

The
Miami Valley
Folk Dancers

Present

Fare Farewell

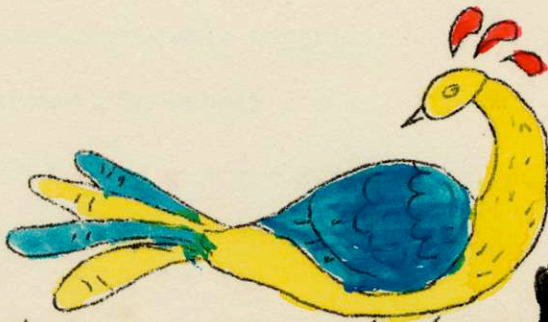


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Here is your Jane Farwell week-end syllabus. We hope it will prove very useful in your programing and in your dancing. Secretly we hope that it will help you recall over and over again the fun we had together---dancing, singing, eating and oh yes, drinking mint tea! It was so so good to have you here. I'm sure we'll all be remembering it for a very long time.

We were mighty, mighty lucky to have Jane. I'm sure we are all aware of that. She would like us to know that we have in this syllabus the first authenticated U.S. printing of the instructions on the Swiss Dances and the German GROSSER WIRBEL, LORENZ, MAZURKA, and JAEGER MARCH. Just in case you might like to write her sometime, here is her address: Jane Farewell Hinrichs, Spekendorf, Ogenbargen, Ostfriesland, Germany.

As with the pot pie, where many willing hands brought it to a delicious climax, so did many hands, minds and hearts combine to bring about our successful week-end with Jane. Every one of our Miami Valley Folk Dancers and each of our guests made his own personal contribution. (See recipes and songs at end of syllabus) We'll especially remember, however, Peggy Young for all the good home-made bread; Lois and Eileen Niemeier for most of the painted plates; Lew Hudnall for the syllabus cover and invitation design as well as the lovely panels on the walls; Jean Overman for name cards; Henry Lash at the piano and in the kitchen, dear Henry, our barefoot boy; Mike Solomon for his coordination through the Bureau of Recreation, City of Dayton, our sponsors, for our facilities and the mimeographing of the syllabus; Paul and Ellen Spengler for their grand job on hospitality (and I'll remember Ellen especially for helping me pull together the syllabus). Then there were all the guys and gals, even some of their families and friends, who helped with the coloring of the decorations, invitations, and covers, those who rolled up their sleeves to roll the pot pie dough, bake a cake, peel potatoes, slice onions, push a broom, swing a wicked tea towel or spread bread and butter. And when everything else is forgotten, we will still remember Jane, the only one of her kind in the whole wide world. May God always bless her.

Thank you, every one. We'll be looking forward to seeing you again and again. Remember, we meet each Thursday at 8 at Burkhardt Center. We'll keep you posted. Yours for more fun folk dancing.

THE MIAMI VALLEY FOLK DANCERS

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(Miami Valley Folk Dancers, Jane Farwell, October 8, 9, 1955)
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TO OUR MANY FOLK DANCING FRIENDS THROUGHOUT THE MIAMI VALLEY

AS WELL AS ALL POINTS MORE DISTANT

SATURDAY OCTOBER 8

1955

SUNDAY OCTOBER 9

BURKHARDT COMMUNITY CENTER, BURKHARDT & JERSEY STS., DAYTON, OHIO

Everyone who has ever danced with us in Dayton has heard of JANE FARWELL. Many have DANCED with her here. Imbued with her philosophy and spirit, the Miami Valley Folk Dancers have tried to carry on in her tradition. We sincerely trust that we are helping to realize, in our own small way, a part of her great dream, bringing more fun to more people and especially to those who need it most! Jane is now happily married to Jurgen Hinrichs. Her home is in Germany but she is here for her sister's wedding and has found it possible to spend this time with us.

Sonderhoning, Brandis Walzer and Dr Gsatslig are synonymous with her name because she was the first to introduce them here. The festival will be devoted to a review of the Swiss dances and the teaching of new dances which Jane has introduced in the U. S. A. It will be further concerned with folk dancing for folk dancers and we agree with Jane that this means variety in every sense of the word. Her sessions are always tremendous because there is no one else in the world like Jane!

A home cooked Pennsylvania Dutch dinner will be served between the afternoon and evening sessions on Saturday. \$1.50 per person, reservations by Thursday October 6th are essential. The Sunday afternoon session will be concluded with a snack in the same theme. Versatile Henry Lash has promised to be with us so we can be sure of many nice little extras that he magically produces from practically nowhere. The folk singing will be extra special too with both Henry and Jane here. Remember Henry at the piano?

We can see you marking your calendar in red for the week-end of October 8th and 9th. Afternoon sessions from 2 to 5; Saturday evening session from 8 to 11. All sessions \$1.25 per person or \$3.00 per week-end per person. Remember Saturday evening dinner, \$1.50 with reservations in by Thursday October 6th.

