

JERRY JORIS LINDSAY



MIAMI VALLEY FOLK DANCERS
City of Dayton, Ohio
Division of Parks and Recreation
Bureau of Recreation

Lohrey Recreation Center

2366 Glenarm Avenue November 2 and 3, 1963

Dear Folk Dancers,

The big day has arrived and the welcome mat is at the door for you and for JERRY JORIS LINDSAY, our vivacious and accomplished folk dance leader, formerly of International House, Chicago, and presently hailing from Westport, Connecticut. She has already won the hearts of all who know her and by the time our weekend gets underway we shall all be under her spell. The wealth and worth of the varied program of dances, which she has selected, speak for themselves. Here's the program.

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Our "all girl council" with the help of the group, has gone ahead with the preparations which have always culminated in a grand weekend of fun for all who attend, and we are sure that with each of you here, this will be a weekend of fun we shall be happy to remember. Florence Seger, our council chairman, made all arrangements with Jerry, including the program and the typing of stencils. She assigned the various weekend "privileges," also. Mitzie Manny has been responsible for the attractive invitations, syllabus covers, and decorations. Carolyn Stovall will see to it that snack time is interesting, and to Libbie has fallen the "supreme" privilege of arranging our dinner. Faith Thiebeault has VOLUNTEERED AGAIN to supervise clean-up! Rosemarie Dennehy will have the fun of greeting everyone upon arrival (to collect the money, of course) but best of all, to say, "Hello - How nice of you to come." We should like to "revive" a bit of MIAMI VALLEY FOLK DANCER tradition after dinner, and use the time to introduce everyone, and sing a song or two. Jerry will also have an interesting group of costumes to show. This is also the time when we shall have the committee chairmen give recognition to all who helped. It is so hard to give due credit here because there is much to do between now and then. If you plan to change clothes for the evening, please do so before dinner which is at 6:30.

And now, have fun! As always,



DATES TO REMEMBER	November 24, Sunday at 2:30, Scottish Workshop, Burkhardt Center
EVERYONE	November 30, Saturday "Let's Meet again in Cincinnati" (more about
WELCOME	this to be announced today)
	December 1, Sunday at 2:30, American Contra Workshop, Burkhardt

ČAČAK (Pronounced Chah-Chahk)
(Serbian Folk Dance)

RECORD: Folkdancer MB 3022

FORMATION: Small lines of from 3 to 6 dancers scattered around the floor, but all facing center. W and M dance in separate lines. The M grasp neighbor's belt at each side nearest you, L arm in front of neighbor's R arm all down the line. End dancers tuck thumb of free hand in own belt . The W join hands in like manner.

- I. 1. Step to R with R ft cross L ft behind R ft and step on it, step to R with R ft and cross L ft behind again .
 2. Step on R ft in place and hop on it.
 3. Step on L ft in place and hop on it.
 4. Stamp fwd on R ft and hop on it. (lift L knee up as you lunge forward, but don't kick L ft out).
 5. Step back to original place with L ft.
 6. Step on R ft beside L ft.
 7. Step on L ft in place.
 8. Hop on L ft in place.
 9. Same as 4.
 10. Same as 5.
 11. Same as 6.
 12. Step LRL in place.

Cue all of I as follows:
Step, behind, step, behind
Step, hop, step, hop
Step, lunge
Step, step, step, hop
Step, lunge
Step, step
123

- II. 1. Facing diagonally LOD, do 2 two-steps beginning with R ft (RLR, LRL).
 2. Facing center do 3 threes in place, RLR, LRL, RLR.
 3. Step to L with L ft, cross R ft over L and step on it.
 4. Step in place LRL RLR.
 5. Step to L with L ft, cross R ft over L and step on it.
 6. Step LRL in place.

- III. 1. Hop on L ft, step to R with R ft (ball of foot), close with L ft.
 2. Repeat 1.
 3. Step on R ft and kick L fwd close to floor, step on L and kick R in same manner, step on R and kick L.
 4. Hop on R ft, step to L with L ft (ball of ft), close with R ft.
 5. Step on L ft and kick R ft, step on R and kick L.
 6. Hop R, step to L with L ft (ball of ft) close with R ft.
 7. Step on L and kick R.

Cue above as follows:
Hop, step-step
Hop, step-step
Step, kick, step, kick, step, kick
Hop, step-step
Step, kick, step, kick
Hop, step-step
Step kick.

CACAK (Continued)

- IV. 1. Hop on L ft, step to R with R ft (ball of ft), close with L ft.
2. Repeat L.
3. Step on R ft and turning slightly to R and bending body slightly stamp L ft slightly fwd and beside R ft, without taking weight on L ft.
4. Step L ft in place, facing center and straightening. Turning slightly to L and bending slightly, stamp R ft a bit fwd beside L ft without taking weight on R ft
5. Same as 3 (step R ft, stamp L ft).
6. Hop on R ft, step to L with L ft (ball of ft), close with R ft.
7. Same as 5.
8. Same as 3. Cue all of IV as follows:
9. Same as 6. Hop, step-step
10. Same as 4. Hop, step-step
Step, stamp, step, stamp, step, stamp
Hop, step-step
Step, stamp, step, stamp
Hop, step-step
Step, stamp

