

The Polka Set

(Ireland)

There are four parts to the Polka Set, all polkas. In addition, a slide and a hornpipe were danced. Sometimes a reel was danced in place of the hornpipe to finish the set depending on the mood of the people and the musicians. “As a general rule around here they'd nearly always use a hornpipe to finish up a set. It all depends on the people that's dancing. If they wanted a slide, that was it. They always danced a slide with the old polka. On a cold frosty night you'd play a slide, a hornpipe, and a reel before you'd be finished with them.” Jack Greaney (b. 28 August, 1899), currently residing in Newmarket, also remembers that a reel was sometimes danced long ago after the slide to finish the Polka Set, but not today.

When Jer McAuliffe was about 15 years old (c. 1928), he saw and danced five sets: the Polka Set, the Plain Set, the Ginny Ling, the Victora, and the Set of Mezerts. He first learned them from Nicolas Fitz, a farmer in Meens, Kishkeam. There used to be a pattern back in the area and Nicolas knew all the sets. Another set danced in the area, which Jer McAuliffe does not remember how to do, was the Set of Erin (included in this book). Before Jer's time the sets were danced in the homes and at patterns at crossroads. “There would be six months working and six months dancing. Most of it was done in halls when I got the sets. I only just saw the tail end of them (the Plain Set, the Ginny Ling, the Victora, and the Set of Mezerts).” The halls were in Ballydesmond, Gneeveguillia, Newmarket, Mountcollins, Rock Chapel, Scartaglen, Knocknagree, Boherbue and a hall below *Clan Banin* Cross.

In Jer's youth the old couples would dance in the “waltz position” with the man holding the lady's right hand in his left hand close to her chest. “If you held hands out it would blind people. You're always supposed to dance tidy.” The Plain Set, the Ginny Ling, the Victora, and the Set of Mezerts have not been danced since sometime between 1935 and 1940, but the Polka Set has continued to be danced over the years.

According to Jer McAuliffe, “Dancing in pubs isn't on long, about twenty years altogether. I suppose it is on [caught on] in the pubs when the first *Fleadh Cheoil* started. Set dancing competition is on only about ten years [1970]. They aren't able to dance at all today. They don't know how to start or stop. You'd meet an odd lad who can dance, but they'd be all old fellows, like myself. The youth aren't able to dance at all, and the girls are the same. “You must have balance. You must start on time and stop on time and be back in your own place. You must keep your place. Pdraig O'Keefe told me one time 'Most dancers today have no balance.'”

“The music is faster today. It was good steady music long ago. You'd get time to dance. You can put life into your music for dancing and you needn't fly at all. The last twenty-five years the music is getting fast. The man would say long ago, you'd have to have a certain amount of execution in your music for to be able to dance. With the execution you would have life in the music and when you play too fast you haven't it. You're travelling too fast and you can't follow it.

“The old fellows were on the floor and now the young fellows are flying. They're rising off the ground. Any dancer in my day would keep on the ground and he could do anything with his two feet on the ground. Today they're hitting their backsides. Any man going up in the air was no good.

“There was no pounding at all. You'd get an odd man who would batter: a short batter, a tip of the toe and a tip of the heel with no hopping. Now they can't do that without hopping. There's some of them dancing like horses.” The Polka Set is rarely danced in the homes anymore. Today it is danced in public at festivals, competitions and in the pubs.

The Polka Set (South Kerry and North Cork)—continued

The Polka Set has been published in two books. In *Irish Dances* it is called the *Sliabh Luachra* Set (a name given to it by the author), and in *An Authentic Guide To Set Dancing* it is called the North Cork Polka Set. The terminology differs in both books from what the parts and movements are called in Newmarket and surrounding areas. For example, listed below are the four parts, plus the Slide, the Hornpipe, and the Reel, first as called in Newmarket and surrounding areas, second as in *Irish Dances*, and last as in *An Authentic Guide To Set Dancing*:

<u>AS CALLED IN NEWMARKET AND SURROUNDING AREAS</u>	<u>IRISH DANCES</u>	<u>AN AUTHENTIC GUIDE TO SET DANCING</u>
Ladies Chain	Ladies Chain	Single Chain
Show the lady	Show the Lady	Show the Lady
The Half Slide	In, Out and Roundabout	Square In
The Four Shoves	Around the House & Mind the Dresser	Big Chain
The Slide	(No Name)	(No Name)
The Hornpipe	(No Name)	(No Name)
The Reel	(Not Listed)	(Not Listed)

Jer McAuliffe says that the Reel part was sometimes danced in place of the Hornpipe in the Plain Set and the Polka Set.

