of Fig III, dance the two steps in place instead of moving bwd to place, and omit the last meas.

Finale

SALUDO

25-27

W turn CW under ptrs raised joined R hands, taking small steps on cts 1, &, 2, & of each meas.

28

Bow to ptr.

FOLK DANCE FEDERATION OF CALIFORNIA RESEARCH COMMITTEE:

Paul Erfer, Forrest Gilmore, Oscar Libaw, Elma McFarland,
Robert Moriarty, Edith Stevenson, Petra Wright, Marian Wilson, Helen Yost.

LA JOAQUINITA

(Mexican)

La Joaquinita (Lah WAHK-kee-NEE-tah) was introduced to the Folk Dance Federation by Helen Erfer, who notated it while traveling in Mexico. It is known mainly in northern Mexico. The tune was popular during the Pancho Villa period. The character of the dance is extremely flirtatious and rather comic. The man leans forward throughout the dance, the woman dances more demurely.

MUSIC: Record: Imperial 1084, "La Joaquinita."

FORMATION: Ptrs facing each other in a double circle, M back to ctr. W hold skirt in front, M clasp both hands behind him.

STEPS AND STYLING: Joaquinita Step: Step-Close-Step-Chug (a backward pull on supporting ft.; the other ft. is lifted slightly). (Cts 1, 2, 3, 4.)

Step-tap: Step R (ct 1), hop R while touching L toe in back of R ft. (ct 2). Repeat on L (cts 3, 4).

Step-close; heel-toe: Step-close to R twice (ct 1, 2, 3, 4), step swd R (ct 1), displace R ft with a quick leap on L ft, placing R heel to side (ct 2), then place R toe close to L ft (ct 3); step down on R (ct 4). Repeat sequence to L.

Buzz; heel-toe: Step R, bending knee, step on L toe behind R ft. Repeat this action twice more, turning slowly R once around. Hop on R ft, touching L heel to side, then touch L toe by R ft. (no hop).

MUSIC 4/4

PATTERN

Measures

1-4 INTRODUCTION. Stand in place

I. JOAQUINITA STEP IN LINE; JOAQUINITA STEP IN CIRCLE.

1 Both starting R, take 1 La Joaquinita step to own R. (Facing R, turning L to face opp direction on ct 3.)

2 Repeat action of meas 1, beginning L to L.

3-4 Repeat action of meas 1-2.

5-8 Each make a small individual circle CW with 4 Joaquinita steps, starting R. Brush L shoulders as ptrs turn away from each other. Finish with R shoulders adjacent.

II. STEP-TAP AROUND; JOAQUINITA STEP IN LINE

9-12 With R shoulders close and ptrs looking at each other over shoulder, circle around once CW with 8 step-taps. Finish facing ptr as at beginning.

13-16 Repeat action of meas 1-4 (Fig II).

III. STEP-CLOSE; HEEL-TOE

1-2 Moving to R, step-close, heel-toe as described above. On heel-toe action, lean twd R while looking over L shoulder at ptr.

3-4 Repeat action of meas 1-2 (Fig III).

5-8 Repeat action of meas 1-4 (Fig III).

LA JOAQUINITA (concluded)IV. BUZZ; HEEL-TOE

- 9-10 M repeat action of Fig III, meas 1-8, while W turns in place to R with 3 buzz steps once around (ct 1, &, 2, &, 3). Hop on R ft, placing L heel to side (ct &), then touch L toe close to R ft (ct 4). Bend twd L, looking over L shoulder at ptr.
- 11-12 W repeat buzz steps and heel-toe in opp. direction.
- 13-16 W repeat action of meas 9-12 (Fig IV).

V. JOAQUINITA STEP BACKWARD AND FORWARD;
WOMEN TURN UNDER ARCH

- 1 Moving bwd take 1 Joaquinita step away from ptr.
- 2 Moving fwd take 1 Joaquinita step twd ptr.
- 3-4 Repeat action of meas 1-2 (Fig V).
- 5-8 Join R hands in an arch; M dance 4 Joaquinita steps in place while W turns once CW slowly under joined upraised arms with 4 Joaquinita steps. (W continue to look at M as she turns.)

VI. TURN IN VARSOUVIENNE POSITION;
BACKWARD AND FORWARD

- 9-12 Keeping R hands joined high, join L hands in front of M and turn CCW together (M move bwd) with 4 Joaquinita steps. Ptrs look at each other.
- 13-16 Drop hands and face ptr as at beginning. Repeat action of Fig V, meas 1-4, finishing with 3 accented steps moving twd ptr on last meas. (L, R, L). Hold on last ct.

Repeat entire dance.

Repeat Fig I and Fig II. On last meas of Fig II, take 3 accented steps twd ptr and pose on last ct., R shoulders adjacent.

FOLK DANCE FEDERATION OF CALIFORNIA RESEARCH COMMITTEE:
Miriam Lidster, Dorothy Tamburini

LAS DULCITAS TANGO

(Argentine)

Las Dulcitas was composed in 1959 by Ned and Marian Gault, as an Argentine-style tango. It was presented at the May 1960 Teachers' Institute.

MUSIC: Record: Decca 9-28009, "Me Debes Perdonar", 45 RPM.

FORMATION: Cpls in semi-open pos, facing LOD. Directions are for M unless otherwise indicated.

STEPS AND STYLING: Cross Through: In closed pos, step outside ft (ML, WR) across in front of inside ft so as to face RLOD (ct 1). May also be done crossing MR, WL across over opposite ft.

Flare: A pivot-change-of-direction for both; after a cross through with ML, WR ft (ct 1), pick up MR, WL ft, bringing it around, and pivoting in place on balls of ML, WR ft (ct &), cross back through, stepping MR over L, WL over R (ct 2). Flaring ft is kept close to floor, but showing sole of shoe.

Corté: A dip, M steps bwd L, turning L knee outward, and bending it. Keep R knee straight, R ft on floor; W steps directly fwd R, bending R knee, keeping L knee straight, ft on floor (ct 1). M recover fwd onto R (ct 2), W bwd onto L.

Pivot: A smooth CW cpl turn in closed pos, making one turn on 2 quick steps (ct 1 &), moving fwd.

Tango Close: Step fwd L (ct 1), step swd R (ct &), draw L to R instep (no wt) (ct 2).

Note: All walking steps smooth and gliding (without bounce).

MUSIC 2/4

PATTERN

Measures

NO INTRODUCTION

A I. PIVOT AND CORTÉ, WOMAN AROUND

- 1 Beginning L, take 2 smooth walking steps fwd in LOD (ct 1, 2).
- 2 Pivot once CW, (ct 1 &), touch L toe beside R ft, no wt (ct 2). Finish in closed pos, M facing out.
- 3 Corté, M back twd ctr; recover with M still facing out.
- 4 Finish with a Tango Close.
- 5 Move fwd in LOD, semi-open pos, with 2 walking steps LR (ct 1, 2).
- 6 Face ptr in closed pos. Habanera swd: M rock L, R (W, R L) (ct 1, &); cross through M L, W R (ct 2); M steps R in place as he brings W around to his R side (ct &), simultaneously W steps L, both finish in semi-open pos, facing RLOD.
- 7 Move fwd with 2 walking steps in RLOD (L, R).
- 8 Pivot, making a 1/2 turn CW (ct 1). Draw M L, W R ft to instep (ct 2). Finish facing LOD in semi-open pos.
- 9-16 REPEAT action of Fig I.

LAS DULCITAS TANGO (continued)B II. PAUSE, CORTÉ, AND FLARE THROUGH

- 1 In semi-open pos move fwd in LOD with 2 walking steps.
- 2 Touch M L ft (no wt) beside R (W R beside L), leading W into closed pos, M facing out (ct 1). M rock fwd and back (L, R) (ct 2, &) as W twists away 1/4 turn, and back into closed pos (R, L).
- 3 Corté, M back to ctr, and recover.
- 4 M step in place L, R (ct 1 &) as W turns once CW under joined (M L, W R) hands. Finish facing ptr.
Habanera to side: M step L to side (ct 2), step in place R (ct &); W step R, L.
- 5 Cross through with L (ct 1), keeping M L, W R hands joined. Flare and cross back through (MR, WL) into semi-open pos, facing LOD (ct 2).
- 6 Move swd, away from ctr, with 4 quick steps, M stepping L in front of R (ct 1), R to side (ct &), L behind R (ct 2), R to side (ct &); simultaneously W step R to side (ct 1), L behind R (ct &), R to side (ct 2), L behind R (ct &).
- 7 Move fwd in LOD, semi-open pos, with 2 walking steps (L R).
- 8 Pivot, making a 3/4 turn CW (ct 1, &) and draw L to R instep (no wt) (ct 2). Finish in closed pos, M facing LOD.

C III. RUNNING FLARE, PIVOT AND CORTÉ

- 1 Move twd ctr with 3 steps (L, R, L) (ct 1, 2, &).
On first step change into semi-open pos.
- 2 Step fwd R (ct 1), flare and cross back through with M L, W R (ct 2).
- 3 W move to M R side with 2 quick steps L R, as he steps in place R L (ct 1, &). Both cross through (M R, W L) in semi-open pos, moving away from ctr (ct 2).
- 4 Tango Close, leading W into closed pos, M facing out.
- 5 Move fwd in LOD with 2 walking steps. Change to semi-open pos on first step.
- 6 Pivot once CW (ct 1, &). Move bwd twd ctr in closed pos with 2 quick walking steps (ct 2, &).
- 7 Corté, M back to ctr; recover and touch L toe beside R ft (no wt).

D IV. POINT, RUN and LUNGE

- 1 Move fwd in LOD with 2 walking steps (L R) in semi-open pos.
- 2 Point L toe fwd (ct 1), and to the L side (ct 2).
- 3 Step L beside R turning to face RLOD (ct 1). Do not change hands.
Point R toe fwd in RLOD (ct 2).
- 4 Step fwd on R in RLOD, turning to face ptr (ct 1).
Draw L to R instep, no wt (ct 2).
- 5 Move fwd in LOD with 2 walking steps (L, R) in semi-open pos.
- 6-7 Pivot once CW, L R, (ct 1, &). Move fwd in LOD with 2 walking steps in semi-open pos, (ct 2, 1) and 2 smooth running steps (ct 2, &).
- 8 Lunge fwd: Step fwd L, smoothly bending M L, W R knee, back straight,

LAS DULCITAS TANGO (concluded)

allowing trailing knee to almost touch floor (ct 1); recover stepping back onto MR, WL and drawing ML, WR to opp instep (no wt) (ct 2).

9-16 REPEAT action of Fig. IV.

A 1-16 Repeat action of FIG I, meas 1-16.

B 1-8 Repeat action of Fig II, meas 1-8.

C 1-7 Repeat action of Fig III, meas 1-7.