- V. NOTE: This verse is similar to No. 1 but is elongated and follows half-way around the clock as follows:
1. Step to R with R ft, cross L ft behind R ft, step to R with R ft and cross L ft behind R ft again. This is done at the point of 6:00 o'clock.
2. Step on R ft in place and hop on it. (Advancing toward 3:00 o'clock)
3. Step on L ft in place and hop on it. (Advancing toward 12:00 o'clock)
4. At 12:00 stamp forward on R ft and hop on it. (Lift L knee up as you lunge fwd).
5. Back up directly toward 6:00 o'clock with a L,R,L, hop.
6. Cross R ft slightly behind L and hop on it.
7. Step to L with L ft, cross R foot in front and then three small steps in place, LRL

- Cue all of V as follows:
Step, behind, step, behind
step, Hop, step, hop
Step, lunge
Back, 2, 3, hop
Behind, hop
Step, cross
1, 2, 3.

NOTE: The leader of each line may call out any figure at any time just by number, but the dance is done very often with each verse repeated three times and then each one done once, ending with the first part of No. 1 repeated once more.

ČAČANSKO KOKONJESTE
(Serbian)

RECORD: Balkan 5-101 B

FORRATION: Circle of individual dancers, facing center. Arms are down and close to body.

- I
1. (There is no introduction). Starting on first note of music, step on R ft, bend L knee (to L) bringing L ft about in front of R ankle. Weight is on R ft. Now reverse action, bending R knee .
 2. Do three series of threes -- R,L,R, L,R,L, R,L,R.
 3. Repeat 1 and 2, but start with bending R knee first.

Repeat all of above.

- II.
- Starting to R with R heel do a RLRRLRLR (the L heel crosses in front of R each time and ,these are tiny steps). Then do two "heel" pas-de-basques starting with L heel. Repeat above starting to L with LRLRLRL and two "heel" pas-de-basques. (Cue above as 1234567, 123-123; 1234567, 123-123).

Repeat all of II.

- III.
- Facing right, leap with R foot, then L. Face center and do three "'heel" pas-de-basques starting with R heel. Face left and do same as above but start with L foot.

Repeat all of III.

Dance starts from beginning. NOTE: All steps are tiny & fast except for the leaping ones.

KOSTURSKO - Macedonian

Record: "Do Dek E Moma Pri Majka" - Sperry Ec-KB-6105

Position: Hands joined in circle and held high- no partners.

- The Dance:
1. Facing LOD, start with R ft and walk R,L,R (facing center on this last step).
 2. Close L foot to R.
 3. Step back with R foot and close L to R.
 4. Step left with L foot, cross behind with R foot, step left again with L foot putting weight on it. Shift weight to R foot, and at the same time lift L foot with a bit of a flourish. Cross L over in front of R putting weight on L. Tap R foot in place.

Repeat dance from beginning till end of music.

HAROA HAKTANA
(Israeli)

Dance was choreographed by Jonathon Karmon. The title means "Little Shepherdess."

Record: Tikva T69

Formation: Circle of individual dancers, facing center; arms are down & close to body.

STYLING: The jumps described are always with the feet about 6" or more apart.

Measures Pattern
4/4 I

1. Jump on both ft (ct 1), hop on R turning CW 1/2 to R to finish with back to center of circle (ct 2), jump on both feet (ct 3), hop on L turning CCW 1/2 to L to finish facing center (ct 4).
2. Jump on both feet (ct 1), hop on R turning CCW 1/2 to L to finish with back to center of circle (ct 2), jump on both feet (ct 3), hop on L, turning, CW 1 1/2 to R to finish facing center (ct 4)
3. Step on R (ct 1), hop on R turning CW 1/2 to finish with back to center (ct 2), step on L (ct 3), hop on L turning CW 1/2 to finish facing center (ct 4).
4. Step R to R, lift arms and snap fingers (ct 1), touch L in front of R, no weight (ct 2), step L to L, lift arms and snap fingers (ct 3), touch R in front of L, no weight (ct 4).
- 5-8. Repeat the action of meas. 1-4 (Figure I).

II

9. Face CW, jump on both ft (ct 1), hop on R going toward center of circle turning CW 1/2 to face LOD (ct 2), jump on both feet, clap hands and shout "Ho", leaning toward center (ct 3), hop on L (ct 4).
10. Jump on both ft (ct 1), hop R moving toward outside of circle and turning CCW to face CW (ct 2), jump on both ft (ct 3), hop on L (ct 4).
11. Face center and repeat action of meas. 4 of Fig. I.
- 12-14 Repeat the action of meas. 9-11 of Fig. I.
15. Join hands, step-hop on R in place (cts 1,2). (On hop, kick L forward, bending knee). Two running steps in place L,R kicking free foot forward (cts 3,4).
16. Step L in place (ct 1), bring R forward making a circle forward in the air (ct 2), step R beside L (ct 3), hold (ct 4).

Repeat dance from beginning.

This is an extremely fast moving dance and fun to do.

EL GINAT EGOZ (Nut Orchard)
(Israeli)

Record: Arzi R309-1

Formation: Couples in a circle, all facing LOD, lady on man's right. Partners hold R hands with man's right palm up, lady's right palm down on his. The L hands are held shoulder level with tips of thumb and index finger together, describing a nut. The lady looks over her L shoulder at her partner.