Terminology for one cpl dancing alone around the ctr of the set such as “dance around the house inside” in *Irish Dances* and “house within the square” in *An Authentic* terminology introduced in urban dance classes and in these books by dance teachers. Instead, Figure in or Wheel in are used for one cpl dancing.

Differences in the Polka Set as published in *Irish Dances* and *An Authentic Guide To Set Dancing* and as Jer McAuliffe remembers it are that every polka part ended with House your set.

In addition, in the FIRST PART in *Irish Dances* there are sixty-four measures or “bars” missing. In Newmarket and surrounding areas the lead cpls dance Around the house and Chain one more time (thirty-two measures) and the side cpls repeat it one more time (thirty-two measures). In Around the house, *Irish Dances* states: “All four cpls dance together one bar into the ctr and one bar back to their own positions.” Today, dance teachers are teaching people to dance one three into the ctr of the-set and one three back out. *An Authentic Guide To Set Dancing* states, “All cpls take ptr's hands in waltz fashion, dance in place (2 bars)...” The latter is a description of changes introduced into set dancing competition whereby dancers leap high into the air while doing two threes before moving onto the next position. In Newmarket and surrounding areas, however, dancers dance directly to the next position without clearly and distinctly dancing into the ctr and back, nor do they remain dancing in place.

In the FOURTH PART both *Irish Dances* and *An Authentic Guide To Set Dancing* describe how ladies turn under ptrs' right hands, whereas in Newmarket and surrounding areas ladies turn under ptrs' left hands. Turning under the left hand is functional in that ladies' right hands are free to continue to the next movement with right hands into the ctr. Both books state that men stay in place while turning the ladies. As often as not, however, in Newmarket and surrounding areas men dance eight threes in a CCW direction around the set while turning the ladies. In *An Authentic Guide To Set Dancing* the final eight measures are missing. Today, in Newmarket and surrounding areas dancers end the part by repeating Turn the ladies. Neither book describes how the Four shoves used to be danced. The part begins with the Four shoves. Men place hands on ladies' waists while ladies place hands on men's shoulders. All four cpls dance eight threes in a CCW direction around the set and back to starting positions. Men dance forward while ladies dance bkwd. This is how the part got the name, the Four shoves.

The Polka Set (South Kerry and North Cork)—continued

The Polka Set (South Kerry and North Cork)—continued

The FIFTH PART as described in *An Authentic Guide To Set Dancing* neither begins nor ends with couples dancing around each other as is done today in Newmarket and surrounding areas. Also *An Authentic Guide To Set Dancing* describes the middle movement, “Top couples slide to ctr and back, house around each other twice, back to own positions. 16 bars.” This movement cannot be danced as described in sixteen bars. Nor is the movement danced this way today in Newmarket and surrounding areas. In fact, couples dance around each other only Olice.

In the SIXTH PART when ladies change ptrs, *An Authentic Guide To Set Dancing* states, “All release hands, ladies advance to next ptrs on right. At the same time gents dance to ctr and back and all turn to next position (4 bars). Continue A until back to gents' positions (12 bars).” This movement was introduced to set dancing competitions and has become a standard movement for polka sets in competition. In fact, in Newmarket and surrounding areas today dancers use eight measures for the ladies to advance by walking to the next position while the men stand in place. They then use sixteen measures to dance Around the house.

A local musician in Newmarket, Raymond Sullivan, says: “Competitions have changed the sets. Before competitions, a dancer could pick up the musician with his own style. The musician would see this and wait the next time around on the tune and help the dancer out with his fiddling.” Raymond played at set dancing competitions and says now “dancers are mechanical. They do not listen to the music and they do not need the music. They dance through on their own regardless of the music. People from a neighboring town hired someone to teach them a set they saw in competition and lost to, so they can win. Now they no longer have their own set. Outsiders have come in and standardized the set.”

The Polka Set has also appeared in the notes accompanying the record, Johnny O'Leary-Music For The Set, Music From Sliabh Luachra Vol.5 (Topic Records). Six parts are listed. Among other discrepancies, there are errors in describing the number of measures for each movement. Some movements that are done to eight measures of music are listed as requiring sixteen measures of music while other movements that require sixteen measures of music are listed as needing only eight.