We will appreciate reservations for the dance sessions in order to prepare for the snack and fun in general. If you are planning to stay in Dayton over night we will be glad to arrange for your accommodations. As far as possible we will want to have you stay with us but if there are a great many out of town guests (and we sincerely hope that there are), we know you will understand that that will be impossible. So let us hear from you soon. Write or call Peggy Young (Mrs. Glenn Young), 45 Chatham Drive, Dayton 9, Ohio. You may also call Ellen Spengler at TAYlor 0150.

Sincerely yours for fun with Jane



Miami Valley Folk Dancers, Sponsored by:
Bureau of Recreation, City of Dayton, Ohio

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ACH JA
(German)

Formation: Double circle of partners, girls on outside of ring, all facing counterclockwise, girls with left hand hooked in boy's right elbow.

Music: Record MH1110 Folk Dance

Song:

When my father and my mother take
A journey to the Fair
Ach Ja (pause) Ach Ja (pause)

All promenade around the ring on the verse. Turn and bow simply to partner. On the second "Ja", turn back on partner and bow away from partner, rather slowly. Hook hand in elbow and promenade again.

Though they haven't any money
They're as rich as any there
Ach Ja (pause) Ach Ja (pause)

Repeat the bows as before

Tra la la, tra la la,
Tra la la la la la la
Tra la la, tra la la,
Tra la la la la la la
Ach Ja (pause) Ach Ja (pause)

Take partner by both hands, face and slide to boy's left two slow slides and three quick ones. Repeat in opposite direction. Repeat the bows, and boys step up to next girl ahead to repeat the dance.

Swiss Dance

ALEWANDER
(Nidwalden)

As learned by Jane Farwell at the 14th Annual Folk Dance Camp in Canton Bern, Switzerland.

RECORD: MH 1112 - Folk Dancer

FORMATION: A circle dance for 8 couples, beginning with all hands joined in a single circle. When hands are free fists are on hip.

ACTION: I. CIRCLE

Meas. 1-8 Walk 15 steps left in circle - on the 16th count, bring feet together with a stamp. (Girls do not stamp. They close feet together.) The man might do a little "Bodele" with his feet.

Meas. 1-8 (Repeat) Repeat in opposite direction. Drop hands at the end.

II. THE GIRLS SHOW OFF

Meas. 9-16 The girls, starting in front of the boy on the right, weave in and out going once clear around the ring, taking four steps to pass in front of a boy, and exactly 4 steps to pass behind the next one, remembering that it might be an "attractive" young man you're passing by.

ALEWANDER (cont)

At the same time, the boys start walking 4 steps back out of the circle – then four steps straight in, 4 out, and 4 in, and so on as the girls pass by – remembering that each girl passing by has "something". The girl will finish just back of her own partner.

III. COUPLES TURN IN PLACE

Meas. 17-24 (Hands crossed behind back) Couples turn counter-clockwise, leaning a little away from each other, taking 15 fast walking steps in place. On the 16th step, close feet together and the boy stamps.

Repeat music - Repeat in the opposite direction. At the end let loose of hands and all face the center in one big circle.

IV. Repeat the circling left and right (ordinarily the dance is done with only the girls doing the "showing off" - but on special occasions (Kussnacht) the boys make the circle also.)

V. Repeat the second part with the boys moving in front of the next girl to the right, the girls moving out and in. (as in II)

VI. Repeat III.

VII. GALOPP

Meas. 1-8 14 sliding steps to left in circle - all hands joined - on count 15 spring into the air, and 16 come down on both feet.

MUSIC REPEATED - Do the same in opposite direction.

BAVARIAN OX DANCE

(A Game)

MUSIC: Any polka time that begins slow, and increases in speed.

Get a circle of six to 8 men against another circle, or against a circle of competing girls. Have them hook elbow, or lock hands and then begin to practice this step:

Hop on left foot once
on right foot twice
on left foot three times

Continue, next time starting with right foot, and so on alternating, increasing speed until someone gets confused and drops out - then keep right on going to find the winners.

Swiss Dance

BRANDISWALZER

RECORD: MH 1113 - Folk Dancer

FORMATION: Couples in a double circle facing to the right around the ring.

ACTION: I. OPEN WALTZ

Meas. 1-2 (Inside hands are joined at shoulder height, free hands on hips) Both start with outside feet, one waltz step forward swinging joined hands forward. Another waltz step forward swinging hands back, dancers turning toward each other to follow their hands.

Meas. 3-4 Release these hands and join the others with backs to line of direction; take two more waltz steps.

Meas. 5-8 Four waltz steps in shoulder waist position (man's hands at lady's waist, lady's on his shoulders) turning cw.

Meas. 9-16 Repeat all first figure.

II. SWING WALTZ

Meas. 1-2 (Two hands hold facing each other) step on man's L and lady's R bringing the other foot at right angles to it in a small swing at the same time swinging both arms forward. Repeat in other direction step swing

Meas. 3-4 Release hands and turn completely away from each other with two waltz steps, lady to R and man to L (free hands on hips).

Meas. 5-8 Turn with four waltz steps in regular dance position.

Meas. 9-16 Repeat all of second figure.

III. HOP WALTZ

Meas. 17-18 (Open position holding inside hands above heads; lady grasping man's forefinger) beginning on outside foot step and hop swinging joined hands forward. Repeat on other foot swinging hands back.