Note: Fig III may be changed to end the dance with a "back-bend" as follows:

C 7 Corté, M back to ctr, (ct 1). M twist to L from waist, keeping ft in place (ct 2); simultaneously W twist to L, arching back slightly (ct 2), W L toe remains on floor.

Recover after finish of music.

FOLK DANCE FEDERATION OF CALIFORNIA RESEARCH COMMITTEE:
Al Pill, Avis Tarvin, Valerie Staigh, Bob Moriarty, Marion Wilson and
Dorothy Tamburini

LAS VIRGINIAS

(Mexican)

Las Virginias (Las Veer-HEE-ne-ahs) comes from the state of Durango. The music and dance are of Basque origin and were brought to Mexico by the many Basque people who settled in the state of Durango.

Although once widely danced in this region of Mexico, the dance is now almost extinct. Eligio Herreram, a native of Durango, and now director of the Padua Hills Theater in Claremont, California, reconstructed the dance with the help of his sister and of friends in his rural home town of Durango. This dance was presented by Al Pill in 1958 at the Santa Barbara Folk Dance Conference.

The Basque influence is evident in the origin of the dance and in the music, but the style of the dance has a definite Mexican character.

MUSIC: Record: ASP 109 A "Las Virginias"

FORMATION: Ptrs facing in a double circle, M back to ctr. M clasp hands behind back; W hold skirt.

STEPS: Walking*, Skipping*, Two-step*, Stamp.

Footwork is the same for M and W throughout the dance.
*Described in "Folk Dances from Near and Far"

MUSIC 4/4

PATTERN

Measures

Chord

INTRODUCTION

I. IN LINES

Watch ptr throughout this Fig.

Upbeat

Turning 1/4 R, lift R leg fwd, Knee straight (ct &)

1

With knee straight, stamp on R taking wt (ct 1). M moving RLOD, W - LOD, step fwd L R (cts 2-3). Bending body fwd from waist and raising L knee, chug bwd on R turning slightly twd ptr (ct 4).

2

Turn once to own R with 4 walking steps (L, R, L, R).

3

Repeat action of meas 1, beginning L and moving in opp direction.

4

Turn once to own L with 4 walking steps (R, L, R, L).

5-8

Repeat action of meas 1-4.

II. THE SKIPS

1

Ptrs approach each other with 2 skipping steps, R L (cts 1-2) and move bwd away from each other with 2 skipping steps, R L (cts 3-4).

2

Turn once in place to own R with 2 skipping steps, R L (cts 1-2); stamp R L R, in place (cts 3 & 4).

3-4

Repeat action of meas 1-2 (Fig II) beginning L and turning L.

5-8

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

III. CROSS-OVER UNDER JOINED HANDS

1

Ptrs join R hands and beginning R exchange places with 2 two-steps,

LAS VIRGINIAS (continued)

- M making 1/2 turn R while W turns 1/2 L under joined hands. Finish ptrs facing, R still joined.
- 2 Release joined hands. M continue turning R (1 turn) with 1 two-step, beginning R; then stamp L R L in place facing ptr. W does same as M except that she continues turning to her L.
- 3-4 Repeat action of meas 1-2 (Fig III), returning to own places.
- 5-8 Repeat action of meas 1-4 (Fig III). No wt on last stamp (meas 8).

IV. SOLO CROSS-OVER

- Ptrs move fwd to exchange places, passing R shoulders.
- 1 Stamp L ft across R at same time lifting R ft to rear of body with R knee bent (ct 1), step back onto R in place (ct 2), step L fwd and to L (ct 3), stamp R ft across L at same time lifting L to rear of body with L knee bent (ct 4). There is some fwd movement on this meas.
- 2 Step back onto L in place (ct 1), take a big step fwd on R, with leg straight, to complete the exchange of places (ct 2), stamp L ft across R at same time lifting R ft to rear of body with R knee bent (ct 3), step back onto R in place (ct 4).
- 3 Ptrs now move back to original places, passing L shoulders. Step and pivot on L making 1/2 turn to own L to face ptr in exchanged places (ct 1), stamp R ft across L at same time lifting L ft to rear of body with L knee bent (ct 2), step back onto L in place (ct 3), take a big step fwd on R, with leg straight, to complete exchange of places (ct 4).
- 4 Repeat action of meas 1, cts 1-2 (Fig IV); step and pivot on L making 1/2 turn to own L to again face ptr in original places (ct 3), stamp R beside L, taking wt (ct 4).
- 5-8 Repeat action of meas 1-4 (Fig IV). No wt on stamp R (ct 4, meas 8).

V. MAKING THE TOWER

- Ptrs join R, shoulder high. M free hand behind back, W hold skirt.
- 1 Stamp fwd twd ptr on R ft (ct 1), step on L toe with accent behind R heel (ct 2), lift body while rising on R toe and at the same time raising joined R hands straight up to eye level (ct 3), lower onto R heel and at same time lower hands to shoulder height (ct 4).
- 2 Step bwd from ptr on L ft (ct 1), touch R toe with accent in front of L ft (ct 2), hands still joined, exchange places with 2 walking steps, R L, making 1/2 turn CW (cts 3-4).
- 3-4 Repeat action of meas 1-2 (Fig V) returning to original places.
- 5-8 Repeat action of meas 1-4 (Fig V), except that on final 2 cts of meas 8 M makes 1/4 turn R and W 1/4 turn L to finish facing LOD, W to M L (on inside of circle). Assume Varsouvianna pos, W to M L.

VI. TURNS IN VARSOUVIANNA POSITION

- Cpls move fwd LOD in this Figure
- 1 Lift R ft with knee bent, at same time chugging lightly bwd on L (ct 1), W move to M R side by making 1 turn to own L (CCW) under joined R hands with 3 walking steps (RLR), while M changes places with ptr by walking R L R. Finish in Varsouvianna pos, W to M R (cts 2-4).
- 2 Lift L ft with knee bent, at same time chugging lightly bwd on R (ct 1),

LAS VIRGINIAS (concluded)

W move to M L side by making 1 turn to own R under raised joined L with 3 walking steps (L R L), while M changes places with ptr by walking L R L. (cts 2-4). Finish in Varsouvianna pos as in beginning of Fig VI, W to M L.

- 3-8 Repeat action of meas 1-2 (Fig VI) 3 times more. On meas 8, W turns $3/4$ CW turn in place, (under joined hands) to finish ptrs facing, W on outside, M back to ctr. Release hands.

VII. IN LINES, AROUND EACH OTHER, FINALE

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

- 5-7 During these 3 meas ptrs make 1 complete CW circle around each other (R shoulder twd ptr) with the following footwork: Step fwd onto R heel (ct 1), step L toe back of R ft (ct &), step fwd on R ft (ct 2), step fwd onto L heel (ct 3), step R toe back of L ft (ct &), step fwd on L ft (ct 4). Repeat action of these 4 cts two times more. Finish in own place, facing ptr.

- 8 Turn individually to own R with 3 walking steps, R L R (cts 1-3), M bow and W curtsy (ct 4).

FOLK DANCE FEDERATION OF CALIFORNIA RESEARCH COMMITTEE:
Miriam Lidster, Dorothy Tamburini, Omega Graham

LECH LAMIDBAR

(Israeli)

Lech Lamidbar (Lehk LAHM-ed-bar) "Let us go to the Desert", was introduced by Miriam Lidster at the University of Pacific Folk Dance Camp, Stockton, California, 1954. The dance is said to have originated in the Israeli army and is characteristic of the pioneering life of modern Israel, but retains in its lyrics the ancient echoes of the Psalms. Music is by A. Abramowitz and the choreography by the "Nachal" group. The folk dance pattern was notated by Dvora Lapson in the second series of the Israeli Folk Dance.

MUSIC: Record: Israeli 118B, Vanguard 9048 A

FORMATION: Single Circle, hands joined and down; all face ctr of circle.

STEPS AND STYLING: Crossing step (Tcherkessia or grapevine step): When moving CW (RLOD), step R over L (ct 1), step L to L (ct 2), step R behind L (ct 3), step L to side (ct 4).

Dancers reflect exuberance; feet should be kept underneath the body and the dancers should be close enough together to avoid strain on arms.

Note: The term, Tcherkessia or grapevine, is sometimes used in the United States; but as terms for given patterns, they were not used in Israel by the choreographer.

Leap*, Step-close*, Step-swing*

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

MUSIC 4/4

PATTERN

Measures

1-4 INTRODUCTION - no action

I. LEAP, CROSS & STEP-CLOSE

1 Leap to R on R (ct 1), step L across in front of R (ct 2), step R beside L (ct 3), easy bend of knees (ct 4).

2 Take 2 step-close steps in RLOD, bend knees on closing step (cts 1-2, 3-4).

3-8 Repeat action of meas 1-2 three times (4 times in all).

II. STEP-SWING AND CROSSING STEP

1 Step R to R (ct 1), hop R and swing L across in front of R (ct 2), step L to L (ct 3), hop L and swing R across in front of L (ct 4).

2 Beginning R, take one Tcherkessia step in RLOD (cts 1-4).

3-8 Repeat action of meas 1-2 (Fig II) three times (4 times in all).

III. STEP, BEND

1 Step R to R side (L ft remains in place) (ct 1), bend R knee (ct 2). Keep L on floor and in original place. Transfer wt to L ft (ct 3), bend L knee (ct 4). Keep R ft in place.

LECH LAMIDBAR (concluded)

2 Step directly fwd on R (ct 1) with both knees bending slightly, and at the same time fling arms up (head height). Incline body bwd as hands are raised. Transfer wt quickly back onto L (ct 2), closing R to L (no wt) and return hands to down pos. Hold (cts 3-4).

3-4 Repeat action of meas 1-2 (Fig III).

IV. CROSSING STEP, JUMP HOP

1 Beginning R, take one Tcherkessia step in RLOD (cts 1-4).

2 Cross in front with R ft (ct 1), step to the side on L (ct 2), jump on both ft, face to R (ct 3), hop on R raising L in back, knee bent (ct 4).

3-4 Repeat action of meas 1-2 (Fig IV); move LOD.

5-8 Repeat action of meas 1-4 (Fig IV), again moving RLOD and LOD.

Brother, let's go to the desert
The road will bring us there
Before nightfall
Brother, let's go to the desert
The rocks will echo with a loud welcome
As we return
And we will yet enjoy
The friendly beams of a magnificent sun
Oh, arid land
You are our own
To you we return
Oh, desolate land buffered by wind and wrath
Your warriors storm back to you again
Oh, arid land
You are our own
To you we return

FOLK DANCE FEDERATION OF CALIFORNIA RESEARCH COMMITTEE:
Ruth Ruling, Dorothy Tamburini

OBEREK OPOCZYNSKI

(Polish)

Oberek Opoczynski (Oh-poh-CHEEN-skee) comes from the town of Opoczno in the central part of Poland. It was introduced by Anatol Joukowsky at the 1964 University of the Pacific Folk Dance Camp.