There is no introduction, so you must be ready immediately to start the dance.

1. Step on R foot to the right side, then brush L foot to the right (diagonally), while hopping on R foot. Then step on L foot diagonally to the right of R foot, then bring the R foot close to L foot, preceding it with a slight knee bend.
2. Step on R foot to the right side, then brush L foot to the right (diagonally) while hopping on R foot. Then step on L foot diagonally to the right of the R foot, and hold one count.
3. Step-cross R foot in back of left, bring L foot close to the R foot, then cross R ft in front of the L ft and hold one count. Then bring L ft close to R ft, preceding it with a slight knee bend and hold one count.
4. Repeat No. 3. On the last 2 steps the man turns a quarter turn to face lady, still holding right hands.
5. Couples now move clockwise describing three-quarters of a circle as follows:
Still holding R hands, leap back on L foot, pulling body away from each other. Then step forward towards each other on R foot, and then bring L foot close to R with emphasis. (On each lunge away from each other, progress a quarter around the circle). This sequence is done three times, ending with man facing LOD, lady reverse LOD looking at her man.
6. Repeat No. 2 toward each other, looking at each other over L shoulders.
7. Then repeat No. 3. On the last two steps of (3) the lady turns right to end shoulder to shoulder, facing LOD to start dance over.

FJÄSKERN - (Hurry-Scurry)
(Swedish Folk Dance)

Record: Aqua Viking V 200 b

Formation: Couples in circle, M on inside, W on outside, inside hands joined and facing LOD.

1. Couple behind couple, inside hands joined, facing LOD, start with L ft and walk forward with 16 steps.
2. Turn individually toward partner to face RLOD, joining new inside hands and walk 16 steps as in (1).
3. Facing partner squarely, M on inside, W on outside of circle, both hands on own hips, do 4 kicking steps, beginning with weight on L ft (kicking on R ft).
4. With handclap on 1st beat, partners change places with 4 running steps, passing right shoulders.
5. Same as 3.
6. Same as 4. (This returns you to own place.)

Repeat 3, 4, 5, & 6.

Entire dance is repeated from the beginning with the M advancing to new partner. In Scandinavia, however, W often moves fwd. To next M. NOTE: The music get faster and faster so that walking steps become running steps!

POLKA WENGIERKA
(Polish)

Record: Kismet A-107 Couple Dance

There are many versions of the Wengierka in Eastern Europe, nor is there any denial of its Hungarian origin, since the name Wengierka is the Polish for "Hungarian." This version has the Polish flourish so typical in folk dances of that nation.

Part One:

Position: Varsouvienne position.

- Meas. 1 Start dancing with outside foot (boy's L, girl's R), four running steps fwd, kicking feet slightly forward.
- Meas. 2 Point outside foot forward in front of inside (1), point outside foot sideways (2), close feet clicking heels together (3), pause (4), hop on inside foot with each movement.
- Meas. 3 Make a complete circle in place with 4 running steps, boy backward, girl forward.
- Meas. 4 Repeat Meas. 2.

Repeat all of above.

Part Two:

Position: Inside hands joined (boy's R, girl's L), face each other.

- Meas. 1 Step on outside foot (1), hop on outside foot (2), joined hands extended straight to side; inside foot held slightly to side. Swinging inside foot and joined hands fwd, turn back-to-back and step on inside foot. Outside foot held to side (3). Hop on inside foot (4). Girl's free hand on hop holds skirt, boy's L hand, during counts 1-2, is bent in front of chest. When swinging back-to-back (ct 3-4), he swings hand out to left.
- Meas. 2 Same as Meas. 2 of Part One, but facing each other.
- Meas. 3 Release hands. Boy folds his arms in front of chest, girl's hands on hip. Kicking slightly fwd with 4 running steps, make a complete turn in place. Each turns separately, man turning L, girl turning R.
- Meas. 4. Same as Meas. 2.

Repeat all of Part Two.

Part Three:

Position: Inside hands joined, face partner. Boy's L arm curved over head. Girl's R hand on hip.

- Meas. 1 Hop 4 times on inside foot, moving sideways toward boy's L. With each hop, click heels together in mid-air.
- Meas. 2 Same as Meas. 2 above.
- Meas. 3 Release hands; boy folds his arms. Each stamps his R ft fwd and slightly to L beside partner's R ft (1), draw R ft back to place (2). Stamp L ft forward and slightly to R beside partner's L ft (3), draw L ft back to place (4).
- Meas. 4 Same as Meas. 2.

Repeat all of Part Three.

Start dance from beginning.

GREEK SYRTO

Record: There are literally hundreds of records for this dance. Some are quite fast, others slow. Any one of these records is all right for the dance.

Position: Broken circle, no partners with leader (holding hanky in loose hand), who, if he is a man, may do any number of twirls, spins, etc., while other dancers continue original footwork. If the leader is a woman, she merely does twirls.

Introduction: Hold hands shoulder high, have R foot crossed in front of L foot and close to L for introduction (weight on L foot).

- The Dance:
1. Step to right with R foot (holding one count), step behind with L foot and step on it.
 2. Step to right with R foot, cross L foot in front (hold), hopping slightly on R foot as L foot crosses.
 3. Step to right with R foot, cross L in front, step to right with R foot (hold).
 4. Point L foot over R to touch floor on right side, step back to place with L foot and point R foot over L in same manner.