Meas. 19-20 With one more step-hop forward and one waltz step the lady turns cw under their joined hands while the man moves forward with the same steps.

Meas. 21-24 Four turning waltz steps in shoulder waist position.

Meas. 25-32 Repeat all of Figure III.

IV. SLING WALTZ

Meas. 17-22 (Regular dance position joined hands slightly extended) Turn cw with six waltz steps. On meas. six the man places the lady's R hand in the middle of her back releases it at the same time grasping it with his R hand.

BRANDISWALZER (cont)

Meas. 23-24 With two waltz steps the lady makes a complete turn away from the man to her right while he waltzes in place as he helps pull her around releasing his hold on her right hand as she comes around to face him in a regular dance position again.

Meas. 25-32 Repeat all of Figure IV, ending with inside hands joined, ready to begin dance again.

Swiss Dance

COW ROW WALTZ

(Chuereie Walzer from Emmental, where the cheese comes from with the big holes)

A dance for 8 couples only - preferably out of doors on a village green, for it takes lots of room to be pretty and fun to do. During the course of the dance, couples line up in rows of eight in all four directions "of the heavens". Each time a different figure is done down the line by the leading couple, all others following along. Then the lead couple waltzes off, followed by the others, all around the green, and form a line in another direction, etc.

RECORD: MH 1115B - Folk Dancer "Cow Row Waltz" (record must be played twice through up to the end groove to complete the figures, then play the part beyond the groove to finish the waltzing.

FORMATION: All 8 couples begin waltzing around the dance area at the same time, following the lead couple - 32 measures.

- I. B. The Line Up - The lead couple takes 4 measures of music to fall into their positions at the head of the first line-up, leaving an aisle between them; they stand facing each other. They must stand so, as they face the center of the area, girl would be on right and man on left. However, they begin the row on the outside edge of the dancing space, each succeeding couple as they take their four measures to waltz into position, being a little closer to the center. As the men hook up, they place their arms on each other's shoulders, and the girls link elbows. Moving in precision, it takes exactly 32 measures to get all 8 couples into position. While dancers are in lines, they rock from side to side, beginning toward bottom of line.
- C. Turning single through the row. The first couple leads off, each turning slowly in front of their own row, moving down the line in 8 measures of waltzing, with hands on hips, man turning to his own left, and girl to her right. They hook on at the end of the line as before. In the meantime on the end of each 4th measure of music, another couple starts down the aisle. This also takes 32 measures to complete.
- II. Waltzing around and forming the second row, three-quarters of the way around from the first position is done in the same way as described above. 64 meas. (This means about 8 waltz steps down through the row, and 24 to make the 3/4 way around the circle) Second couple follows at the end of the 4th meas., etc,
- C. Turning the girl through the row. The lead couple joins right hands and waltz down the line, the girl turning cw under the man's right hand.

COW ROW WALTZ (cont)

- III. Same waltz around as described above, lining up again 3/4 the way around.
- C. Turning one after the other. Holding right hands high, couple waltzes down the center of the row, first the girl turning to her right with two waltz steps, then the boy to his left ccw with two waltz steps, etc.
- IV. Waltzing around and forming the last row as before.
- C. Rhinelanders through the rows. The first couple take four schottische steps in waltz time (one step for each two measures). They begin with inside hands joined back to back, boy starting with his R foot and girl with her left. This way they end on the 8th measure face to face which is more courteous when they part from each other.

Ending: Lead couple dance down the center with others following, waltzing all around the circle.

This dance should be done with exact timing, but very quietly and is always more fun with the dancers singing along with the music.

CZECH POLKA

- RECORD: Folk Dancer: Dupbleska Polka 3016
- FORMATION: Couples in large circle or in smaller circles about the room, in regular dance position.
- ACTION: Couples polka about the circle, all moving forward around the 16 Meas. ring.
- B. Boys face in, stand in place and during the next 16 measures clap hands in a rhythm of three---first with the neighbor boy, then their own, etc.

In the meantime, girls, either with hands on hips or taking Skirts, polka to the left around the boy's ring, moving as quickly and gayly as possible.

Dance is then repeated with a new partner, wherever the girls happen to stop at the end of this part of the music.

DANISH FAMILY WALTZ

- RECORD: RCA Victor 26-1046-B Min Skal Din Skal
- FORMATION: Single circle of partners, hands joined, facing center, ladies on right.
- ACTION: On first measure step on foot closest to your corner (the person next to you who is not your partner), swing free foot across and acknowledge your corner. On next measure repeat action toward partner. Repeat all of above during measures 3 and 4. Waltz to measures 5-8 with your corner, place her on your right, reforming the circle to repeat the dance. Try singing along with the record.

Swiss Dance

DREIFACHE KREUZPOLKA - means "3 ways" Cross Polka
(Bern)

RECORD: MH 1113 (Title of record misspelled)

I. (Chorus) Cross Polka to Center and Out

Couples facing center of circle in open dance position -free fist on hip.

Meas. 1-2 Starting with Boy's L and girl's R - step, together, step to center - pt. heel of inside ft. fwd., then touch the toe.