MUSIC: Records: Bruno BR 50017 Side A, Band 4; Vanguard VRS 6001 or 9016 (Song from Opoczno).

FORMATION: Cpls in double circle facing LOD (CCW), W to R of M. Inside hands joined and held shoulder height, elbows bent. M L hand free, usually extended diag fwd. W hold skirt with R, at place where finger-tips would normally touch. Hold it out a little to the side but do not "swish" skirt.

STEPS: Pas de Basque: Leap diag fwd onto L (ct 1), step R across in front of L (ct 2), step in place on L (ct 3).

Traveling Pas de Basque: Basically same as Pas de Basque but step in LOD on ct 2 instead of crossing. Lengthen steps so more ground can be covered.

Turning Step: Two Turning Steps are used to make 1 CW turn (as in waltz, polka, etc.). Small leap onto L with bend of knee, starting to make a CW turn (ct 1); continuing turn, step R (ct 2); step L, completing 1/2 turn CW (ct 3). Begin second Turning Step with leap onto R and complete the CW turn.

Each Figure (and odd-numbered meas) begins with ML-WR ft, unless otherwise stated.

MUSIC 3/4

PATTERN

Measures

4 meas INTRODUCTION

I. PAS DE BASQUE AND TAP OUTSIDE FOOT

1-3 Move fwd in LOD with 3 Pas de Basques.

4 Step on inside ft (ct 1). Tap outside ft (ML-WR) beside inside ft (ct 2). Raise bent knee (ML-WR), at same time raising and lowering heel of MR-WL ft (ct 3).

5-16 Repeat action of meas 1-4 three times (4 in all).

II. TRAVEL AND TURN THE WOMAN (Vocal)

1-6 Move in LOD with 6 Traveling Pas de Basques. Cover more ground than in Fig I. Gradually change hand pos to hands joined in front, L in L and R in R, joined L above joined R.

7-8 M dance 2 Pas de Basques almost on the spot. Raising joined hands turn W once to L (CCW). At end of turn, lower joined hands. W turn with 6 steps.

9-16 Repeat action of meas 1-8 (Fig II) but on meas 15-16 turn W to R (CW).

17-32 Repeat action of meas 1-16 (Fig II). At end of last turn, finish side by side, facing LOD, (as before) but change hand hold. W place L arm across M shoulders (M help put it there); M R hand on W R waist; outside arms extended swd, down, and out.

OBEREK OPOCZYNSKI (Concluded)III. BUTTERFLY TURN

- 1-8 With knees bent, also bend fwd from waist, heads close together. Dance 8 Pas de Basques on the spot, turning CCW (M moving bwd). Finish facing ctr of circle.
- 9-12 Releasing ptr, M dance 4 Pas de Basques in place, hands clasped behind back. W, holding skirts, move fwd twd ctr with 4 Pas de Basques.
- 13-14 With 2 Pas de Basques, M dance twd ctr. With same step, W turn L (CCW) to face ptr.
- 15-16 Continuing Pas de Basques, all join R hands with own ptr and L with corner. Because hands are joined, this is one circle but actually there is an inner circle of W facing out and an outer circle of M facing in.

IV. TURNING UNDER JOINED HANDS

- 1-4 M dance 4 Pas de Basques in place. W dance 4 Pas de Basques turning R (CW) once around under R joined hands.
- 5-8 Repeat action of meas 1-4 (Fig IV) but W turn L once around under joined hands.
- 9-16 Repeat action of meas 1-8 (Fig IV) but M turn R under joined R and back to L while W dance in place.

V. TURNING WITH PARTNER (Vocal)

- 1-2 While dancing 2 Pas de Basques, release joined L hands and M lead W away from ctr to make a larger circle.
- 3-4 While dancing 2 Pas de Basques, put R hips adjacent and M place W R hand on his L shoulder, his R hand on W L waist; M L hand out to side and down. W hold skirt with L hand. While making this pos change, move in a 1/2 circle CW so M back is to ctr of circle.
- 5-16 Dance 12 Turning Steps, turning CW and moving in LOD in circle.

Note: When using Vanguard record, dance ends here. If using Bruno record, dance Turning Steps for 8 more meas and then dance off the floor as the music fades.

FOLK DANCE FEDERATION OF CALIFORNIA RESEARCH COMMITTEE:
Dorothy Tamburini and Ruth Ruling

POLKA SA NAYON

(Philippine)

Polka Sa Nayon (POHL-kah Sah NAH-yohn) means Polka in the Village. This dance comes from the province of Batangas in the Tagalog Region of the Philippine Islands. In the old days it was very popular and was usually danced at all the big social affairs and at the town fiestas. Ester Timbancaya learned it in her native Philippines from Mrs. Sofia Ravello, at Silliman University. She presented it at University of the Pacific Folk Dance Camp, 1960.

The costume for the man is the barong tagalog (tah-GAH-lohg) and black or white pants. The Maria Clara or balintawak (bah-leen-tah-WAHK) costume is correct for the woman.

- MUSIC:** Record: Mico MX-342 (45); MICO-TM 006, Side 1, Band 1
Piano: "Philippine Folk Dances" Vol III, Francisca Reyes Aquino, Manila, Philippines, 1956.
- FORMATION:** Four cpls in square formation (rather large), facing ctr, W on M R. Throughout the dance, M place back of free hand at waist, W hold skirt, unless otherwise indicated.
- STEPS AND STYLING:** Polka: Step L ft fwd (ct 1); close R instep to heel of L ft (ct &); step fwd L (ct 2); hold (ct &). Bend body slightly twd side of leading ft. This step may also begin with R ft and may be executed in any direction.
- Heel-toe Polka: (2 meas) Touch L heel diag fwd on floor, toe up (ct 1, hold (ct &); touch L toe diag bwd, heel in, knee slightly relaxed, leg almost straight (ct 2); hold (ct &). (Look over shoulder at pointing toe.) Beginning L, take one polka step (cts 1, &, 2, &).
- The Heel-toe polka may begin with either ft and may be danced fwd or bwd.

Gallop*

MUSIC 2/4

PATTERN

Measures

INTRODUCTION

- 1-4 Ptrs assume closed pos, M facing CCW, joined hands extended twd ctr.
5-12 Tap ML-WR ft on cts 1, 2 of every meas (16 taps in all).

I. POLKA AND POINT

- 1-4 Beginning ML-WR, dance 4 polka steps turning CW and progressing CCW 1/4 around the square. Finish with joined hands (ML-WR) extended twd ctr.
- 5 Point ML-WR ft swd twd ctr (ct 1); point ML-WR near supporting ft (ct 2).
- 6 Dance one polka step swd twd ctr.
- 7-8 Beginning MR-WL, repeat action of meas 5-6 (Fig I) moving away from ctr.
- 9-32 Repeat action of meas 1-8 (Fig I) three more times.

POLKA SA NAYON (concluded)II. HEEL-TOE POLKA

Face ctr of square, W on M R, inside hands joined.

- 1-4 Beginning outside ft (ML-WR), dance 2 heel-toe polka steps fwd twd ctr.
- 5-6 Move directly swd with one polka step away from ptr and one polka step twd ptr.
- 7-8 Release joined inside hands, and with 2 polka steps turn away from ptr (ML-WR) to face out of square, backs twd ctr. Join ML-WR.
- 9-12 Beginning inside ft (ML-WR), dance 2 heel-toe polka steps fwd away from ctr.
- 13-14 Move directly swd with one polka step twd ptr and one away from ptr.
- 15-16 With 2 polka steps turn twd ptr to again face ctr, changing to MR-WL hands joined.
- 17-32 Repeat action of meas 1-16 (Fig II). Finish in closed pos, M facing CCW, joined hands extended twd ctr of square.

III. POLKA AND GALLOP

- 1-4 Repeat action of Fig I, meas 1-4.
- 5-6 With 3 gallop steps move swd twd ctr of square (cts 1, 2, 1). Pause without taking wt on last closing step (ct 2).
- 7-8 Beginning MR-WL, repeat action of meas 5-6 (Fig III) moving away from ctr.
- 9-32 Repeat action of meas 1-8 (Fig III) three more times. Finish facing ctr, inside hands joined.

IV. POINT AND CIRCLE CW

- 1-2 Both beginning R, dance one polka step swd R and one polka step swd L.
- 3-4 Point R diag fwd R (ct 1); point R in front of L, R heel raised over L ft, knee turned somewhat outward (ct 2); point R diag fwd R (ct 1); step R beside L (ct 2).
- 5-8 Beginning L, repeat action of meas 1-4 (Fig IV). Finish with both hands at own waist, R elbows adjacent.
- 9-16 Circling with ptr, dance fwd (CW) with 8 polka steps (4 polkas for each time around). Finish both facing ctr, inside hands joined.
- 17-32 Repeat action of meas 1-16 (Fig IV).

FINALE V. SALUDO

- 1-3 Both beginning R, dance fwd twd ctr with 3 small polka steps.
- 4-7 M follow W with small steps while she whirls CCW under raised joined hands (MR-WL) as many times as possible. Finish W on inside, back to ctr, M on outside facing ptr. Release joined hands.
- 8 Bow to ptr, M hands at waist, W holding skirt.

FOLK DANCE FEDERATION OF CALIFORNIA RESEARCH COMMITTEE:
Virginia Wilder and Sue Lemmon

PREKID KOLO

(Serbian)

The word "prekid" (preh-keed) means "pause". This dance was introduced by John Filcich at the 1961 University of Pacific Folk Dance Camp. Barbara Welch Hill learned it in Yugoslavia in July 1960, and subsequently taught it in the Seattle, Washington area, where Mr. Filcich learned it.

MUSIC: Record: RTB-LP-102, "Prekid Kolo" No introduction.
Piano: "12 Popular Kolos From Serbia" Book II - M. T. Krnjevac

FORMATION: Open circle, leader at R end, joined hands held straight down.
Face LOD.

STEPS AND STYLING: Walking*; Skočī Step; Čuješ Step; Syncopated Three's.
Skoči (skóht-chee) Step: Face ctr, step R to R (ct 1); hold (ct &); lift slightly on ball of R (ct 2); step L behind and to R side of R (ct &). L ft hugs R at ankle.
Čuješ (choó-yus) Step: Face ctr, step R to R (ct 1); hold (ct &); hop on R (ct 2); step L across in front of R (ct &).
Syncopated Three's: Step R to R, flexing knee (ct 1); hold (ct &); step L beside R, flexing knee (ct 2); step R in place, flexing knee (ct &). Step can also be done moving to left.

* Described in Volumes of Folk Dances from Near and Far, published by the Folk Dance Federation of California, Inc.