Music: Polkas, for example, *The Lonesome Polka, Taur Mor, Jackson's, Sweeny's* 2/4 meter
The Lark in the Morning. 139 beats per minute.
 Slides, for example, *Johnny Mickey's, Padraig O'Caoimh's, Dingle Regatta*. 156 beats per minute.
 Hornpipes, for example, *The Cork Hornpipe, Boys of Bluehill, Kitty's Wedding*. 106 beats per minute.
 Reels: *Miss McLeod's, The Maid Behind the Bar, The Swallows's Tail*. 114 beats per minute.
Set Dances of Ireland, vol III, Side A

Formation: Square set of 4 cpls.

The Polka Set (South Kerry and North Cork)—continued

I. LADIES CHAIN

Around the house 16: All four cpls dance sixteen threes in a CCW direction using four meas to reach each succeeding pos to their R:

(4) All four cpls dance two threes in a CCW direction (M fwd and W bkwd) twd pos on their R and dance two threes turning CW into new pos. (Some cpls dance one three slightly into the ctr, one three twd pos on their R, and two threes turning CW into new pos.)

(4) Again, all four cpls dance two threes in a CCW direction (M fwd and W bkwd) twd pos on their R and dance two threes turning CW into pos opp starting pos.

(8) All four cpls repeat, beginning in pos opp starting pos and ending in starting pos.

Ladies chain 8: 1st and 2nd cpls.

(2) While 1st and 2nd M remain in starting pos, 1st and 2nd W dance two threes across the ctr passing each other R shoulder to R shoulder lightly gripping R hands like a handshake as they approach each other and dropping R hands as they pass.

(2) W link L elbows high up with opp M and dance two threes with the M turning CCW (one half turn) ending facing into the ctr and releasing L arms.

(2) While M continue another one half turn ending in place facing into the ctr, W dance two threes across the ctr again passing R shoulder to R shoulder lightly gripping R hands like a handshake as they approach each other and dropping R hands as they pass.

(2) W end with original ptrs in starting pos and begin to wheel. *Today, cpls dance the 3rd and 4th meas in the following manner:*

(2) M dancing two threes and facing the ctr of the set take approaching W' L hands in their L hands raising held hands high while W dance two threes turning CW (one full turn) under M's raised arms moving in a CCW direction behind M's backs. As W are turning, M continue to face the ctr of the set. Dropping L hands, M dance one three to M's L as W pass behind them and one three to the R back to starting pos as W face into the ctr of the set.

Wheel off 8: 1st and 2nd cpls in "waltz pos." Around the house 16: All four cpls.

Ladies chain 8: 3rd and 4th cpls.

Wheel off 8: 3rd and 4th cpls.

Around the house 16: All four cpls.

Ladies chain 8: 1st and 2nd cpls. Wheel off 8: 1st and 2nd cpls.

Around the house 16: All four cpls.

Ladies chain 8: 3rd and 4th cpls. Wheel off 8: 3rd and 4th cpls.

II. SHOW THE LADY

Around the house 16: All four cpls.

Figure in 8: 1st cpl dances eight threes in a CCW direction around the ctr of the set and back to starting pos using two meas to turn CW four times. The other three cpls remain in starting pos.

Show the lady 8: 1st cpl.

(4) 1st cpl drops hands and faces into the ctr of the set. The M places his R hand on the W's waist and the W places her L hand on the M's shldr. The M begins with his L ft while the W begins with her R ft. Both walk three steps into the ctr and raise inside ft slightly in front; both back out two steps, face each other in "waltz pos," and dance one three:

The Polka Set (South Kerry and North Cork)—continued

W	R - L -	R - L -	L - R -	L R L -
M	L - R -	L - R -	R - L -	R L R -
Beats/meas	1 & 2 &	1 & 2 &	1 & 2 &	1 & 2 &

(4) 1st cpl dances in a CCW direction around the ctr of the set (completing a circle once) and back to starting pos using two meas to turn CW two times.

Around the house 16: All four cpls.

Figure in 8: 3rd cpl.

Show the lady 8: 3rd cpl.

Around the house 16: All four cpls.

Figure in 8: 2nd cpl.

Show the lady 8: 2nd cpl.

Around the house 16: All four cpls.