Meas. 3-4 Drop hands, turn and join opp. hands and do same step toward the outside of circle starting with man's R lady's L.

Meas. 5-8 In regular dance pos., turn clockwise with "hop Schottische" (a step-together-step preceded by a little hop). Make two turns with this step. This feels very right when it bounces just a little. Repeat.

II. Oberlander Cross Polka

In open dance position, inside hands joined, facing forward.

Meas. 17-18 Starting on outside ft. - 3 walking steps fwd., hop on outside ft., pointing inside one across it and pointing toe fwd.

Meas. 19-20 Drop hands, turn toward each other, join opp. hands and do same steps in opposite direction.

Meas. 21-24 Repeat "hop schott." turn in regular dance position.

Meas. 25-32 Repeat all of II

III. Same as Fig. I - into the center of the circle and out and repeat

IV. Turning Crosspolka

Partners in double circle, boy with back to center, hands on the hips. (fists)

Meas. 33 Partners turn away from each other (boys to L - Girls R) making complete turn, with two walking steps beginning with girl's R - boy's L.

Meas. 34 Step on man's L and girl's R, and cross the other ft. and pointing toe.

Meas. 35-36 Repeat in opp. direction, starting with the free foot.

Meas. 37-40 "Hop Schott." in regular dance pos. as in the first part.

Meas. 41-48 Repeat all of Part IV.

V. Cross Polka. (Part I)

Do this chorus toward the center of the circle again.

I (Chorus) always precedes part II and is done again between II & III.

DR GZATSLIG

(Swiss dialect meaning something like "precisely")

If one could say there is a "national" dance in Switzerland, this could be it, for it appears at all gatherings of folk dancers in every Canton.

RECORD: Folk Dancer MH 1114. The "DR" is not pronounced "doctor" but is just pronounced as "writ". . . "drrr". (title on record is misspelled)

CHORUS: Ballroom position with man's back to center of ring, joined hands pointing to couple up ahead.
Four side steps to man's left, lady's right, Swing joined hands sharply in front of own chest and take two side steps to man's right, lady's left.
Swing joined hands sharply out to side again and take two side steps to man's left, lady's right.
Swing joined hands back again in front of chest and take four side steps to man's right and to lady's left.
Swing joined hands out and take two side steps to man's left, lady's right.
Swing joined hands in and take two side steps to man's right and lady's left. Ladies always close feet neatly together under their petticoats.

Repeat the whole chorus from beginning. NOTE that the chorus is done twice only at the very beginning of the dance. Since the record has enough music to do the dance more than once, one may get confused when it comes time to repeat the dance. The chorus music is special music and you will learn to identify it so that you will automatically do the chorus only when you hear the specific tune. It's fun to sing along with the music.

FIGURE I: Retain ballroom position but face forward in lane of direction and stand a little more side by side. Place outside heel, then toe forward and take a slow two-step (step-together-stop) forward. Swing joined hands in other direction, face the other way and again do a heel and toe and step-together-step in opposite direction. Now in ballroom position turn clockwise while moving counter-clockwise around the circle with four slow two-steps with no hop.

Repeat Figure I.

CHORUS: Now do chorus but only once through.

FIGURE II: Face partner in single circle formation - ladies in front with joined right hands. man moves forward, lady backwards, both moving first to center of circle, then away from center with a step-together-step hop. Man then takes 4 slow step-hops forward as lady turns cw by herself with 4 slow step-hops. Repeat all of this. (The hop can be merely lifting of the heel from the floor.)
Now repeat Figure II, but without touching - men folding hands across chest - ladies with free hands on hips. (fists)

Now repeat dance from beginning----remember chorus is done twice now as it is the beginning of the dance.

Occasionally at a Saturday night party you may hear a happy yell from a herdsman or from his feet a rhythmic stamping pattern called "bodele".

German

GROSSER WIRBEL

(The fast "roll" of the drum in East Prussian march music)

RECORD: Telefunken T 6122

FORMATION: Couples in double circle, girl facing back, boy forward with right elbows hooked and hands joined behind each other.

ACTION:

A Turn in place with a slow running step 16 counts (revolving clockwise). On the 16th count release hands, turn, hook arms again, each facing in place. (If partners lean a little away from each other, the turn is much more fun and nicer). On the last 4 counts boy brings girl around to face him, holding only her L hand in his R. 32 counts all together - 16 measures.

B In regular dance position, step on outside feet, hop on it slightly, at the same time swinging inside foot forward (two counts) 16 meas. Step on inside foot, but bring outside foot back only as far as the other foot with a slight hop. (2 counts) Pivot with partner twice around (once in crowded quarters or with new dancers). (4 counts) Ordinarily couples move forward around the circle on the pivot. Repeat part B three more times. On the last 4 counts of the last time of doing it, men may leave partners and go on to the next girl ahead with 4 walking steps, girl coming to partner behind. This is optional.

JAEGER MARCH

(A mixer for parties - German and Austrian)

RECORD: T 6123

FORMATION: Partners promenading around the ring - extra ladies in the center, if any.

ACTION:

Part I: Promenade 16 measures, extra girls walking in opposite direction in the center.