MUSIC 2/4

PATTERN

Measures

I. WALK AND SKOČI

- 1-2 Begin R, walk 4 steps in LOD, two per meas (R, L, R, L).
3 Facing ctr, do one Skočī Step starting on R.
4 Hold (ct 1); step R to R (ct &); step L across in front of R (ct 2); hold (ct &).
5-16 Repeat action of meas 1-4 (Fig I) three more times (four in all).

II. ČUJEŠ AND SYNCOPATED THREE'S

- 1 Facing ctr, do one Čuješ Step, starting to R on R.
2 Hold (ct 1); step R to R (ct &); step L behind and to R of R (ct 2); hold (ct &).
3-4 Still facing ctr, do two Syncopated Three's, to R and to L.
5-24 Repeat action of meas 1-4 (Fig II), five more times (six in all).

Repeat entire dance to end of music.

FOLK DANCE FEDERATION OF CALIFORNIA RESEARCH COMMITTEE:
Vera Jones, Wilma Anderson, Dorothy Tamburini

SAUERLAENDER QUADRILLE NO. 5

(German)

This quadrille is a very old traditional dance from Neheim-Husten, Westphalia. It was learned in Germany by Gretel and Paul Dunsing, who presented it at Stockton Folk Dance Camp, 1957.

- MUSIC:** Record: Folkdancer MH 1129
Piano: Westfaelische Heimattaenze, Otto Limbrecht,
Hanseatische Verlagsanstalt, Hamburg.
- FORMATION:** Four cpls in square formation, Cpl 1 facing music, Cpl 2 opp them, Cpl 3 to R of Cpl 1, Cpl 4 to L of Cpl 1.
- STEPS:** Neheimer Schritt (Neheimer Step, meaning step from Neheim village) is used throughout the dance. Each Neheimer Step (abbreviated N.S.) takes 2 meas or 8 cts.
- STYLING:** Bodies are carried tall and straight. Hands are down at sides. Face ctr of set at all times except when actually dancing. On first hop (ct 1), and not before, take position necessary to carry out step. As each dancer completes his portion of a dance figure, the last movement of closing ft together (ct 7) is done facing ctr. Action of this dance is very subtle; don't wave ft about, and don't give away who is going to be next to dance.
- NEHEIMER STEP:** (Described for L ft).
- meas 1
(done in place) Hop lightly on R, at same time touch L toe to floor beside R ft with heel turned out to side, knee turned in (ct 1). Hop lightly on R ft, at same time touch L toe to floor beside R ft with heel turned in twd R, knee turned out (ct &). Hop lightly on R ft, at same time touch L heel to floor beside R instep with ft parallel (ct 2). Hop lightly on R ft, at same time touch L toe to floor beside R toe with ft parallel (ct &). Also to be done on R ft by hopping on L ft, touching R toe, etc.
- meas 2
(moving) (a) Moving sdwd to L: Step to L on L ft (ct 1), step R behind L (ct &); close L to R with wt evenly divided on both ft (ct 2); rest (ct &). (Reverse ft and direction when moving to the R.)
(b) Moving fwd: Step fwd on L ft (ct 1); step fwd on R (ct &). Close L to R, with wt evenly divided on both ft (ct 2); rest (ct &). (Also to be done starting fwd on R.)
- Note: The second half of N.S. is danced in same style as first -- "the bounce" -- as in the hop, is always present. Moreover, the "rest" is a rest only when a step ends. If the movement is not finished, or if it leads immediately into the next, "the rest" becomes a preparatory "bounce" for the next step.

MUSIC 2/4

PATTERN

Measures

1-4

INTRODUCTION

Honor your own (meas 3). Honor your corner (meas 4).

I. PEEK-A-BOO

A 1-4

M 1 and W 2 dance 1 N.S. swd, M to L, W to R, playing a sort of "peek-a-boo" around cpl 4, and back to their places with 1 N.S. swd, M to R, W to L.

5-8

M 2 and W 1 repeat action of meas 1-4, peeking around cpl 3.

1-4

M 3 and W 4 repeat action of meas 1-4, peeking around cpl 1.

(repeated)

5-8

M 4 and W 3 repeat action of meas 1-4, peeking around cpl 2.

II. COUPLES TO RIGHT, AND BACK

- B 9-10 M and W of cpl 1 face each other and do 1 N.S. to R and
 11-12 1 N.S. to L, ending in original position facing ctr.
 13-16 Cpl 2 do N.S. to R and L as in meas 9-12 (Fig II).
 9-12 Cpl 3 do N.S. to R and L as in meas 9-12 (Fig II).
 (repeated)
 13-16 Cpl 4 do N.S. to R and L as in meas 9-12 (Fig II).

III. COUPLES CROSSOVER

- A 1-2 Cpls 1 and 2 dance twd each other with 1 N.S. starting R ft. (Cpls are
 momentarily in line of four in ctr of set, M on outside, W with L
 shoulders adjacent.)
 3-4 With 1 N.S. starting L ft cpls 1 and 2 continue fwd to opp place, turn-
 ing in twd ptr on last movement (ct 7) to face ctr again.
 5-8 Cpls 3 and 4 repeat action of meas 1-4 (Fig III).
 1-8 Repeat action of meas 1-8 (Fig III), with cpls ending in original places.
 (repeated) (W on outside, M with L shoulders adjacent.) Pass opp person by R
 shoulder throughout this figure.

IV. HANDTOUR RIGHT

- B 9-10 Cpl 1 face ptr, join R and do 1 N.S. starting L into ptr place.
 11-12 Continue CW to original place with 1 N.S. starting R.
 13-16 Cpl 2 repeat action of meas 9-12 (Fig IV).
 9-12 Cpl 3 repeat action of meas 9-12 (Fig. IV).
 (repeated)
 13-16 Cpl 4 repeat action of meas 9-12 (Fig IV.)

V. GRAND SLAM (All 4 cpls working)

- A 1-4 a) Cpls 1 and 2 crossover as described in Fig III, meas 1-4, while
 cpls 3 and 4 dance swd to corners and back as described in
 Fig I, meas 1-4.
 5-8 Repeat action of Fig V, meas 1-4, with cpls 3 and 4 crossing over
 as cpls 1 and 2 dance to corners and back.
 1-8 Repeat action of Fig V, meas 1-8, with all cpls returning to orig-
 inal places on the crossover.
 (repeated)
- B 9-12 b) All 4 cpls repeat action of Fig II, meas 9-12 (to R and back.)
 13-16 All 4 cpls repeat action of Fig IV, meas 9-12 (Handtour R).
 9-16 All 4 cpls repeat action of Fig V-b, meas 9-16, (to R and back
 and Handtour R.)
 (repeated)

FOLK DANCE FEDERATION OF CALIFORNIA RESEARCH COMMITTEE:
Dorothy Tamburini and Millie von Konsky

SCHUHPLATTLER QUADRILLE

(German-Bavarian)

This Schuplattler Quadrille was brought back from Europe in 1952 by Millie von Konsky. Gaiety and even a boisterous attitude should be taken by the men whose steps should always be done in an exaggerated manner. The ladies' steps should be smoothly performed.

MUSIC: Record: Victor 25-4032 "Original Laendler".

FORMATION: Regular square formation (W on M R), numbering 1-4 CCW. W keep free hands on hips, fingers fwd; M may hold thumb of free hand at armpit or suspender.

STEPS AND STYLING: Balance*, Slow Skip*, Walking Turn, Smooth Laendler Waltz with definite accent on ct 1 of each measure.

Note: M begins L, W R, throughout the dance. W may hold corner of apron with R during walking turn.

MUSIC 3/4

PATTERN

Measures

INTRODUCTION

4 meas All couples. Face ptr, joining hands, nod to ptr and lean away (bwd), arms extended.

I. TURN AND ARCH

1-4 Cpls 1 and 3 (both hands still joined) step beside ptr, R shoulders adjacent, R arms extended at shoulder level and L bent at elbow. (M face CCW, W CW). Beginning M L W R, dance in place turning CW with 3 laendler steps. On 4th step finish facing ctr, inside hands joined at shoulder height.

Note: In this turn both dance laendler swd; first to M L, then to M R. Simultaneously cpls 2 and 4 (inside hands joined at shoulder height) exchange places, with cpl 2 passing under an arch made by cpl 4, with 4 fwd moving laendler steps.

5-8 Repeat action of Fig I, meas 1-4, with cpls 1 passing under arch of cpl 3, and cpls 2 and 4 making one full turn CW to finish facing ctr with W on M L.

9-12 Cpls 2 and 4 return to place with cpl 4 passing under arch made by cpl 2. Simultaneously cpls 1 and 3 turn in place. Finish facing ctr with W on M L.

13-16 Cpls 1 and 3 return to place with cpl 3 passing under the arch made by cpl 1. Simultaneously cpls 2 and 4 turn in place. All cpls finish facing ptr (M CCW, W CW).

II. BALANCE AND M VISIT

1-2 All cpls. Ptrs, R joined, balance together and away.

3-4 With 2 laendler steps M move CCW on inside of the square to next W. W turn L in place with 2 laendler steps.

5-16 Repeat action of meas 1-4 (Fig II), three more times, M finish facing ptr, back to ctr.

III. PLATTLE, W VISIT AND CLAP

1-4 Women's part: All W perform a walking turn (CW) of 12 steps moving

SCHUHPLATTLER QUADRILLE (Concluded)

- CCW halfway around the outside of the set to visit opp M.
 5-6 With 6 steps W turn CCW in place. End facing M visited.
 7 W clap R with M R (ct 1), clap L with M L (ct 2), clap own hands (ct 3).
 8 Raise hands shoulder high, elbows bent (ct 1), hold (cts 2, 3).

Men's part: All M remain in place performing the following plattle:

- 1 Beginning with wt on L, leap swd onto R and simultaneously raise L behind R knee and slap sole of shoe with R hand (ct 1); repeat action leaping onto L and at the same time raise R behind L knee and slap sole of shoe with L hand (ct 2), clap own hands at chest level (ct 3).
 2 Slap R thigh (ct 1), L thigh (ct 2), clap own hands (ct 3).
 3 Slap thighs R, L, R, L (cts 1 & 2 &), raise L leg (knee out), heel in front of R knee, and slap side of shoe (ct 3).

Footwork: Leap on to R (ct 1) hop R (ct 2), hop R (ct 3).

- 4 Repeat action by slapping thighs L, R, L, R (cts 1 & 2 &), raise R leg (knee out) heel in front of L knee, and slap side of shoe (ct 3).

Footwork: Leap on to L (ct 1), hop L (ct 2), hop L (ct 3).