Figure in 8: 4th cpl.

Show the lady 8: 4th cpl.

Around the house 16: All four cpls.

House your set 8: All four cpls. M slap the ground in front with L ft on the 2nd beat of the eighth meas to end the SECOND PART.

Today, instead of house your set:

Around the house 8: All four cpls.

III. THE HALF SLIDE

Around the house 16: All four cpls.

Half slide 8: 1st and 2nd cpls.

(4) 1st and 2nd cpls, ptrs facing each other, dance the slide step into the ctr of the set and back to starting pos:

W	R - L -	R - L -	L - R -	L R L -
M	L - R -	L - R -	R - L -	R L R -
Beats/meas	1 & 2 &	1 & 2 &	1 & 2 &	1 & 2 &

The M slides into the ctr with his L ft, slides his R ft along the floor to the heel of his L ft, slides into the ctr with his L ft again, and slides his R ft along the floor to the heel of his L ft. Sometimes, the M ends the 2nd meas by lifting his R ft low in front while raising and lowering the L heel still keeping the ball of the L ft on the ground. The M then slides back out starting with his R ft, slides his L ft along the floor to the heel of his R ft, and dances one three into starting pos. The W does the same only she starts into the ctr with her R ft.

(4) Both cpls dance four threes in a CCW direction using two meas to turn CW two times: once crossing the set and once into pos opp starting pos.

Half slide 8: 1st and 2nd cpls repeat, beginning in pos opp starting pos and ending in starting pos.

Around the house 16: All four cpls.

Half slide 8: 3rd and 4th cpls.

Half slide 8: 3rd and 4th cpls.

The Polka Set (South Kerry and North Cork)—continued

Around the house 16: All four cpls.

Half slide 8: 1st and 2nd cpls.

Half slide 8: 1st and 2nd cpls.

Around the house 16: All four cpls.

Half slide 8: 3rd and 4th cpls.

Half slide 8: 3rd and 4th cpls.

Around the house 16: All four cpls.

House your set 8: All four cpls. M slap the ground in front with L ft on the 2nd beat of the eighth meas to end the THIRD PART.

Today, instead of house your set:

Around the house 8: *All four cpls.*

IV. THE FOUR SHOVES

Four shoves 8: M place hands on W's waists while W place hands on M's shoulders. All four cpls dance eight threes in a CCW direction around the set passing through each succeeding pos and back to starting pos. M dance fwd while W dance bkwd.

Ladies chain 8: All four cpls.

(2) All four W face CW and give R hands across (elbows slightly bent with hands a little below shoulder height), so that W hold R hands in the ctr. W dance two threes in a CW direction to pos opp starting pos and drop hands.

(2) W link L elbows high up with opp M and dance two threes with M turning CCW ending facing into the ctr and releasing L arms. W and M turn (one half turn).

(2) While M continue the turn another one half turn ending in place facing into the ctr, W face CW and give R hands across (elbows slightly bent with hands a little below shoulder height), so that W hold R hands in the ctr. W dance two threes in a CW direction for two meas to starting pos and drop hands.

(2) W begin to wheel with original ptrs in starting pos.

Sometimes, for variation, when W link L elbows with opp M they turn one and a half times instead of making only one half turn.

Wheel off 8: All four cpls.

Four shoves 8: All four cpls.

Ladies chain 8: All four W.

Wheel off 8: All four cpls.

Four shoves 8: All four cpls.

Ladies chain 8: All four W.

Wheel off 8: All four cpls.

Four shoves 8: All four cpls.

Ladies chain 8: All four W.

Wheel off 8: All four cpls.

The Polka Set (South Kerry and North Cork)—continued

Four shoves 8: All four cpls.

House your set 8: All four cpls. M slap the ground in front with L ft on the 2nd beat of the eighth meas to end the FOURTH PART.

Today, the 4th part is danced differently.

Lead around 8: All four cpls face CCW in the set (M in the ctr with the W on the outside). Ptrs hold hands in front at W's waist level (M's R hands hold W's R hands and M's L hands hold W's L hands). All four cpls dance eight threes in a CCW direction around the set until all four cpls return to starting pos and drop R hands.

Turn the ladies 8: Continuing to hold L hands all four M turn ptrs in a CW direction under M's L arms while dancing eight threes in a CCW direction around the set to starting pos.