Part II: Girls turn out - away from partners and continue walking the opposite direction; boys keep on going as they were, clapping sharply on the first beat of each measure; girls clap less sharply on the off beat.

Part III: On waltz part of music, each girl tries to find a boy, or visa versa and waltz 32 measures until the next marching part. Extra girls must waltz in a circle in the center by themselves.

This dance as done an almost exactly this way in the Scandinavian countries. Jaeger means hunter.

KETTENGALOPP
(Swiss Chain Dance)

RECORD: MH 1112 - Folk Dancer

FORMATION: Couples facing each other around the ring, the man standing a little behind his partner who is on his right. Right hands are joined over the lady's right shoulder, left hands joined in front of the man.

ACTION:

Meas. 1 "Heel and Toe Step". Both start with the left foot, touching the heel forward, then bring the left toe up and touch it in front of the right foot.

Meas. 2 A two-step to the left (step left, close right, step left, pause) the man dancing in place as the lady crosses over to his left side.

Meas. 3-4 Repeat to the right, starting with the right heel and toe, the lady changing back to the right side on the two-step. Couples half face each other as the ladies change across.

Meas. 5-6 "Gallop Step". Slide four slides diagonally forward to the left, passing the other couple, the lady again shifting over to the man's left side.

Meas. 7-8 Four slides diagonally forward to the right, the lady shifting back to the right side. Couples are standing with their backs to the original couple and are ready to begin the dance with the new couple they are facing.

Meas. 9-16 Continue with the same step, weaving in and out amongst the couples
& 17-24 as in a grand "chain" .

Swiss Dance

LA FAIRA DA STRADA - From the Engadine
(The Fair in Strada - Romansche)

AM MARKT VON STRADA

RECORD: Folk Dancer MH 1112

In this recording we made an attempt to simulate the old type of folk dance music in this canton of Switzerland, where in the old days nothing but string instruments were used for dancing.

FORMATION: This is a lovely dance using one step throughout - the "ubertratler" step.

Directions are for men. Women do counterpart on opposite feet. Step fwd L (count 1), step R next to L (count and), step fwd L (count 2), step fwd R with a slight knee bend (count 3) - with no stamp. Since each step takes 3 counts, but the music is in 2/4 time, this seems a little tricky.

ACTION: I. "GOING TO THE FAIR" Partners face fwd holding inside hands shoulder high. 4 complete steps fwd. On 4th, the lady turns cw under joined inside hands. Man brings feet together with a stamp. Face opposite direction without changing hands. Repeat steps and on 4th, lady turns, clockwise.

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LA FAIRA DA STRADA (cont)

- II. TURNING Partners face and take two-hand hold (both lean back arms stretched, but not crossed) Men's back to center. 4 complete steps cw, (step, together, step, place R foot behind L) On 4th time bring feet together with a stamp. Repeat in opposite direction, starting with R foot.
- III. LOOKING OVER DANCE Drop hands. Partners facing, hands on hips. Both begin on R foot and move to own R with a side, together, side; and pivot completely around to the R to face original direction; side, together, side, close feet together with a little stamp. Repeat all of this part, this time moving to own left first, with L foot and returning to place. Repeat all, this time starting to the left.
- IV. AT THE DANCE Take regular ballroom position, and starting with M's L and W's R, do this same step (step, together, step, pivot) travelling ccw. This same step may be done 8 times, or it may be done just 4, ending with a stamp, then repeated, turning ccw, starting on opposite feet.

Swiss Dance

LA STORTA DA CRUSCH
(Die Kehre Von Crusch)

RECORD: MH 1115A

FOMATION: Couples with hands joined in circle - all facing in.

ACTION: A Waltz in circle to the left, keeping elbows crooked a little to maintain a nice round circle, with a little extra emphasis on 16 meas. the first beat of the waltz step (no stamp) 8 measures Repeat in opposite direction 8 measures.

ACTION: B All step on left foot (count 1), then on right foot (count 2), then with a little hop on the right foot, click both heels together (count 3). Repeat twice more to left. All together 3 measures.

16 meas.

Holding partner's nearest hand, and releasing the other person's hand, forward with three steps, boy backing up (so bath turn counter-clockwise). Now join hands again, all facing out of the ring. 1 measure.

Repeat same clicking step, this time beginning with right foot, still moving to clockwise direction. This time partners release hands and girls walk forward on outside of circle, boys backing up, so that all end up facing into the center with hands joined.

Repeat part B. Then repeat dance.

German

LORENZ
(Mecklenburg)

RECORD: Telefunken

FORMATION: Couples in regular dance position, men with backs to center of circle. When hands are free, place them on hips.

ACTION:

Part I: Four side steps in line of direction, starting with M's L and Lady's R. Stamp lightly an 8th count as feet are brought together.

Repeat in opposite direction.

Still in regular dance position, turn with one two-step toward center of circle, stamping lightly on 4th count as feet are brought together. Repeat, turning away from center of circle.

Turn partner with 4 steps (8 counts) - ordinarily one would hop as in a schottische on this turn, but actually it is a hop in which only the heel leaves the ground, making it feel like a pivot step with the accent of a hop in it. This turn is typical of many North German dances and must be seen and "felt" before teaching it.