Start footwork from beginning. The music is subtle, the timing rather difficult, the footwork easy.

GREEK TSAMIKO

Record: There are many recordings for this dance. Some are slow, some are fast. Any one is suitable for the dance.

Position: Broken circle, no partners, with leader (holding hanky in loose hand), who, if he is a man, may do any number of twirls' spins, etc., while other dancers continue to do original footwork. If the leader is a woman, she merely does twirls.

Introduction: Hold hands shoulder high, have R foot crossed in front of L foot and close to L for introduction (weight on L foot).

- The Dance:
1. Step to right with R foot, cross L foot over R and step on it.
 2. Repeat 1.
 3. Repeat 1.
 4. This time step to right with R foot and cross L over R, but do not step on it. Instead lift the L leg and then step back to place with it and with a slight lift of R leg, cross R over L and step on it.
 5. Step left with L foot (stamping foot), cross R foot in front of L, but lift the foot instead of stepping on it.

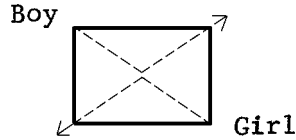
Start dance from the beginning.

As in the Syrto, the music is catchy and the timing is unusual.

EL ESCONDIDO (Argentine)
(The Hidden One)

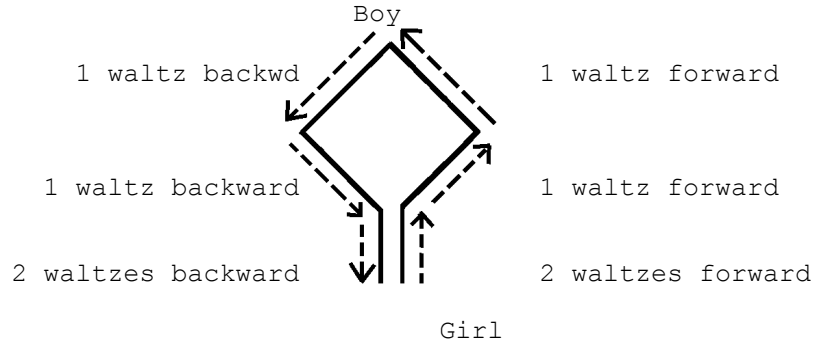
RECORD: Folk Arts Bazaar 104B

Position: Couple stands on opposite corners of an imaginary square. Hands are held over head with fingers clicking. Each figure of the dance follows calls that appear on the record.



The Dance

1. Girl and boy approach each other on the diagonal with running waltz steps, and when their right shoulders are adjacent, they make a left-face turn and back up into next corner to the left of original position. (Hands are held high with fingers clicking). This complete figure is done with 4 waltz steps.
2. Repeat (1) moving to next corner on the left after meeting in the center, and continue to do this until back in home position.
3. Progressing in LOD around the circle (your own square) and still with fingers clicking overhead, take 8 running waltzes to return to place.
4. Boy now falls on one knee and shields his face with his left arm and claps his hands in time to the music. (It is easy to follow the rhythm of the clapping because the recording has clapping also.) Boy continues this clapping while the girl does the following: Starting with R foot, she takes two waltz steps directly forward, then one diagonally forward and to the right, and one more diagonally forward but to the left. Then back up taking one diagonally backwards and to the left and one more diagonally backward and to the right. Then two more waltz steps directly backward to get to home position. (Diagram below



5. Boy immediately arises and both repeat (3).
6. Now the girl falls on one knee and shields her eyes with her left arm and claps her hands while the boy does the following: Boy stands in place with hands behind back (on seat): Step on the L, tap R in place, then step on R with weight in place, then L again. Repeat this but begin with the R, then L (with no weight), then L again with weight, then R again. Continue doing the above for the 8 counts.
7. Girl arises and both waltz half-way around circle to opposite side and make a left-face turn and waltz toward partner and embrace each other in an open fashion. Then back up to place to start the dance in this new position.

The dance is done a second time with the partner's positions exchanges as mentioned in (7). On this second time the girl falls on knee first while the boy does his fancy footwork. Then the boy falls on his knee while the girl does her fancy footwork.

NOTE: On the embrace, if the girl and boy are married or are very much in love, they may really embrace, but otherwise --- nope!

MASCANDO CHIQUETE

(Mexican)

Record: ASP 302

Position: Double circle, partners facing, but each turned slightly diagonally to right so that they are standing slightly left shoulder to left shoulder; man on inside of circle, hands behind back, ladies holding skirts, pinching them up from the front.

1st Verse: Staying in your own circle ~ man facing CW, lady facing CCW, footwork is the same for both.

1. Lift R foot and at the same time chug slightly backward in place with L foot, step on R foot, then L. Repeat once more . Then lift R, chug on L ~ and step R,L,R turning to face partner and pointing L. Never turn with your back toward your partner .
2. Repeat (1) but starting action with lifting L foot.
3. Repeat (1) and (2).

Chorus: Waltz away from partner, men toward center of circle, women away from center as follows:

1. Four waltz steps turning to right and making two complete circles.
2. Approach partner with two forward waltzes, then turn singly right face in two waltzes.
3. Join R hands and change places by W turning to left under joined hands. Then M turns to right under joined hands (spot turn), then hands are dropped and M continues to turn once more to his right while woman turns in place to left.
4. Repeat (3) to return to place.