Ladies chain 8: All four W. Today, cpls dance the 3rd and 4th meas in the following manner: M dancing two threes and facing the ctr of the set take approaching W's L hands in their L hands and raise held hands high while W dance two threes turning CW (one full turn) under M's raised arms moving in a CCW direction behind M's backs. As W are turning, M continue to face the ctr of the set. Dropping L hands, M dance one three to M's L as W pass behind them and one three to the R back to starting pos as W face into the ctr of the set.

Wheel off 8: All four cpls.

Lead around 8: All four cpls.

Turn the ladies 8: All four cpls.

Ladies chain 8: All four W.

Wheel off 8: All four cpls.

Lead around 8: All four cpls.

Turn the ladies 8: All four cpls.

V. THE SLIDE

Cpls sometimes danced the Short Slide.

Dance around the opposite man 8: 1st and 2nd cpls dance eight threes in a CCW dir around the ctr of the set and back to starting pos using two meas to turn CW four times: once crossing the set, once through pos opp starting pos, once crossing back, and the last time into starting pos.

Slide 16: 1st and 2nd cpls.

(4) 1st and 2nd cpls, ptrs facing each other, dance the slide step into the ctr of the set and back to starting pos:

W	R - - L - -	R - - L - -	L - - R - -	L - R L - -
M	L - - R - -	L - - R - -	R - - L - -	R - L R - -
Beats/meas	1 2 3 4 5 6	1 2 3 4 5 6	1 2 3 4 5 6	1 2 3 4 5 6

The M slides into the ctr with his L ft, slides his R ft along the floor to the heel of his L ft, slides into the ctr with his L ft again, and slides his R ft along the floor to the heel of his L ft. Sometimes, the M ends the 2nd meas by lifting his R ft low in front while raising and lowering the L heel still keeping the ball of the L ft on the ground. The M then slides back out starting with his R ft, slides his L ft along the floor to the heel of his R ft, and dances one three into starting pos. The W does the same only she starts in with her R ft.

The Polka Set (South Kerry and North Cork)—continued

(4) Both cpls dance four threes in a CCW direction across the ctr of the set using two meas to turn CW two times: once crossing the set and once into pos opp starting pos.

(8) 1st and 2nd cpls repeat, beginning in pos opp starting pos and ending in starting pos.

Slide 16: 1st and 2nd cpls.

Dance around the opposite man 8: 1st and 2nd cpls.

Dance around the opposite man 8: 3rd and 4th cpls.

Slide 16: 3rd and 4th cpls.

Slide 16: 3rd and 4th cpls.

Dance around the opposite man 8: 3rd and 4th cpls.

Dance around the opposite man 8: 1st and 2nd cpls.

Slide 16: 1st and 2nd cpls.

Slide 16: 1st and 2nd cpls.

Dance around the opposite man 8: 1st and 2nd cpls.

Dance around the opposite man 8: 3rd and 4th cpls.

Slide 16: 3rd and 4th cpls.

Slide 16: 3rd and 4th cpls.

Dance around the opposite man 8: 3rd and 4th cpls. M slap the ground in front with L ft on the 4th beat of the eighth meas to end the Slide.

A variation danced over fifty years ago was the Long Slide.

Dance around the opposite man 8: 1st and 2nd cpls.

Slide across 8: 1st and 2nd cpls.

(4) 1st and 2nd cpls, ptrs facing each other, slide across the ctr, M passing back to back doing the following step:

W	R - - L - -	R - L R - -	L - R L - -	R - - L - -
M	L - - R - -	L - RL - -	R - L R - -	L--R--
Beats/meas	1 2 3 4 5 6	1 2 3 4 5 6	1 2 3 4 5 6	1 2 3 4 5 6

The M slides into the ctr with his L ft, slides his R ft along the floor to the heel of his L ft, and continues across the ctr dancing one three while the W does the same beginning with her R ft (two meas). cpls turn (one half turn) doing one three into pos opp starting pos (one meas) and end dancing step step (one meas) in pos opp starting pos.

(4) 1st and 2nd cpls repeat 1st four meas beginning in pos opp starting pos and ending in starting pos.

Slide across 8: 1st and 2nd cpls.

Dance around the opposite man 8: 1st and 2nd cpls.

Dance around the opposite man 8: 3rd and 4th cpls.

Slide across 8: 3rd and 4th cpls.

Slide across 8: 3rd and 4th cpls.