Repeat all of Part I.

Part II: Separate from partner, men moving toward center, lady's toward the outside. Start on outside feet - take 4 steps - together away from each other as in Part I, ending with stamp. Return to partner in same way. Total of 16 counts.

Turn away from each other with a step-together-step, stamp (lightly) Return in the same way.

Turn in regular dance position as for Part I.

Repeat all of Part II.

Part III: Polka with a heavy, deliberate "step-together - step hop" with only a slight hop. 32 counts.

Repeat dance.

An old-timer folk dancer who has danced some of the versions to "Seven Steps" will find something very familiar in this dance. Almost every European country has its version of this, often several different versions within one country.

German

MAZURKA
(Mecklenberg)

RECORD: T 6121

FORMATION: Regular dance positions men with backs to center of circle.

ACTION:

Part I: One mazurka step forward (step on man's L - lady's R, with a slightly bended knee, accenting this first beat, step on other foot, then hop on same foot, kicking man's L and lady's R toward ankle of hopping foot - 3 counts)

Step forward on man's L - lady's R, close up other foot and pause 3 counts.

Repeat all of above.

Waltz in regular dance position (4 waltz measures)

Repeat all of above.

Part II. Open Waltz position.

Waltz forward (outside foot) swinging arms forward and back two measures. Separate, lady turning R and man L away from each other one waltz measure. On the second, come together with 3 claps.

Repeat - only this time instead of clapping, join in regular dance position again and run three steps forward.

Repeat all of this part.

Part III. Repeat Mazurka step as in Part I.

Part IV. Open Waltz position.

Open waltz is repeated as in Part II, without the clap, making a little bigger "walk around". Then the second half, after doing two open waltz steps, take regular dance position and turn in place counter-clockwise with 6 steps.

Repeat Part IV.

Continue dance with Part I and II to finish it. Part III only occurs once during the dance. You will enjoy this most if you dance it with leisure and with no flourishes. It is so lovely just as it is - and so relaxed.

This will remind us of the dance we call "Black Forest Mazurka" which was one of the first German dances to be introduced to this country.

SONDERBORG DOUBLE QUADRILLE
(Danish)

RECORD: Victor AL 1291

FORMATION: Two lines – 4 couples in each line or 8 couples in each line

ACTION:

- 1 Circle 16 counts left and back to right 16 counts (top 4 couples in one circle – bottom 4 in another, hands joined)
- 2 Top two (sometimes 4) people join right hands with person opposite and promenade down center 8 counts and back (8 counts)
Bottom
two or four persons do the same.
- 3 Right and left through with opposite couple (taking hands) and back 16 counts
- 4 Circle 4 hands with opposite couple – 16 counts to left.
- 5 Polka with partner around opposite couple twice and a half ending in other couples position facing a new line.

Music for German Version – Methodist 115, also T 6120

German Version differs as follows:

- 4 couples face four couples
- Action 3 is done twice
- Action 4 - there are 16 steps to right and 16 to left
- Action 5 - Polka is done around area described by original formation ccw in a kind of oval course and back to place

'STROMMT EM BABELI
(Babeli, Dream)

Folk Song and Dance from Appenzell

RECORD: Folk Dancer MH 1114

FORMATION: One man stands between two girls, facing forward, hands joined shoulder high. When hands are free fists are on hips.

ACTION: I. CIRCLE AND ARCHES

Meas. 1-8 (Join hands in small circle of three-arms stretched taut) Eight Swiss schottische steps to left, beginning with L foot (step, together, step, hop) - very deliberate.

Meas. 9-16 Repeat in opposite direction, beginning with L foot. End all facing forward, boy holding hand of girls on either side in arches.

Meas. 17-24 The two girls circle around the boy with left lady going clockwise and the right lady ccw. Right hand lady goes under the arch made by the boy and the left lady, then the left lady goes under, each with four step hops. The boy dances in place. Each girl goes

'STOMMT EM BABEL1 (cont)

twice around the boy in these 16 measures. Repeat all - taking advantage of the "passing under" to flirt with each partner.

II. THE MILL

The three make a right hand mill taking the right wrist of the person in front, leaning away from the center.

- Meas. 1-8 Eight Swiss schottische steps clockwise begin L foot, dropping hands on the last measure, making a half turn to the right.
- Meas. 9-16 Repeat in opposite direction, end with the three standing in a row.
- Meas. 17-24 Boy hooks right elbows with the R girl, four hop steps any and cw. Repeat with L elbows with L girl turn ccw. Repeat with each girl. In the meantime the girl who is not dancing places free hands on hips and turns with four step-hops in place R hand lady to the R and L hand lady to L. Repeat above twice with each girl - sometime to make a mixer the boy may move ahead and dance with the next two girls on this figure.

III. Repeat first part of dance (circling left and right without the arches. (Meas. 1-16)

The record is made so that the dance may be done twice.

If, in teaching this, attention is called to the whirling motion of the circles and the "Mill", dancers will find much more fun in the spirit of the dance. If the circling would be done only 4 schottisches to the left and right, it would be like cutting a New England contra swing off after just once around.