- 5-6 Repeat action of meas 1 and 2 (Fig III).
 7 M clap R with W R (ct 1), clap L with W L (ct 2), clap own hands (ct 3)
 8 Raise hands shoulder high, elbows bent (ct 1), hold (cts 2, 3).
 9-16 M and W repeat action of meas 1-8 (Fig III). End fig with own ptr.

IV. STAR AND TURN

- 1-4 M form L hand star, while ptrs join inside hands (M R, W L) at shoulder height, and move to opp. places. M takes 4 slow skipping steps while W dances 4 laendler steps.
 5-8 W dance 4 laendler steps in place (facing CCW) while M take 4 slow skipping steps around own ptr.
 9-16 Repeat action of meas 1-8 (Fig IV) to end in own place.

- 64 meas. Repeat all of dance.

CODA: LAENDLER, PLATTLE AND POSE

- 1-16 Assume ballroom pos*, M L and W R well extended. Turning CW dance CCW once around the set with 16 laendler steps.
 1-8 Repeat action of Fig III, meas 1-8.
 9-14 Again repeat action of Fig III, meas 1-6, ending with own ptr.
 15 Ptrs join both hands. M turn W CW under her R arm (end R shoulders adjacent, hands still joined).
 16 M drop to L knee and pose.

FOLK DANCE FEDERATION OF CALIFORNIA RESEARCH COMMITTEE:
Ruth Miller, Larry Miller

SHIP O' GRACE

(Scottish)

This dance is a modern strathspey, only about 10 years old, telling the story of the rescue of a ship in distress. It was taught by C. Stewart Smith at the 1962 Folk Dance Camp at the University of the Pacific, Stockton, California.

MUSIC: Record: "The Ship of Grace", Fontana #15, Side 2, Band 2.

FORMATION: 4 cpls in longways formation. Line of M facing a line of W with ptrs facing, ML shoulder twd music or head of line. Cpls are numbered from 1 to 4 with cpl #1 at head of line.

STEPS AND STYLING: Strathspey Step: Step fwd on ball of R ft, keeping ft close to floor (ct 1); bring L ft up to and behind R, L instep close to R heel (ct 2); keeping ft close to floor, step fwd on R, bending R knee slightly (ct 3); hop on R bringing L ft through close to floor, knee turned out and toe pointed down (ct 4). The motion of the strathspey is down and up in feeling rather than level. Begin next step L moving fwd. Always start R unless otherwise stated.

Strathspey Setting Step: Similar to Strathspey Step but done to side. Step R to R, knee and toe turned out (ct 1); close L behind R, L instep close to R heel (ct 2); step R to R (ct 3); hop on R bringing L ft up behind R ankle, L knee turned out and toe pointed down (ct 4). Begin next steps swd L.

Styling: The body is kept facing fwd and erect but not stiff. The chest is held high, and arms are held loosely at sides with thumbs fwd. (W may hold skirt in front with thumb and first two fingers). All dancing is done on toes with knees well-turned out. Ptrs dance with each other, communicating by means of tension in arms and by looking at one another. When inactive, stand in place with heels together and toes apart (first pos.). Strathspey Steps are used throughout the dance unless otherwise stated.

MUSIC 4/4

PATTERN

Measures

- | | |
|---------------------|---|
| Chord | <u>INTRODUCTION:</u> M bow from waist, hands held at sides. W curtsy by taking small step R to R, placing L instep close to R heel and bending knees slightly, keeping back straight. |
| I. | <u>DOWN THE MIDDLE AND CAST UP</u> (The lifeboat is launched) |
| A 1-8 | Cpl #1 with R hands joined at chest level lead down the middle of the dance and cast off - M turning 1/2 CW and going around M #4 and up the outside behind the M line, while W turns 1/2 CCW and goes around W #4 and up the outside behind W line. Finish in original places. |
| II. | <u>GRAND CHAIN</u> (Rescue equipment). |
| B 9-16 | Cpls #1 and #4 face ptrs. M #2 faces M #3, while W #2 faces W #3 (Fig 1). All 4 cpls dance a Grand Right and Left with the arms well-extended, passing one person for each meas of music. Finish in original places facing ptrs. |
| III. | <u>SET AND HANDS ACROSS</u> (The wheel) |
| A 1-2
(repeated) | All M join hands shoulder high on the side in a line. All W join hands in a line. Dance Strathspey Setting Step R and L. |
| 3-4 | Cpl #1 dancing with cpl #2 and cpl #3 with cpl #4 (Fig 2), give R hands across (W #1 hand joined with M #2 on top and W #2 with M #1 underneath; W #3 |

SHIP O' GRACE (concluded)

with M #4 on top with W #4 with M #3 underneath). Dance half way around to finish on opp side.

5-6
(repeated)

All W again join hands in a line on M side, while M join hands in a line on W side. Dance Strathspey Setting Step R and L.

7-8
(repeated)

Repeat action of Fig III, meas 3-4, giving L hands across and returning to original places.

IV. ARCH (Over the waves to the boat in distress)

B 9-10

Cpl #1 faces down the dance and makes an arch by joining nearest hands with ptr. Cpl #1 moves slowly down the dance with 2 Strathspey Steps. At the same time cpl #2 dances into the middle, joins R hands with ptr at chest level, and dances under the arch formed by cpl #1, finishing in cpl #1 original pos.

11-14
(repeated)

Cpl #1 continues down the dance while cpl #3 and then cpl #4 repeat the action of Fig IV, meas 9-10'. Cpl #3 finishes in cpl #2 original pos and cpl #4 in cpl #3 original pos.

15-16

Cpl #1 and cpl #4 turn ptrs with L hand once around. (The knot between the 2 boats is tied.)

V. UP THE MIDDLE AND CAST DOWN (Back to safety towing the rescued boat)

B 9-16
(repeated)

Cpl #1 leads up the middle with L hands still joined as cpl #4 casts off below cpl #1 (M turning CCW, W CW) to join R hands and follow cpl #1 up the dance. At the top cpl #1 casts off with cpl #4 following (M turning CCW, W CW) down the outside of the dance to the bottom where cpl #1 finishes in 4th place and cpl #4 in 3rd place.

The entire dance is repeated 3 more times until all cpls finish in original places.

Chord

M bow, W curtsy as in Introduction.

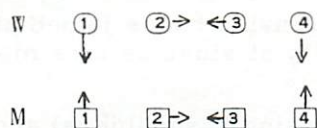


FIG. II.

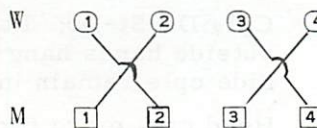


FIG. III.

FOLK DANCE FEDERATION OF CALIFORNIA RESEARCH COMMITTEE:
Dorothy Tamburini

SHUDDER BUX

(German)

Shudder Bux (SHOE-dehl Bucks) is a traditional dance of the fishermen of the island of Rugen in the Baltic Sea. These men are proud of their wide, billowy white trousers. In this dance they grasp the sides of their trousers and shake them in a teasing manner, as a woman would shake her skirt, to the rhythm of the music. Shudder means "shake" and Bux means "trousers".

Shudder Bux is described in various German books. There is agreement on some parts of the dance; other parts differ. This dance was presented to the Federation by Grace Nicholes and her Folk Arts Exhibition Group at the San Jose Festival in 1949.

MUSIC: Record: Decca ED-2126; Decca 45027 "Hasselby Steppen Polka"
(No Introduction)
Piano: "Folk Dances of Germany", Burchenal, Elizabeth; G. Schirmer Inc., New York, 1938.

FORMATION: Four cpls in a square, W to R of M, inside hands joined at shoulder height, elbows bent. Cpl with backs twd music and cpl facing music are "head" cpls; others are "side" cpls.

STEPS AND STYLING: Walking step: Brisk, sharp steps, one to each ct of music.
Balance: Small leap with L to L (ct 1), step ball of R ft beside L (ct &), step ball of L ft in place (ct 2), hold (ct &). This step may also begin with small leap R to R.

MUSIC 2/4

PATTERN

Measures

I. CIRCLE AND COUPLE DO-SI-DO

- 1-8 Join hands with corners to form a circle and circle L (CW) with 16 walking steps. Finish in own place and release hold with corners.
Cpls Do-Si-Do: Ptrs keep inside hands joined at shoulder height, outside hands hang naturally at sides as ptrs move side by side. Side cpls remain in place.
- 9-12 Head cpls move fwd (M passing L shoulders) and around opp cpl with 4 walking steps; W pass R shoulders as cpls move bwd to place with 4 more steps.
- 13-16 Head cpls remain in place while side cpls repeat action of meas 9-12.

SHUDDER

All face ptr. M grasp their trousers and W hold their skirts where the hands fall comfortably at the side-front.

- 1-2 Beginning ML-WR, dance 2 balance steps. M shake their trousers; W shake their skirts. Bodies bend slightly fwd on this action.
- 3-4 Face corners (M turn 1/2 L, W turn 1/2 R) and repeat action of meas 1-2 (Shudder).
- 5-8 Still facing corner, clap own hands once. Quickly face ptr (M turn 1/2 R, W 1/2 L), hook R elbows, place L hand on own hip, and swing once around CW with walking steps. Release ptr on ct 2 of meas 7. On meas 8, W progress CW to face next M, passing on the outside of the square. All M remain IN PLACE, facing CCW.

SHUDDDEL BUX (concluded)

- 9-32 Repeat action of meas 1-8 (Shuddel), with new ptr and new corner, three more times. Throughout the shuddel the M have remained in place, while the W have progressed CW around the square to finish in own places.

II.A) WOMEN STAR AND COUPLES DO-SI-DO

M remain in place.

- 1-4 W make a R hand star in ctr of the square and move CW with 8 walking steps. Place back of free hand on hip, wrist straight.
- 5-8 W make a L hand star and move CCW with 8 walking steps. Finish in own place.
- 9-16 Repeat action of Fig I, meas 9-16 (Cpls Do-Si-Do).

B) MEN STAR AND COUPLES DO-SI-DO

W remain in place.

- 17-20 M clap (meas 17, ct 1), put R hands in ctr to form a star, and move CW with 8 walking steps. Free hand in fist on hip.
- 21-24 M make a L hand star and move CCW to place with 8 steps. Clap on ct 1 of meas 21.
- 25-32 Repeat action of Fig I meas 9-16 (Cpls Do-Si-Do).

SHUDDDEL

- 1-32 Repeat action of Shuddel, meas 1-32.

III.A) WOMEN ARE PROUD AND COUPLES DO-SI-DO

M remain in place.

- 1-4 With R hand on hip and L hanging naturally, W walk 8 steps CW in the ctr of the square.
- 5-8 W put L on hip, R hanging naturally, and walk proudly 8 steps CCW to place.
- 9-16 Repeat action of Fig I, meas 9-16 (Cpls Do-Si-Do).

B) MEN CIRCLE AND COUPLES DO-SI-DO

W remain in place.