2nd Verse:

1. Repeat lift and chug as in first verse, but on the walking step, change places with partner by passing left shoulders, ending with M on outside, W on inside.
2. Repeat (1) but start with lifting L foot and on the crossing back to place, pass R shoulders.
3. Repeat (1) and (2).

Chorus: As above.

3rd Verse:

1. Assuming varsouvienne position and starting this time with lifting the L foot, complete three chug steps in place, then W changes to left side of M on the walking sequence .
2. Repeat (1) but start with lifting the R foot and chugging on the L, and the W changes back, to the right side of M.
3. Repeat (1) and (2), but on the very end of the last walking sequence bring the joined right arms over and around in front of the lady to get ready for the chorus .

Chorus: As above.

The dance goes through completely two times.

BALDENEYER (German)

Record: Tanz EP 57 606 b

Formation: Couples in large circle, M with back to center, W facing M; both hands joined.

A. Meas.

- 1-2 Dance with seven slides (CCW) to M's left and W's right, stop with weight on M's left and W's right foot and,
- 3 dropping hands, turn once in place, M starts on R foot and turns right, W starts on left foot and turns left (four small steps).
- 4 Join hands again and step-touch (ct. 1,2) to M's right and W's left; step-touch (3-4) to M's left and W's right.
- 1-4 Repeat all of above, starting in opposite direction.

- B.
- 5 With four small walking steps move toward wall, M fwd starting L foot, W bkwd, starting R foot and (both hands are joined at this point)
 - 6 return to place with four small steps.
 - 7-8 As the M moves fwd again W disengages her R and then her L hand as she makes one complete right about turn while moving bkwd and toward the M who has been at her left. WITH HIM SHE MOVES BACK TO THE LINE OF THE CIRCLE. (This is the first partner change.)
 - 5-8 Repeat with new partner the four steps away from center, four steps to place, four steps with turn and partner change, and four steps to line of circle (2nd partner change).

- C.
- 9 Drop hands -- M claps hands 3 times (ct. 1,2,3) while W takes three slides (CCW) to the right to the next partner -- join hands on Ct. 4 and
 - 10 with four steps circle half to the left (CW) starting on right feet; W is now standing with back to center of circle.
 - 11-2 As 9-10 from new position. THIS TIME W claps hands three times as M takes three slides to the right (CW). Join hands and circle half (CW).
 - 9-12 Repeat as in 9-12.

REPEAT DANCE FROM BEGINNING. The dance ends with Part A. Omit the step-touch in last measure. M moves with a half-turn to stand next to his partner (she is on his right) and all join hands in a large circle.

NOTE: This ending is very difficult to anticipate and is omitted by many dancers.

12th STREET RAG (American Composed)

Record: Black Mountain Records RL 1007A

Position: No partners. Any number of dancers in lines, arms around neighbors' waists, facing LOD and progressing as spokes in a wheel.

1. Starting L foot walk forward 4 steps, LRLR. Point L foot forward, to the left side and then behind, stepping on it with. a quick follow-up of the R, then L again.
2. Starting with R foot, repeat (1).
3. Starting with L foot to left, do 7 back-cross grapevines and tap R foot in place on eighth count. Then go to right starting with R foot and do the same, tapping L foot on eighth count.
4. (Charleston step). Step forward on L foot, swing R foot forward and tap it and then bring it back to place with weight on it and swing L foot back and tap it and then bring it back to place. Repeat swinging R foot forward, etc.

Start dance over from the beginning. NOTE: After each second sequence of the dance there is an interlude at which time you raise both hands over head and hold, down and hold, up and hold and then clap hands once, after which you start the dance over again

GARCON VOLAGE (The Flying Lad)
(French)

Record: Folkraft 1105 B (a)

Formation: A square of four couples, partners facing each other, boys progressing in a counter-clockwise direction, girls clockwise.

Figure I

- Meas. 1-2: Join R hands with partner and pass to next, joining L hands (grand right and left).
3 : Join both hands with third person (your original opposite) and turn once completely around - with two steps.
4 : Stamp four times in place.
1-4(repeated): Repeat in same way, starting with R hand of present partner, pass on to next with L, meet own partner with both hands, turn around and stamp.

Figure II

- Meas. 5 : Facing partners, clap partners R hand with own R, partner's L hand with own L.
6 : With both hands clap both of partner's and then clap your own hands.
7-8: Repeat Meas. 5 and 6.
5-8: Turn to corner partner and repeat the clapping figure with corner.

Figure III - Men's hands on hips, girls hold skirts.

- Meas. 9 : Cross R foot in front of L and step on it, at the same time slide R foot backward and bring L foot forward. Cross L foot in front of R, step on it and at the same time slide L foot back.
10 : Repeat above.
11 : Join both hands with partner, turn completely around once with two steps. to
12 : Release hands, passing R shoulders with partner, move on/the next person with two skipping steps.
13-16: Repeat above cross-foot steps with the next person.
9-16: (repeated): Continue until partners meet.

Repeat dance twice more.

Note: This dance is very fast moving and fun to do.

HELENA POLKA (Polish)

There are a number of versions of this dance. This version is the original as taught by V. F. Beliajus, about 1934.