TAMPET

"Tampet" or "LaTempete" or "Tempest" is probably a variant of several contra dances of the past century. North German in origin, it received much wider distribution and now is a party favorite.

FORMATION: Rows of two couples each. Count rows off by two. Have number ones face number twos. Can be done in column or circle.

- Meas. 1-8 (With repetition) Circle of eight walk to the left and to the right.
- Meas. 9-16 (With repetition) Couples change sides within their rows with 4 gallop steps. Follow through with pointing right over left and left over right when going to the left. Reverse when going to the right. The original right couple passes in front. Repeat the same way, except that now the left couples pass in front.
- Meas. 17-24 (With repetition) Center four dancers form right hand cross; corners join hands forward. Walk first to the left around in place and then to the right (center with a left hand cross). Return to starting position.

TAMPET (cont)

Meas. 25-32 Four steps forward and four steps backward, hands joined in rows; forward again and pass the opposite dancer by right shoulders, stand back to back, facing a new row. Repeat as often as desired.

TRA LA LA LA, JA SAA
(Norwegian - American Singing Game)

FORMATION: All in a single circle with one or two extra players in the center.

SONG:

1. I am waiting, I am hoping that someone will join me in the ring.
2. Won't you come and dance with me, my partner, while the other people stand and sing?
3. Tra la la la, Ja Saa! ("Ya Soh" - We sometimes say "Yes, Sir")
Tra la la la, Ja Saa!
4. Won't you come and dance the way that I do,
5. Or must I reverse and go with you?

ACTION:

1. While the rest sing, the extra player walks around the ring looking over prospects for a partner.
2. He stops in front of someone and with both hands pulls him a little into the center of the ring.
3. All players, with hands on hips, make a complete turn to the right with three steps, starting with the right foot. Stamp with the left foot on "Ja", and clap sharply with both hands on "Saa". Reverse, going the other way, starting with the left foot.
4. While the others stand and sing, the players in the center try each other out by first hooking right elbows and turning that way.
5. And then by hooking left elbows and turning around that way.

The original extra players and the partners they chose all stay in the center to start the game over, and in this way they continue until everyone in the whole ring has a partner.

RECOMMENDED RECORD: This is much more fun when everyone at least makes an attempt to sing the words of the songs which people are not apt to do if you use a record immediately on introducing the dance. If you possibly can, teach them the song first; then, if need be, use this very good record:

"Tra la la la, Ja Saa!" RCA Victor 45-6173

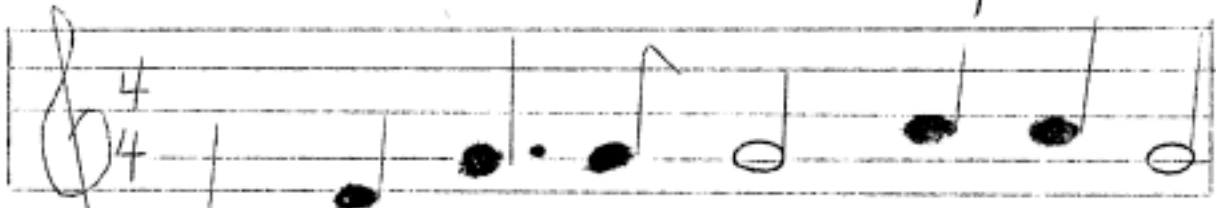
LET US SING TOGETHER
(A Czechoslovakian Folk Tune)

This is taken from the old "Tancuj" song-dance and made into a lovely round.

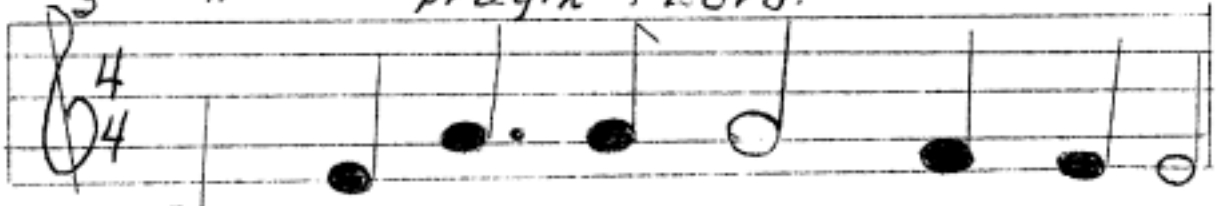
- | | |
|---|--|
| 1. Let Us Sing Together, Let Us sing together
One and all a joyous song! | 3. Let us sing again and again
Let us sing again and again
Let us sing again and again
One and all a joyous song. |
| 2. Let us sing, together
One and all a joyous song! | |

Kum - bi - ya
(Come by here)