- 17-20 M clap on ct 1 (meas 17), join hands in circle in ctr of the square and circle CW with 8 steps.
- 21-24 M clap on ct 1 (meas 21), join hands and circle CCW with 8 steps to return to place.
- 25-32 Repeat action of Fig I, meas 9-16 (Cpls Do-Si-Do).

SHUDDDEL

- 1-32 Repeat action of Shuddel (meas 1-32).

IV. CIRCLE

- 1-8 All join hands in a circle and walk CW with 16 steps. W look back at corner. Keep hands joined at shoulder height, elbows bent.
- 9-16 Circle CCW with 16 steps. W look back at ptr. Keep hands joined and bow to ctr.

FOLK DANCE FEDERATION OF CALIFORNIA RESEARCH COMMITTEE:
Miriam Lidster, Bev Wilder, Larry Miller, Reva Ward,
Pearl Preston and Sue Lemmon.

SIAMSA BEIRTE

(Irish)

Siamsa Beirte (SHEEM-suh BER-tah) is an Irish couple dance in slow Hornpipe time. This dance was introduced at the University of the Pacific Folk Dance Camp, 1954, by Sean and Una O'Farrell.

MUSIC: Record: Parlophone MIP 306, "Bluebell Polka," Folkraft 1422, or any good hornpipe.

FORMATION: Ptrs face with R hands joined at shoulder height, elbows bent and down, M with back to ctr. Free hands hang naturally.

STEPS AND STYLING: Threes, Rock, Promenade
All steps are danced up on the ball of the foot, in a relaxed easy style.

The steps are described for the M, the W does the counterpart.

Note: The step pattern for Siamsa Beirte begins on the 4th ct and each meas description includes the 4th ct of the preceding meas.

MUSIC 4/4

PATTERN

Measures

1-8

INTRODUCTION

I. THREES, AND ROCK

a) Moving to M L (LOD) hop on R in place (ct 4).

1 Step to L on L (ct 1), step on R behind L (ct 2), step to L on L (ct 3).

2 Repeat action of meas 1, beginning with hop on M L and moving RLOD.

b) The following step is done in place and is very quick and subtle. Do not move away from ptr. One ft replaces the other after the hop. On the rock the wt is transferred from the ball of one ft to the other ft.

3-4 Hop on R ft in place, bringing L around behind R (ct 4), step L across behind R (ct 1), hop on L, bringing R around behind L (ct 2), step R across behind L (ct 3); hop on R, bringing L across behind R (ct 4) and rock L R L (cts 1, 2, 3). The rock is a swd movement from the ball of one ft to the other.

5-8 Repeat action of meas 1-4, beginning with hop on M L (W R) and moving RLOD.

II. CHANGE PLACES, PROMENADE

9-10 a) Repeat action of meas 1. Then M and W change places, both using 1 three: hop, step, step, step (cts 4, 1, 2, 3). M makes 1/2 turn CW while W moves CCW into M place, turning under R hands which are still joined.

11-12 Repeat action of meas 9-10, moving RLOD and changing places so M is again on the inside of the circle.

13-16 b) Join both hands with ptr -- R joined over, L joined under. Dance 4 promenade steps (hop, step, step, step - (cts 4, 1, 2, 3) continuously turning CW and moving in LOD.

SIAMSA BEIRTE (concluded)

Note: On the Promenade (swing), ptrs are close, elbows bent, forearms upright.

Variation on hand hold for promenade (swing): M roll joined R hands twd himself 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.

FOLK DANCE FEDERATION OF CALIFORNIA RESEARCH COMMITTEE:
Lucile Czarnowski, Harmer Davis, Clarice Wills, Henry Glass, Alice Jameyson

SICILIAN TARANTELLA

(Italian)

Legend tells that the Tarantella with its wild turns was done to relieve the maddening pain of the tarantula's sting. Encyclopedia Britannica states more correctly that this dance derives its name from the Italian city of Taranto, in Apulia.

There are numerous versions of the Tarantella. The one listed below is as done by a majority of Federation groups. Using Mary Hinman's version as basis, Barbara Hirschfield began to teach the dance to the Berkeley Folk Dancers. When she was called away, the remainder of the arrangement was completed by Constance Moncharsh. The steps were arranged in order to fit the specific record.

MUSIC: Records: Victor 25-0043-A, "Sicilian Tarantella"
Victor 20-3189-A, "Sicilian Tarantella"
Festival 3601, Victor 420-0208, Folkraft 1173
Piano: Hinman, Mary: "Gymnastic and Folk Dancing" Vol. IV.

FORMATION: Sets of four, cpl 1 in front of cpl 2, all facing music.
Carry tambourine.

STEPS AND STYLING: Step-hop*, Chasse (slide)*, Heel and Toe*, Hop*, Skip*, Buzz Turn*
Change Step: Leap on R ft at the same time kicking L ft straight forward (ct 1); quickly change ft kicking R ft fwd (ct 2) and so on. Strike tambourine directly in front once for each count.

Music in 6/8 or 2/4 time. Count 2 beats to a measure.

MUSIC (6/8 or 2/4)	PATTERN
Measures	INTRODUCTION
A 1-4	Stand, hands straight up, shaking tambourine.
I.	<u>STEP-HOP-SWING AND CHANGE STEP</u>
5	Step R, swing L ft fwd and across and hop on R.
6	Repeat, stepping L.
7-8	4 change steps starting R.
1-8	Repeat step-hop-swing and change sequence twice more.
(Repeat)	II. <u>HOPPING TO SIDE</u>
B 1-2	With wt on L ft, lift R knee high to the side (keeping R ft close to L knee), keep it up and hop 4 times twd R. R hand on hip, tambourine in L overhead.
3-4	Stamp on R, turn R 4 counts, using buzz step. L hand on hip. R hand stretched low to R holds tambourine.
5-8	Repeat hops and turn to L.
1-8	Repeat whole sequence to R, then L.
(Repeat)	III. <u>SQUARE</u>
C 1-2	All face out from corner. Both hands overhead.
3-4	Slide R (CW) 4 slides to next person's place.
5-8	Stop at new corner to do 4 change steps, starting R ft.
1-8	Repeat all until each person has returned to original place.
(Repeat)	IV. <u>SKIP ACROSS</u>
D 1-2	Ptrs face, both arms raised.
3-4	Skip 4 to ptr's place, passing R shoulders
	Stop to do 4 change steps in place.

SICILIAN TARANTELLA (Continued)

- 5-6 Skip bwd passing R shoulders to original places.
 7-8 Do 4 change steps.
 1-8 Repeat whole sequence.
 (Repeat)
- V. MATCHING FINGERS
 M kneel on L knee facing ptr while W stands. Both have L hands on hip.
 E 1 Both slap R knee (ct 1), then raise 1 finger (ct 2).
 2-4 Repeat 3 times, raising different numbers of fingers each time.
 5-8 W start R, 4 two-steps around M (CW), returning to place.
 1-8 Repeat whole sequence.
 (Repeat)
- VI. BACK TO BACK
 M rise. Ptrs stand back to back with R shoulders touching, arms overhead
 F 1 Tap L toe across R, return L ft to place.
 2 Tap R across L, return to place.
 3-4 Turn R with 4 short buzz steps, remaining back to back, making 1/4 turn CW.
 5-8 Repeat 3 more times in all - to end in own place.
 1-8
 (Repeat)
- VII. HEEL AND TOE
 In original pos, all progress to R.
 B 1-4 Hopping on L ft, moving to R, touch R heel (ct 1), toe (ct 2) alternately on floor. Continue for 8 cts. L hand holds tambourine, R on hip.
 5-8 Stamp R and turn R with 8 buzz steps. L hand on hips, R stretched to side with tambourine.
 1-8 Repeat whole sequence to L.
 (Repeat)
- VIII. FACE PARTNERS - HEEL AND TOE
 Partners face.
 C 1 Hop on L ft, extending R heel swd (ct 1), tap R toe in front of L (ct 2). Tambourine in L hand.
 2 Repeat above step hopping R, extending L heel and toe. Tambourine changed to R hand.
 3-4 Ptrs stand with R hips together, R hands around ptrs waist, L hand raised high. Hop 4 on R ft turning once CW with ptr in place.
 5-8 Repeat meas 1-4 starting with hop on R, and turning CCW with 4 hops on L ft.
 1-8 Repeat whole sequence.
 (Repeat)
- IX. SQUARE
 D 1-8 Repeat square as in Fig III.
 1-8
- X. DIAGONAL CROSS
 E 1-2 W1 and M2 skip 4 to exchange places, passing R shoulders. Hands high overhead.
 Simultaneously W2 and M1 do 4 change steps in place.
 3-4 W2 and M1 exchange places.
 W1 and M2 do change steps in place.
 5-6 W1 and M2 skip 4 backward steps to own places.
 W2 and M1 do change steps in place.
 7-8 W2 and M1 skip backward to original places.
 W1 and M2 do change steps.
 1-8 Repeat whole sequence.
 (Repeat)

SICILIAN TARANTELLA (Concluded)XI. STAR

- G 1-4 Form star with R hands to ctr, tambourine raised in L hand.
 Hop 8 on R ft, moving fwd.
 5-8 Break star, stamp L and turn L away from square with 8 buzz steps,
 R hand on hip and tambourine stretched out in L.
 1-8 Repeat starting with L hand star and turning to R.
 (Repeat)

XII. STEP-HOP-SWING AND CHANGE STEP

- H 1-8 Repeat step-hop-swing and 4 change steps (Fig I meas 5-8) twice
 starting to R.

XIII. TURN AND POSE

- J 1-8 R hand overhead, step to R and buzz 16 cts ending in pose with M R
 hand around W waist; W L hand on her hip; both outside hands with
 tambourines raised.

References: Hinman, Mary: "Gymnastic and Folk Dancing," Vol. IV

FOLK DANCE FEDERATION OF CALIFORNIA RESEARCH COMMITTEE:
Edith Cuthbert and Ruth Ruling

SLAVJANKA

(Yugoslav)

Slavjanka (Slahv-YAHN-kah) was learned from Belgrade folkdancers by Dick Crum in 1954. It was introduced by Al Bahr at the Kolo Festival in San Francisco in 1958.

MUSIC: Record: National 454-B

FORMATION: Open or closed circle of dancers, hands joined and held at shoulder height, elbows down.

STEPS AND STYLING: Walk, Step-hop

Part I is light and bouncy, having a gentle, elastic feeling, achieved by bending knee of active ft on every ct.

MUSIC 2/4

PATTERN

Measures

No Introduction

PART I.