STARTING POSITION: Longways columns, 8 couples or less, partners facing, inside hands joined, outside foot free.

I

2 POLKA STEPS: "face to face" and "back to back," start with outside foot free (Man's R hand and girl's L hand joined).

GIRL makes 1 LEFT TURN under joined raised hands with 1 POLKA, then both STAMP 3 times.

BOY makes 1 R TURN under joined raised hands with 1 POLKA, then both STAMP 3 TIMES.

BOTH make 1 INWARD TURN under raised hands with 1 POLKA, ending with 3 STAMPS.
ENTIRE PATTERN DONE 2 TIMES.

II

BALLROOM DANCE POSITION: point outside foot away, then forward and starting with same foot walk fwd 3 steps and hold on fourth count, REPEAT. Retaining arm hold but raising joined arms high, reverse direction and repeat steps just described.

III

Partners facing, hands on hips. 4 SLIDES TO THE RIGHT - STAMPS (R,L: R,L,R).
REPEAT LEFT - STAMPS (L,R,L,R,L).

IV

LEFT HAND ON HIPS AND RIGHT HAND RAISED HIGH. 2 HEEL-CLICKS TO RIGHT AND 3 STAMPS.
REPEAT LEFT (with right hand on hips and left raised high). REPEAT ALL

V ARCHES (over and under)

16 POLKA STEPS - IN Column, head couple turns about and starts UNDER and continues alternately under and over as following couples do the same in turn. All finish facing original direction, and should be back in home position if done with 4 or 8 couples.

VI

Joined hands crossed in front, inside foot free. 2 WALKING STEPS FORWARD (starting with inside foot), PIVOT on outside foot to face opposite direction, bringing inside leg around and bending knee (Kneel without touching floor).
ENTIRE PATTERN DONE 4 TIMES (Remember to start with inside foot.)

VII

Varsouvienne Position. MAN MOVES TO R WITH 1 STEP, GIRL TO L. BOTH LOOK AT EACH OTHER. REPEAT OPPOSITE DIRECTION. 8 SKIPPING STEPS (M skipping backwards) once around CCW with partner. REPEAT ABOVE PATTERN, ENDING WITH 8 SKIPPING STEPS (M skipping forward) once around CW with partner.

VIII

Partners facing. 4 SKIPS BACKWARD, CLAPPING OWN HANDS 4 TIMES ending with STAMPS (twice; 3 times). REPEAT FORWARD ENDING WITH STAMPS (twice; 3 times) 4 SKIPS TURNING CW WITH PARTNER (hands joined arms outstretched, right hips adjacent) STAMPS (twice; 3 times). 4 SKIPS TURNING CCW WITH PARTNER (hands joined, arms outstretched, left hips adjacent). STAMPS (twice; 3 times).

IX

REPEAT FIGURE VI with girl's hands on hips and man's hands resting on hers.

X

REPEAT FIGURE II and exit with this figure.

VELETA WALTZ
(English and American Old Time Dance)

Record: Decca 25060 or Lloyd Shaw Recordings.

Part I

1. Couples side-by-side, holding inside hands, all facing counterclockwise around the room. Dance fwd with 2 waltz steps, starting on outside ft, swinging joined hands fwd and back. Face partner, joining opposite hands (girl's R, boy's L), and do 2 step-slides to man's left, lady's right. Repeat all of this in the other direction, assuming ballroom dance position at the end of the sequence.
2. In ballroom position, turn CW, but move CCW around the room with 2 waltz steps, and with man's back to center take 2 step-slides to man's left, lady's right. Turn in ballroom position again with 2 Waltz steps, twirl the girl CW under joined hands and do a slight dip with the man's weight on the R ft, lady's weight on L ft. This twirl and dip is done so that the man is now facing line of direction, girl has her back to line of direction.

Part II

LIMP STEP: Starting on inside ft, man steps fwd on L ft, lady back on R ft. (This simulates a limping step.) Pause. Step on outside ft. Repeat above. Open your hold a trifle to face center of circle and move to center with 3 steps (man does LRL: lady does RLR). Without dropping hands, turn to face spot from which you came and point the man's R, lady's L toe in that direction.

Now do the Limp Step as above but starting with the outside ft for both the man and lady and walking away from the center on the 3 walking steps. (Man does RLR; lady does LRL). Face center and point man's L, lady's R toe).

Turn with two waltz steps and 2 step-slides as in (2) of Part I. Repeat the 2 waltz steps again, but instead of 2 step-slides the second time, man steps left with L ft, behind (crossing) with R foot, step left with L ft, then dropping partner's hand turns completely around in a L face turn with a RLR. The lady does the same with opposite footwork and makes her turn completely around to the right. The above is done in 6 steps. Finish facing partner with arms outstretched and R hand of boy and L hand of girl joined.

Part III:

BUTTERFLY FIGURE: This joining of hands is only momentary. Man makes a waltz turn (2 waltzes) to his left, lady makes a waltz turn (2 waltzes) to her right. Finish with 2 step-slides as in (1) of Part I. Repeat above going in opposite direction. Assume ballroom position and do 2 waltz steps as in (2) of Part I, but instead of 2 step-slides, do a sort of backward pas-de-basque in place like this: Man steps lightly to left on L ft, step-touch R toe behind L ft, step in place on L ft. Repeat in other direction using other feet. Lady does same on opposite foot.