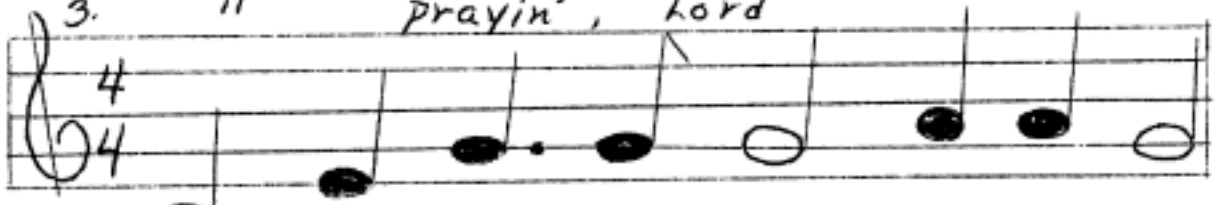
African



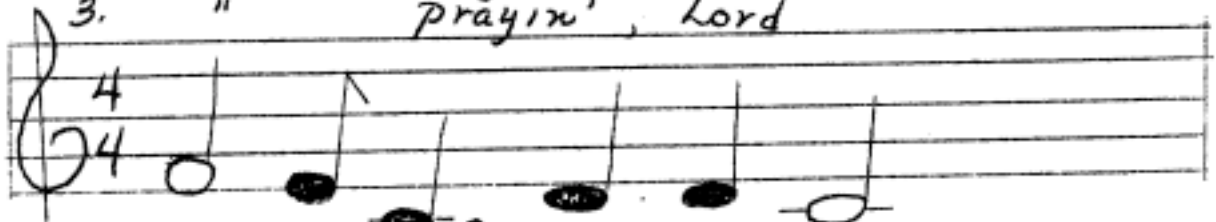
1. Kum - bi - ya, my Lord, Kum - bi - ya!
2. Someone's cryin', Lord,
3. " prayin', Lord.



1. Kum - bi - ya, my Lord Kum - bi - ya!
2. Someone's cryin', Lord
3. " prayin', Lord



1. Kum - bi - ya, my Lord Kum - bi ya!
2. Someone's cryin', Lord
3. " prayin', Lord



Oh, Lord, Kum - bi - ya!

SHOO FLY PIE (Recipe makes three pies)

Here is a cake baked in a pie crust! That is a common Pennsylvania Dutch custom. This is Delphine Hudnal's family recipe from the Pennsylvania Dutch country which was her home. She baked the pies we had for a snack en Sunday. She is Lew's mother. Lew did most of our Pennsylvania Dutch designing, remember?

Prepare enough pie dough to line three 9 inch pie dishes. Do not bake.

Prepare crumbs as follows:

Combine

4 cups flour	1 cup light brown sugar
$\frac{1}{2}$ cup lard	1 teaspoon baking soda
$\frac{1}{2}$ cup butter	1 teaspoon cream of tarter

Work the above ingredients together with the hands until crumbs are fine and light. The more they are "worked" the better. Set them aside momentarily.

Prepare liquid by combining

1 teaspoon cream of tarter with 1 cup molasses,
which consists of 1 or 2 tablespoons of sorghum
or blackstrap and the remainder, dark karo

Combine separately from the above

1 teaspoon baking soda

1 cup hot water. Add this mixture to the molasses mixture

and divide this liquid into three parts. One part is poured into each of the empty, unbaked pie shells. Now divide the crumbs into three parts and sprinkle lightly over the liquid. Bake in an oven preheated to 350 degrees for 30 to 40 minutes or until the knife comes out clean (as in testing a custard).

SWEET SOUR DRESSING

The sweet sour dressing used on the cucumbers and onions and on the slaw was made in the following proportion and poured over the already salted vegetables.

1 Tablespoon Vinegar
1 Tablespoon Sugar
 $\frac{1}{2}$ cup cream

MINT TEA

Simply add a gauze bag of fresh or dried mint leaves to water which has been brought to the boiling point and brew to desired strength. Add sugar to taste and serve with fresh home-made bread and butter.

POT PIE FOR SIX

Meat and stock

Cook two or three slices of shank beef (cut 1½ to 2 inches thick) by placing in three to four pints of cold water to which has been added 2 teaspoons of salt, pepper to taste, on large diced onion and three or four sprigs of parsley. Cook very slowly for about eight (yes 8) hours.

Potatoes

Pare and slice about six medium sized potatoes. Dry sliced potatoes between paper napkins (so says the old Pennsylvania Dutch recipe). We use paper towels.

Dough

2 cups flour	1 Tablespoon shortening
1 teaspoon salt	1 egg with enough milk added
1 teaspoon baking powder	to make a total of ¾ cup

Sift above ingredients together into a mixing bowl. Blend in the shortening and add the egg and milk mixture. Mix to form dough. Divide dough into four parts and roll out each to about the diameter of the kettle. Cut three rounds into quarters, leave one whole.

Making the pot pie

Keep a very low fire under the meat and stock, being sure that there is still enough stock to cover the meat. Place a layer of potatoes over the meat, then the four quarters of one round of dough trying to keep the dough from overlapping. Then place a layer of potatoes, a layer of dough, a whole round of dough which goes over all, and touches the sides of the kettle. Cover the kettle tightly and when the liquid begins to boil, turn down the fires again so the broth cooks gently. If it boils too rapidly, the pot pie will become too dry. Cook for forty-five minutes, before removing the lid of the kettle. Serve at once. My mouth waters as I write this!

GOOD LUCK NOW