Dance around the opposite man 8: 3rd and 4th cpls.

Dance around the opposite man 8: 1st and 2nd cpls.

Slide across 8: 1st and 2nd cpls.

The Polka Set (South Kerry and North Cork)—continued

Slide across 8: 1st and 2nd cpls.

Dance around the opposite man 8: 1st and 2nd cpls.

Dance around the opposite man 8: 3rd and 4th cpls.

Slide across 8: 3rd and 4th cpls.

Slide across 8: 3rd and 4th cpls.

Dance around the opposite man 8: 3rd and 4th cpls. M slap the ground in front with L ft on the 4th beat of the eighth meas to end the Slide.

Today, the Slide is danced as follows:

Dance around the opposite man 8: 1st and 2nd cpls.

Slide 16: 1st and 2nd cpls.

Dance around the opposite man 8: 1st and 2nd cpls.

Slide 16: 1st and 2nd cpls.

Dance around the opposite man 8: 1st and 2nd cpls.

Dance around the opposite man 8: 3rd and 4th cpls.

Slide 16: 3rd and 4th cpls.

Dance around the opposite man 8: 3rd and 4th cpls.

Slide 16: 3rd and 4th cpls.

Dance around the opposite man 8: 3rd and 4th cpls.

Dance around the opp man 8: 1st and 2nd cpls.

Slide 16: 1st and 2nd cpls.

Dance around the opp man 8: 1st and 2nd cpls.

Slide 16 1st and 2nd cpls.

Dance around the opp man 8: 1st and 2nd cpls.

Dance around the opp man 8: 3rd and 4th cpls.

Slide 16 3rd and 4th cpls.

Dance around the opp man 8: 3rd and 4th cpls.

Slide 16 3rd and 4th cpls.

Dance around the opp man 8: 3rd and 4th cpls. M slap the ground in front with L ft on the 4th beat of the eighth meas to end the Slide.

IV. THE HORNPIPE

Around the house 16: All four cpls dance sixteen hornpipe threes in an CCW direction using four meas to reach each succeeding pos to their R:

(4) All four cpls dance one three into the ctr of the set, one three out to starting pos, and two threes in a CCW direction turning CW to reach pos to their R. The hornpipe three begins on the last beat of the eight meas introduction:

W	---	L	R L R R	L R L L	R L R R	L R L L
M	---	R	L R L L	R L R R	L R L L	R L R R
Beats/meas	1 2 3 4		1 2 3 4	1 2 3 4	1 2 3 4	1 2 3 4

The Polka Set (South Kerry and North Cork)—continued

On the 4th beat of each meas all hop low off the ground. The hop is not a leap into the air. Sometimes the hop is simply a lifting of the heel off the ground and dropping it again without raising the ball of the ft.

Cpls often dance the Tailor's Twist (hop step, hop step', hop step, hop step turning CW two times) during the 3rd and 4th meas. The 1st hop is on the last beat of the 2nd meas:

W	- - - L	R R L L	R R L -
M	- - - R	L L R R	L L R -
Beats/meas	1 2 3 4	1 2 3 4	1 2 3 4

(4) Again, all four cpls dance one three into the ctr of the set, one three out, and two threes in a CCW direction turning CW to reach pos opp starting pos. During the seventh and eighth meas cpls often dance the Tailor's Twist.

(8) All four cpls repeat, beginning in pos opp starting pos and ending in starting pos.

Around the house 8: All four cpls dance eight hornpipe threes in a CCW direction around the set using two meas to turn CW into each succeeding pos to their R until all four cpls are back in starting pos. During the seventh and eighth meas cpls often dance the Tailor's Twist.

M dance their step while ladies change partners 8: All four M remain in starting pos. M face the ctr of the set and batter or dance eight hornpipe threes in place until the eighth meas when they take new ptrs in "waltz pos" in M's starting pos. M sometimes dance eight hornpipe threes: one into the ctr and one back out again four times..

(6) Meanwhile all four W face the ctr of the set and dance six hornpipe threes: one into the ctr and one back out again three times;

(1) W dance one three in a CCW direction to the next pos on the R passing behind M on the R and to the outside of the set;

(1) W dance one three turning CCW (one half turn) to face new ptrs in M's starting pos. 1st W ends with 4th M; 3rd W with 1st M; 2nd W with 3rd M; 4th W with 2nd M.