- 1 With ft together, rise on balls of both ft (ct & of preceding meas). Come down onto both heels, with gentle flex of knees (ct 1); rise onto balls of ft again (ct &); "bounce" by quickly coming down on heels and rising (ct 2); "bounce" again (ct &).
- 2 Step to R with R, flexing knees (ct 1); closing L ft to R, rise onto balls of both ft (ct &); "bounce" twice (cts 2, &).
- 3-8 Repeat action of meas 2 six times (7 in all).
- 9 Repeat action of meas 1.
- 10-16 Repeat action of meas 2-8, beginning L and moving to L.

PART II.

- 17 Lower joined hands to sides. Step R ft in front of L (ct 1), step L ft in place (ct 2).
- 18 Step R beside L (ct 1), hop on R (ct 2).
- 19-20 Repeat action of meas 17-18, beginning L and moving to L (CW).
- 21-32 Repeat action of meas 17-20 three times (4 in all).

Note: With no Introduction it is difficult to start on the first beat of the music; therefore, follow the leader. He may start on the first meas, the second meas, the second part, or whenever he feels with the music.

FOLK DANCE FEDERATION OF CALIFORNIA RESEARCH COMMITTEE:
 Millie Rodriguez, Vera Jones, Wilma Anderson and Ruth Ruling

SLOVENIAN WALTZ

(Slovenian)

This Slovenian Waltz is composed of different authentic figures put together in a fixed sequence. Slovenia shares with near neighbor Austria an Alpine culture, and for many years was actually a part of the Austro-Hungarian Empire. It's not strange, then, that there should be similarities in the dances of the two countries. The Slovenes, however, unlike the Austrians, always accent the first beat of their waltzes or laendlers, and give them more of a bouncy flavor. This dance was introduced by Dick Crum and has since become popular with many folk dance groups. It was first taught in California in the summer of 1955.

MUSIC: Record: Continental 420-B "Venetian Waltz"
 Piano: "Beneski Valcek," "Slovenian Waltzes and Polkas" Vol II.
 Mills Music Inc., New York, N. Y.

FORMATION: Couples in Varsouvienne pos, facing LOD.

STEPS: Waltz*, Waltz Balance*

MUSIC 3/4

PATTERN

Measures

No Introduction

I. PULL-AROUND WALTZ

- A 1-2 a) Both beginning L, move fwd LOD with 2 waltz steps. M progress
 3-4 slightly fwd with 2 waltz steps as he raises joined R overhead
 and brings W around to L and in back of him. W is now looking over
 MR shoulder (reverse Varsouvienne pos).
 5-6 With 2 waltz steps continue fwd, in new pos.
 7-8 b) With 2 waltz steps, M lead W in front of him as follows: Lifting
 joined L above head and fwd, and pulling joined R twd him, M leads
 W around in front of him, and with a rather quick pull of L hand,
 turns W under raised L arm to original pos.
 9-16 Repeat action of meas 1-8.

II. RIGHT HAND TURN AND CHASE

- 1-8 a) Placing L on own hip, M continue fwd (LOD) with 8 waltz steps,
 (repeated) while W does 4 R turns with 8 waltz steps in front of M under joined
 raised R
 9-16 b) W continue 4 more waltz turns fwd, with both hands on hips, while
 M follows her with 8 waltz steps clapping his hands at the hem of her
 skirt on ct 1 of each meas.

III. SOCIAL WALTZ

- B 17-32 In closed pos waltz 16 meas turning CW and progressing CCW (LOD).

IV. DIP WALTZ

- 17-18 Closed pos, joined hands (M L - W R) extended, pointing LOD, M back
 to ctr.
 Dance 2 waltz balance steps as follows: (Directions for M, W does
 counterpart)
 (repeated) Light leap swd (LOD), M-L, (ct 1) dipping extended arms dnwd to knee
 level and bending body swd. Step R ft beside L (ct 2). Step L in place
 (ct 3). Leap swd on R (ct 1) raising extended arms above head level,
 leaning swd R (RLOD) on upward movement. Step L beside R (ct 2).

SLOVENIAN WALTZ (concluded)

- 19-20 Step R in place (ct 3).
 21-32 Make one turn CW with 2 waltz steps.
 Repeat action of meas 17-20 (Fig IV) three times.

V. TUCK-INS

Ptrs face each other, hands joined straight across. Keep both hands joined with ptr during this fig.

- A 1 M stepping LRL, W opp, perform the following action: M bring R hand (joined with W L) over W head turning her to her R to pose with her back against the curve of his L arm. Joined hands (M-R, W-L) should end just above head level forming a kind of window. (M assists by stepping slightly twd his R, out of W way.)
- 2 Hold this tucked in pos. In place, stamp R (ct 1), stamp L, (ct 2), hold (ct 3). W opp.
- 3-4 Repeat action meas 1-2 (Fig V), using opp hands, ft, and movements to "tuck" W against M R arm.
- 5-16 Repeat action of meas 1-4 (Fig V) three times (4 in all).
- 1-16 VI. Repeat action of Fig II - RIGHT HAND TURN AND CHASE.
 (repeated)
- B 17-32 VII. Repeat action of Fig III - SOCIAL WALTZ.
 17-32 VIII. Repeat action of Fig IV - DIP WALTZ
 (repeated)
- A 1-16 IX. Repeat action of Fig I - PULL-AROUND WALTZ.
 1-16 X. Repeat action of Fig II - RIGHT HAND TURN AND CHASE.
 (repeated)
- 17-32 XI. Repeat action of Fig III - SOCIAL WALTZ.

FOLK DANCE FEDERATION OF CALIFORNIA RESEARCH COMMITTEE:
Larry Miller, Ruth Ruling, Dorothy Tamburini

SWEETS OF MAY

(Irish)

Sweets of May or Solaisai na Bealtaine (So-law-shee' nuh Byowl'-thuh-nuh) means the pleasure or joys of May and should have a feeling of Spring. It comes from the North of Ireland and was presented at the 1961 Folk Dance Camp at the University of the Pacific, Stockton, California, by Sean and Una O'Farrell.

MUSIC: Record: Rank Records of America, #RM310, Side 2, Band 2, "Come to the Ceili".

FORMATION: 4 cpls in square formation, cpl 1 with backs to music.

STEPS: A "Seven" in jig time (2 meas): When moving to the L, hop L (ct 6 of preceding meas), step R back of L (ct 1), step L to L (ct 3), step R behind L (ct 4), step L to L (ct 6), step R back of L (meas 2, ct 1), step L to L (meas 2, ct 3), step R behind L (meas 2, ct 4). The "seven" may also be done to the R reversing footwork and direction.

A "Three" in jig time: Hop L (ct 6 of preceding meas), step R (ct 1) step L (ct 3), step R (ct 4). Next step starts hopping R and stepping LRL. A "three" may be danced in place or moving in any direction.

A Sidestep consists of one "seven" and two "threes". If the sidestep is danced to the L, the first "three" starts hopping R and stepping in place L behind R, R in front of L, L behind R and the second "three" starts hopping L, etc.

All Irish dance steps are done up on the ball of the foot in a relaxed easy style.

MUSIC 6/8

PATTERN

Measures

- | | | |
|--------------------|--------------|---|
| 8 | INTRODUCTION | All join hands at shoulder height. |
| | I. | <u>SIDESTEP IN CIRCLE</u> |
| A 1-4 | | All circle L with sidestep to L. |
| 5-8 | | Circle back to place with sidestep to R. On last "three" take an extra step R (meas 8, ct 6) to adjust wt for next step. |
| 1-4 | | Continue to circle R with sidestep to R. |
| (repeated)
5-8 | | Circle back to place with sidestep to L. |
| | II. | <u>CHORUS</u> |
| | a) | <u>Promenade Across</u> |
| B 9-10 | | Ptrs join inside hands at shoulder height, outside hands free. Cpls 1 and 3 exchange places through the ctr of the set with two "threes", M passing L shoulder. Cpls 2 and 4 dance two "threes" in place. |
| 11-12 | | All dancing two "threes", cpls 2 and 4 exchange places while cpls 1 and 3 release hands, turn individually, M 1/2 CW, W 1/2 CCW, and join new inside hands at shoulder height. |
| 13-14 | | With two "threes" cpls 1 and 3 return to original places through the ctr of the set, W passing L shoulders, while cpls 2 and 4 turn individually. |
| 15-16 | | With two "threes" cpls 2 and 4 return, while cpls 1 and 3 turn individually, M 1/2 CCW, W 1/2 CW. |
| | b) | <u>Forward and Back</u> |
| 9-10
(repeated) | | With two "threes", cpls 1 and 3 move fwd twd each other, while cpls 2 and 4 repeat the action of cpls 1 and 3 in Fig IIa, meas 15-16. |

SWEETS OF MAY (concluded)

- 11-12 With two "threes" cpls 2 and 4 move fwd twd each other, while cpls 1 and 3 move bwd into place.
- 13-14 With two "threes" cpls 1 and 3 move fwd again, while cpls 2 and 4 move bwd.
- 15-16 Cpls 2 and 4 do two "threes" in place, while cpls 1 and 3 move bwd into place.
- c) Clap and Change
- C 17 All face ctr of set and clap thighs twice (ct 1, 4).
- 18 Clap own hands together twice (cts 1, 4).
- 19-20 Repeat action of Fig IIc, meas 17-18.
- 21-24 Exchange places with ptr with one sidestep, M to R and W to L, W passing in front.
- 17-24 Repeat action of Fig IIc, meas 17-24, returning to original places, M moving to L and W to R, M passing in front.
- (repeated)
- III. LEAD AROUND
- D25-32 Ptrs with inside hands joined at shoulder height face CCW around the set and lead around (promenade) with 8 "threes". Release hands and turn individually M 1/2 CW, W 1/2 CCW on last 2 meas. Join new inside hands and promenade back to original places.
- 25-32 (repeated)
- IV. CHORUS
- EECC 32 Repeat entire action of Fig II.
- meas total
- V. ARCHES
- A 1-2 Ptrs join inside hands. Cpls 1 and 2 face each other. Cpls 3 and 4 face each other. Cpls 1 and 3 raise joined inside hands forming an arch, and all move fwd with two "threes", cpls 2 and 4 going under the arches made by cpls 1 and 3.
- 3-4 All release hands and turn individually, M 1/2 CW, W 1/2 CCW, with two "threes". Join new inside hands.
- 5-6 Cpls 2 and 4 make the arches while cpls 1 and 3 go under and back to original places.
- 7-8 Ptrs join both hands and turn 1/2 CW with two "threes" finishing so that cpls 1 and 4 face each other and cpls 2 and 3 face each other, W on MR.
- 1-6 Repeat action of Fig V, meas 1-6 facing new cpl.
- (repeated)
- 7-8 All release hands and turn individually to face ctr of set, M 1/2 CCW, W 1/2 CW.
- VI. CHORUS
- BBCC 32 Repeat entire action of Fig II. All join hands in a circle on last 2 meas.
- meas total
- VII. THREAD THE NEEDLE
- D25-32 #1M and #4W release hands. Cpl 1 raise joined hands to form an arch. #4W dance under the arch leading the others behind her. She passes behind #1W and moves CCW back to original place in the circle with 8 "threes" in all. #1W turn once CCW under her L hand joined with ptr R to reform circle.
- 25-32 Repeat action of Fig VII, meas 25-32 with cpl 4 forming the arch while #1M leads the others through and around CW. #4M turn CW under his hand joined with ptr.
- (repeated)
- VIII. SIDESTEP IN CIRCLE
- E 33-40 All join hands in single circle and repeat entire action of Fig. I.
- 33-40 (repeated)

FOLK DANCE FEDERATION OF CALIFORNIA RESEARCH COMMITTEE:
Miriam Lidster and Dorothy Tamburini

TA'AM HAMAN

(Israeli)

Ta'am Haman (Tah-AHM Hah-MAHN) is a Buckharan-Jewish tune and is translated "The Taste of Manna." Buckhara, a former emirate of W. Asia, is a city of approximately 50,000 population in Central Asia in W. Uzbek of the SSR, east of Amu Darya.