Do two more waltz steps turning and finish dance with a fast 1,2,3 pivot step in place (man turns with a LRL; lady with a RLR), ending with weight on inside foot with knee slightly bent and outside toe pointed forward.

RETCHENKO

Russian Couple Dance or Mixer

Record: Folkraft 1412

Formation: Circle of couples facing counterclockwise. Woman on partner's right.

Starting position: Partners facing. Man holds partner's left hand on his right, with arms extended sideward; free, outside hands on hips. Man's left and woman's right foot free.

PART I

Meas.

- 1-2 One side-step to man's left then step-pivot, finishing back-to-back with partner. Starting with man's L and woman's R ft, progressing CCW, step to the side (count 1&), then together (ct. 2&); step to the side (ct. 1&), swing joined, inside hands forward and pivot on outside ft, turning away to finish back to back with partner (ct. 2&).
- 3-4 Two side-steps in back to back position, progressing CCW, starting with man's right and woman's left ft. Do not transfer weight on last count, finishing with man's left and woman's right foot free.
- 5-6 One side-step, in back-to-back position, progressing CW, then step-pivot, finishing face-to-face with partner. Starting with man's left and woman's right ft, progressing CW in back-to-back position, step to the side (ct. 1&), then together (ct. 2&); step to the side (ct. 1&), swing joined, inside hands backward and pivot on outside ft, turning toward partner to finish face-to-face (2&).
- 7-8 Two side-steps to man's right, facing partner, progressing CW, starting with man's right and woman's left foot. Do not transfer weight on last count, finishing with man's left and woman's right free foot.

PART II

- 9-10 Woman turns right under man's right arm, moving backward, with 2 polka steps starting with hop on left foot, while man stamps, moving forward, three stamps to each measure.
Left, Right, Left, Pause; Right, Left, Right, Pause.
1 and 2 and; 1 and 2 and
- 11-12 Both stamp three times, quietly.
Stamp, Stamp; Pause, Stamp
1 and 2 and 1 and 2 and
- 13-16 Repeat pattern of meas. 9-12, reversing direction, man moving backward as woman moves forward, turning left under partner's right arm.

REPENT ENTIRE DANCE.

AS MIXER:

- 13-16 Progress to the left to new partners. Partners release hands. Woman progresses to her left while turning left with two polka steps and man progresses to his left while stamping, ending with 3 stamps, facing new partner.
Repeat entire dance with new partner.

JANDALS (Yan-dalsh)
(Latvian Square Dance)

Record: Folkraft 1412

Formation: Square of four couples numbered CCW 1, 2, 3, 4. Woman on partner's R. Cpls in 1 & 3 positions are head cpls; cpls in 2 & 4 positions are side couples.

Meas.

PART I - Music A

First woman, with 4 skipping steps, turn each of the following, once CW, with a two-hand swing:

- 1 - 2 Corner, (Man to her right, Man 2)
- 3 - 4 Partner
- 5 - 6 Opposite man (Man 3)
- 7 - 8 Partner
- 9 - 10 Left-hand man (Man 4)
- 11- 12 Partner.

PART II - Music B

Couples in shoulder-waist position. (Man holds his partner at waist, woman places her hands on partner's shoulders.)

- 1 - 8 Polka turning clockwise with partner in shoulder-waist position, progressing CCW, once around the set, returning to original places. The polka is danced smoothly, without a hop, similar to a two-step.

PART III - Music C

Partners facing, both arms extended sideward, with hands joined.

- 1 - 4 Head Couples: 4 slides toward center and 4 slides back to place, raising hands higher with each slide toward center and lowering hands when returning to place.
- 5 - 8 Side Couples: The same. Repeat pattern of measures 1 - 4.

REPEAT ENTIRE DANCE WITH 2nd WOMAN, 3rd WOMAN, and 4th WOMAN LEADING IN TURN.

LA BOULANGERE (The Baker's Wife)

Record: Folkraft F1091 B - a (French)

Position: Four couples in a square formation, hands joined.

- 1. Skip to left 8 steps.
- 2. Skip back to right 8 steps.
- 3. During the next 3 meas. interlude, release hands, face partners, girls slowly curtsy, boys bow. On the curtsy, girls extend L ft fwd, bend R knee and hold sides of skirt.
- 4. Cpl. No. 1 joins R hands, shoulder high, elbows slightly bent, and skip around each other with four skips.
- 5. With L hand boy No. 1 takes the L hand of girl No. 4 (to his left), while girl No. 1 takes L hand of boy No. 2 (to her right), and skip around 4 skips.
- 6. Immediately boy No. 1 and girl No. 1 return to each other clasping R hands and skip around with 4 steps, while at the same time the side cpls., Nos. 2 and 4, join R hands with their own partners and skip around in place.
- 7. Then Cpl. No. 1 dances with the couple across -- No. 3, joining L hands, No. 1 boy with No. 3 girl, No. 1 girl with No. 3 boy, skip around each other (side couples stand still and clap own hands).
- 8. Cpl. No. 1 joins R hands again and skip around each other, moving toward their home position.