Today, M remain in starting pos while W walk in a CCW direction on the outside of the set to wait in pos with the next M.

Around the house 16: All four cpls with new ptrs.

Around the house 8: All four cpls with new ptrs.

Men dance their step while ladies change partners 8: All four cpls. 1st W ends with 2nd M; 3rd W with 4th M; 2nd W with 1st M; 4th W with 3rd M.

Around the house 16: All four cpls with new ptrs.

Around the house 8: All four cpls with new ptrs.

Men dance their step while ladies change partners 8: All four cpls. 1st W ends with 3rd M; 3rd W with 2nd M; 2nd W with 4th M; 4th W with 1st M.

Around the house 16: All four cpls with new ptrs.

Around the house 8: All four cpls with new ptrs.

Men dance their step while ladies change partners 8: All four cpls. All four W end with original ptrs in starting pos.

The Polka Set (South Kerry and North Cork)—continued

Around the house 16: All four cpls with new ptrs.

Around the house 8: All four cpls with new ptrs.

Men dance their step while ladies change partners 8: All four cpls. 1st W ends with 2nd M; 3rd W with 4th M; 2nd W with 1st M; 4th W with 3rd M.

VI. THE REEL

Today, this part is not danced in Newmarket and surrounding areas. In the past, dancers sometimes chose to dance the Reel in place of the Hornpipe to end the Polka Set.

Around the house 8: All four cpls face CCW in the set (M in the ctr with W on the outside). Ptrs hold hands in front at W's waist level (M's R hands hold W's R hands and M's L hands hold W's L hands). All four cpls dance eight threes in a CCW direction around the set until all four cpls return to starting pos.

Sevens 8: 1st and 2nd cpls.

(2) M face ptrs with M's backs to the ctr of the set while W, facing ptrs, face into the ctr of the set. M and W dance sevens to their L.

(2) All dance two threes in place for two meas.

(4) All dance sevens back to starting pos passing back to back and two threes in starting pos.

Wheel off 8: 1st and 2nd cpls.

Slide your own side 8: 1st and 2nd cpls. Ptrs hold hands in front at W's waist level (M's R hands hold W' R hands and M's L hands hold W' L hands).

(4) 1st and 2nd cpls dance four threes across the ctr of the set, W passing R shoulder to R shoulder. On the 4th meas ptrs, still holding hands, turn into each other (M turn CW while W turn CCW) so that both cpls are in pos opp starting pos facing the ctr of the set.

(4) 1st and 2nd cpls dance four threes across the ctr of the set, W passing L shoulder to L shoulder, returning to starting pos.

Wheel off 8: 1st and 2nd cpls.

Link elbows 8: 1st and 2nd cpls.

(4) 1st and 2nd M dance threes into the ctr of the set, link R elbows high up, dance around each other in a CW direction (one full turn) two times and release R elbows.

(2) Both M continue on to opp W, link L elbows high up, dance around opp W turning in a CCW direction (one half turn) and release L elbows.

(2) While W continue another one half turn ending in place facing into the ctr, M dance two threes across the ctr again passing R shoulder to R shoulder and end facing in a CCW dir in the set (M in the ctr with W on the outside). Ptrs take hands in front at W's waist level (M's R hands hold W' R hands and M's L hands hold W' L hands) ready to dance around the house.

Around the house 8: All four cpls.

Sevens 8: 3rd and 4th cpls.

Wheel off 8: 3rd and 4th cpls.

Slide your own side 8: 3rd and 4th cpls.

Wheel off 8: 3rd and 4th cpls.

Link elbows 8: 3rd and 4th cpls.

The Polka Set (South Kerry and North Cork)—continued

Around the house 8: All four cpls.

Sevens 8: 1st and 2nd cpls.

Wheel off 8: 1st and 2nd cpls.

Slide your own side 8: 1st and 2nd cpls.

Wheel off 8: 1st and 2nd cpls.

Link elbows 8: 1st and 2nd cpls.

Around the house 8: All four cpls.

Sevens 8: 3rd and 4th cpls.

Wheel off 8: 3rd and 4th cpls.

Slide your own side 8: 3rd and 4th cpls.

Wheel off 8: 3rd and 4th cpls.

Link elbows 8: 3rd and 4th cpls.

Around the house 8: All four cpls.

Wheel off 8: All four cpls. M slap the ground in front with L ft on the

Presented by Larry Lynch