The lyrics and music were written by I. E. Navon, and the dance was choreographed by Yoav Ashriel. It was learned in Israel by Miriam Lidster and was introduced by her at the 1960 University of the Pacific Folk Dance Camp.

MUSIC: Record: Symphonia HS-203, Side 1, Band 1 (accelerate slightly); Vanguard VRS-9048, "Folk Songs by the Karmon Israeli Singers and Dancers"; Tivka T69-LP, Side 1, Band 4.
Piano: Melodic Line: Pamphlet #8, Merkaz Letarbut Ulechinuch, Israel, 1957.

FORMATION: Cpls in double circle, facing CCW, W to M R; hands joined R in R, L in L.

STEPS AND STYLING: Yemenite Step: Left (2 meas). Step swd L with L, bending knee (cts 1, 2), step R slightly behind L, extending knees (ct 3); step L across in front of R, bending both knees (cts 1, 2); hold, extending L knee (ct 3). The quality of the step should be that of the camel a down-up, down-up. There is none of the smooth, slinky quality of the tango. Hips remain straight and do not turn. Yemenite Step, Right, would use opp ftwork.

Sliding Step: (2 meas) Step L (cts 1, 2), close R to L (ct 3); step L (cts 1, 2, 3). This should be a wide step with R ft chasing. Next step would begin R.

Brush*

NOTE: Because the music is written in fast 3/4 meter, the pulse or underlying beat of the music is similar to 6/8.

MUSIC 3/4

PATTERN

INTRODUCTION

Symphonia, 8 meas.

Tivka, 4 meas.

Vanguard, no introduction.

I. YEMENITE, SLIDE-BRUSH

- | | | |
|-------------------|----|--|
| 1-2 | a) | Dance 1 Yemenite Step L. |
| 3 | | Step R in front of L, bending knee slightly (ct 1, 2, 3). |
| 4 | | Transfer wt back onto L (ct 1, 2, 3). |
| 5-6 | | Repeat action of meas 3-4. |
| 7-8 | | Dance 1 Yemenite Step R. |
| 1-8
(repeated) | | Repeat action of meas 1-8. |
| 9-10 | b) | With L shoulder twd ctr, dance 1 sliding step L (twd ctr). |
| 11-12 | | Brush R ft across in front of L, lifting R knee, toe pointed up (ct 1, 2, 3); make a slight dip on L, bending L knee (ct 1, 2, 3). |

TA'AM HAMAN (concluded)

- 13-16 Repeat action of meas 9-12.
- 9-16 Repeat action of meas 9-16 (Fig I, b).
(repeated)
- 17-18 c) Dance 1 Yemenite step L.
- 19-20 Beginning R, move fwd CCW with a smooth step-close-step. Slight lift and reach on first step.
- 21-24 & Repeat action of meas 17-20 three more times.
17-24
(repeated)

II. PARTNERS FACE TO FACE

- a) Double circle, ptrs face to face, M back to ctr. Both hands of M hold R hand of W in an upright pos (or it may be danced with just R hands joined at chest height).
- 1-8 & Repeat action of Fig I, (a) meas 1-8 and 1-8 repeated. On the fwd
1-8 step, M keep R ft on the outside of W R, R shoulders adjacent.
(repeated)
- 9-16 & b) Repeat action of Fig I (b), meas 9-16 and 9-16 repeated, moving to
9-16 own L. While bending knee on ct 3 (meas 1, 2), M join L hand with W
(repeated) to his L (R knee is bent and R ft touches ft of new W). W does the same
with M to her L, thus forming a chain of joined hands. On the repeat
to R, change hands with ptr and join hands with new W to M R, touching
L ft.
- 17-24 & c) Repeat action of Fig I (c), exactly.
17-24
(repeated) The number of times the dance is repeated depends upon the record
being used.

FOLK DANCE FEDERATION OF CALIFORNIA RESEARCH COMMITTEE:
Dorothy Tamburini, Millie von Konsky and Ruth Ruling

VRTIELKA

(Slovakian)

This Slovak Czardas, from Nove Zanki, was presented at the 1955 University of the Pacific Folk Dance Camp by Anatol Joukowsky, who learned it while on tour in Slovakia, 1935-1936.

MUSIC: Record: Kolo Festival KF 803B; Festival 4803

FORMATION: Cpls, spaced freely about the floor; ptrs facing, in ballroom pos (M L - W R well extended) with M R at W waist. M face LOD.

STEPS AND STYLING: Czardas, Bokazo, Pivot*. Note: Throughout dance, bend knees on each closing step of Czardas and on Bokazo.
When free, place hands on hips, fingers fwd.

MUSIC 2/4, 4/8

PATTERN

Measures

2/4

I. SIDEWARD CZARDAS AND BOKAZO

- 1 M: Step R to R (ct 1), close L to R, bending knees (ct &), step R to R (ct 2), close L to R, bending knees and keeping wt on R (ct &).
2 Step L to L (ct 1), close R to L, bending knees (ct &), step L to L (ct 2), close R to L, bending knees and taking wt on R (ct &).
3 Bending both knees, turn L heel diag outward and close (ct 1), turn R heel diag outward and close (ct &), turn both heels out and quickly close (ct 2), hold (ct &).

W: Dance counterpart throughout action of meas 1-3.

4-6

Repeat action of meas 1-3.

II. CZARDAS AND WOMAN PIVOT

Ballroom pos, as described above. M dance directly fwd and bwd in this fig.

- 1 M step R fwd (ct 1), close L instep to R heel (ct &), step R fwd (ct 2), close L instep to R heel (ct &).
W step bwd L (ct 1) close R heel to L instep (ct &), step bwd L (ct 2), close R heel to L instep, keeping wt on L (ct &).
2 M step in place RLR, (cts 1 & 2), hold (ct &); W pivot on R CW (one complete turn) under their joined hands (ML-WR) (ct 1), step L in place (ct &), close R to L (ct 2), hold (ct &).
3-4 Repeat action of meas 1-2 (Fig II), M starting bwd L, W fwd R. (W end meas 3 with wt on L to prepare for pivot.)
5-7 Repeat action of meas 1-3 (Fig I).

III. DIAMOND WITH TURN

Hands on hips, ptrs facing.

- 1 Both step fwd dia R, R shoulder leading (passing ptr face to face) (ct 1), close L to R (ct &), step diag R (ct 2), close L to R (ct &).
2 Pivoting 1/4 turn R (CW), both step L to L, continuing the diag pattern with L shoulder leading (back twd ptr) (ct 1), close R to L (ct &), step L to L (ct 2), close R to L, keeping wt on L (ct &).
3 Both turn CW in place to face ptr (1/2 turn) stepping RLR (cts 1 & 2), hold (ct &).
Note: Action of meas 1-3 (Fig III) completes half of the diamond fig, ptrs having changed places.
4-6 Repeat action of meas 1-3 (Fig III) to finish in original place.
M end with wt on L.

VRTIELKA (concluded)IV. CZARDAS AND WOMAN PIVOT

1-7 Repeat action of Fig II, meas 1-7.

V. DIAMOND WITH TURN

1-6 Repeat action of Fig III, meas 1-6.

VI. CZARDAS AND WOMAN PIVOT

1-7 Repeat action of Fig II, meas 1-7. On meas 7, W step LRL making 1/2 turn CW to end at ptr's R side, both facing same direction. Assume open pos.

FAST PART

4/8 VII. OPEN CZARDAS AND WOMAN CROSS-OVER

1 Open pos, outside hands on hips. Both step L to L (ct 1), close R to L (ct 2) step L to L (ct 3), close R to L (ct 4).
 2 Both starting R and moving R, repeat action of meas 1 (Fig VII).
 3 M step in place LRL (cts 1, 2, 3), hold (ct 4), while W turns CCW (L) in front of M, stepping LRL (cts 1, 2, 3) to end at M L side, (R arm on his L shoulder in open pos) hold (ct 4). M should assist W in cross-over.
 4-6 Starting R and moving to R, repeat action of meas 1-3 (Fig VII). W end at M R side in open pos for next fig.

VIII. CROSSHOLD WITH COUPLE TURN

1 M take W L hand from his shoulder with his L, her R with his R (L over R, chest high) as both step fwd R (ct 1), close L to R (ct 2), step fwd R (ct 3), close L to R (ct 4). W keep wt on R.
 2 M step in place RLR, making 1/2 turn R (CW) while he turns W 1-1/2 turns CCW under their raised joined hands (cts 1, 2, 3), hold (ct 4). W pivot CCW stepping L R, close L, keeping wt on R (cts 1, 2, 3), hold (ct 4).
 Note: At end of meas 2, W is on M L, hands joined R over L, ptrs with backs to original direction of Fig VIII.
 3 Both step L fwd (ct 1), close R to L (ct 2), step L fwd (ct 3), close R to L (ct 4). W keep wt on L.
 4 M step in place LRL, making 1/2 turn CCW while he turns W 1-1/2 turns CW under their raised joined hands (ct 1, 2, 3), hold (ct 4). W pivot CW, stepping R L: close R, keeping wt on L (cts 1, 2, 3), hold (ct 4). End in open pos, facing original direction of Fig VIII.
 5-7 In open pos, both starting R, repeat action as described for M in meas 1-3 (Fig I).
 26 meas Repeat action of following figures in sequence: Fig VII, VIII, VII, VIII.

TURN AND POSE

1 R hands joined, M turn W L (CCW), completing 1 turn under his R arm. As second turn is started joined R are lowered to end at W R waist as M draws her to him in pose.

REFERENCE LIST FOR FOLK DANCES

The following list of references on folk-dance material has been selected to include only items which are available by purchase or which can be consulted readily in most large libraries.

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

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