WHENEVER A COUPLE IS FREE, CLAP OWN HANDS. Repeat the entire dance, with Cpl. No 2. doing the visiting , then CPL. No. 3 and Then No. 4. Finish the dance with the circling left and right and bows.

SJAMPA DANCE - Danish
(Sjampa Dans from Himmerlands)

Record: The World of Fun Records, Distributed by Methodist Publishing House,
Nashville, Tenn. M-121-8; J 80C-4424, Michael Herman Orchestra

Formation: Longways for 6 couples

- 1 - 8 First man stands with back to top of set. First woman, with hopsa step, moves quickly behind her partner and stands at his R. Second woman stands at his L. All three face down the set; man joins hands with women at either side. Second man faces first man, all four dance down between the 2 lines, second man backwards (2-step or polka with ft close to floor).
- 1 - 8 Two women take hands with second man and all dance to the top of the set, first man backwards.
- 9 -16 Couples I and II circle CW, 4 two-steps or polkas and CCW, the same.
- 17 -24 Couples I and II do grand right and left (two- step or polkas).
- 25 -32 Couples I and II polka to bottom of set as others move up, ending with Couple #1 at the bottom.

The dance continues with next two couples "starring." This is a lively dance and can be loads of fun with quite a lot of clowning, but don't lose the flavor of the dance.

OIGA JA VA SEMBA
(Estonian Folk Dance)

Record: Folk Dancer MH 3007-A

Formation: Six couples in a set, although it can be done with seven, or for that matter, any number of couples to make a mixer. Six is best. Lady on R of man.

- I. All join hands and swinging joined hands forward and back, walk to the left with 16 steps.
- II. On the first count the men send girls vigorously fwd to center of circle where they immediately join hands raised at shoulder level with bent elbows and move to the left with 16 walking steps. At the same time, boys join hands on outside and immediately walk to right with 16 steps.
- III. As men are doing Figure II, they should time themselves so that they start Figure III standing to the left of their original partner. NOTE: This is true only when you have 6 (or 7) couples, otherwise they should just stop to the left of any girl, being careful not to have 2 men stop on same space. Figure III is done by boys (without dropping their joined hands) placing their hands over girls' heads and making a frontward basket. In this basket position, all walk to the left with 16 steps.
- IV. All face partners and do a Grand Right and Left using 16 walking steps.

Repeat the dance from the beginning. NOTE: It will happen at the end of the Grand Right and Left, that as you form a circle for a repeat of the dance there may be two girls or two men together. Don't run around the circle to find a correct place as it will all straighten out by itself normally when the girls are sent to center for Figure II. All should remember that the men face right and girls face left at the start of the Grand Right and Left. The Estonian style Grand Right and Left is done with each hand coming down from high with a big sweep of the arm. Dancers should be encouraged to sing La, La, La, during the dance to add to the fun.

Miami Valley Folk Dancers
Jerry Joris Lindsay Weekend
Nov. 2-3, 1963

HAVA NETZE B'MACHOL

Record: ASP 1-B, Israel #120-B

Formation: Couples in a circle. Mans back to center, girl faces center of circle.
Right hands joined and clasped, left hands raised head high in front of body
and bent at elbow, adjacent fingers to front to form shape of nut.

Part I

- Meas. 1 Man and woman cross right foot over left with emphasis, moving towards partner's place CW (ct. 1)
Leap back onto L foot and exchange places (ct. 2).
Step back on R foot (ct. 3).
Step L foot in place (ct. 4).
- Meas. 2 In exchanged places, cross R foot (in front) of L foot with R knee bend and turn body slightly to left (ct. 1).
Step back on L foot (ct. 2).
Step back on R foot (ct. 3).
Step L in place (ct. 4).
- Meas. 3 Returning to original places, moving CW, cross R ft. over L ft, at same time clapping right palm in upward motion and withdrawing palm away from each other (ct. 1).
Step on ball of L foot behind R foot (ct. 2).
Repeat Meas. 3, Ct. 1 & 2 (ct. 3 & 4).
- Meas. 4 Repeat Meas. 3 of Part I.
- Meas. 5-8 Rejoin right hands in clasp position and repeat all of Part I, Meas. 1-4.
At completion, couple turn to face LOD and join inside hands, outside hands held as described above and curved in front, body weight on inside foot.

PART II

- Meas. 1 Man and woman begin on outside feet. Steps are given for man; woman does counterpart.
Step forward on L foot in LOD (ct. 1&)
Cross R foot over L foot, turning toward each other and partly facing (Ct. 2).
Facing partner, step on ball of L ft behind R ft, raising outside arms with elbows touching (ct. &).
Step R ft in place, cross over L ft (ct. 3).
Step on ball of L ft behind R ft (ct. &).
Step on R ft in place, cross over left ft (ct. 4).
- Meas. 2 Partners again turn to face LOD, inside hands still joined, step fwd on L ft. in LOD (ct. 1).
Step fwd on R foot in LOD (ct. 2.)
Step on L ft to L side, turning to face partner, joined hands extended to man's right and woman's left side (ct.3)
Step and cross R ft. in back of L ft, joined inside hands forming an arch and outside hands raised and curved towards partner (ct. 4).
- Meas. 3-4 Couples turn quickly to face LOD and repeat Meas. 1-2 of Part II.
- Meas. 5-8 Rejoin hands in clasp position and repeat dance from beginning.