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## NORTHERN JUNKET

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May 1964
We have in this country the English Country Dance Society with branches in several cities; The Royal Scottish Country Dance Society with branches in several cities in the United States and Canada; as well as many ethnic dance groups all over the country. Why can't we have a Traditional Dance Society of America? And by America I mean to include Canada. Perhaps this is too big a country for anything like a national society but certainly there could be sectional Traditional Dance Societies.

Such a group is in the process of forming for New England and Eastern Canada, and I, for one, am all in favor of it.

There are few square dance clubs in which lovers of traditional dances feels welcome. It seems that the whole dance world is organizing into clubs, so why can't the people who like to square dance but are not fanatics about it, have a club in their area where they can go to enjoy relaxed, comfortable dancing in traditional style, music and figures? If you can think of a logical reason why they should be scorned and left out in the cold I sure would like to hear it. So would Dr. Harold Kearney of New Sharon, Maine.

I am NOT dreaming of evenings of "Red River Valley," "Solomon Levi," or "Turkey in the Straw". Neither am I advocating an evening of "Bucket of Worms" "Divide and Pair," or "Nose to Nose Sashay". Something interesting is in the works, and you'll be hearing about it before too long.

Sincerely

Ralph
Hi! Ho! Come to the Fair!

by BART HAIGH

Stony Brook State University, N.Y.

"My mother and my father when coming to the fair, Ach Ja! Ach Ja!
They haven't got much money and it's little that they care because . . . . . . .

Square dancers, callers and leaders who'll be in New York City and Long Island for the 1964 World's Fair, starting in April, will have a wonderful chance to have inexpensive fun, and learn more about their square dance hobby or profession.

The first stop that I would recommend, after a
stop at Mary Ann & Michael Herman's Folk Dance House at 108 West 16th St. (tel. WA9-0644), and May Gadd's Country Dance Society at 55 Christopher St. (tel. AL5-8895), would be the 42nd Street (and Fifth Avenue) New York City Public Library (tel. 0X5-4200). There are at least three places in this imposing edifice of interest to those in our field. First, there's the record library containing l.p square dance albums and 78 rpm records and albums numbering in the hundreds. Second, there is the picture library which has over 100 square dance pictures and thousands of dance pictures in general from all over the world. Third, there is the dance library, a special group of rooms on the first floor. Although at first glance, ballet and modern dance seem to predominate, there is a sizeable collection of folk and square dance publications, including: all issues of *Northern Junket*, *Sets In Order*, *American Squares*, *The Country Dancer*, *Midwest Dancer*.

Across the street from the north exit to the Public Library is a "wigwam" which, strangely enough, beside some Indian blankets, has a large western wear and western item display. Just down the block on 6th Avenue and 42nd Street, is one of many nearby Back Date Magazine shops, where you can get copies of National Magazines that have had square dance articles in them that you may have missed. For example, December, 1950 of *Nation's Business*; December 1960 of *Today's Health*; December 1962, *Ebony*. You will find longish articles on square dancing in back issues of the *Saturday Evening Post*, *American Mercury*, *Reader's Digest*, *American Magazine* and *New Yorker*.

As for places where you are apt to have a chance to dance, places the Folk Dance House and Country Dance Society can tell you about, call UN5-6000 and
ask for Dr. Richard Krause. He has either Monday or Friday night dances in Teachers College, Columbia Univ. depending on the time of the year. Call RI9-7000 (the Riverside Church number, Broadway & 120th Street) and ask for Bart Haigh's next Friday night dance. In warm weather they dance on the open roof, which is most comfortable; or call Broadway Congregational Church, (C17-0387) and inquire when Bart's next Sunday night will be held. Those who prefer night clubbing will enjoy, as part of a Gray Line tour, or by oneself, the Village Barn Restaurant and Night Club, where regular caller Piute Pete or sub Bart Haigh call square dances after the 2 floor shows (approx. 9:30 and 11:45 p.m.). Call the Park Department number, RE4-1000, and ask when Joe and Alice Nash will be at Central Park, Poe Park in the Bronx, or in Lost Battalion Hall in Queens with records.

The Adam Hat Shop at Madison Avenue Garden at 50th Street and 8th Avenue has a fine display of western shirts, pants, belts, etc; Herman Fredericks just down the block, the same. For other western-wear shops see your yellow pages.

Other places that frequently sponsor dances in Manhattan are: McBurney Y.M.C.A. at 23rd Street (tel. CH3-1982); Sloan House Y.M.C.A. at 34th St. (tel. UX5-5133); Y.W.C.A. on Lexington Avenue, (tel. PL3-4700) Y.M.H.A. at 92nd Street (tel. AT9-2400); Metropolitan-Duane Church at 201 West 13th Street; and the American Youth Hostel.
If you want to get out of the hot city on a Thursday night, I'd recommend getting a train to Wanragh, then a bus to Jones Beach. Go to the dance shell, and hear the excellent square dance musical arrangements of The Top Hands, with caller, Don Durlacher, the "caller you can understand", at the helm. Call Don Durlacher at M07-8807, and he will tell you his July and August seven nights a week free public square dances that he calls. All in all there's no reason at all for a square dancer not being able to find a suitable place for fun and recreation when visiting the World's Fair, if he really wants to do so.

The Ninth Annual Santa Barbara Folk Dance Conference will be held August 16 - 23, at the University of California, Santa Barbara. Staff includes: Andor Czcompo, Hungarian dances; Danni Dassa, Israeli dances; Elsie Dunin, Balkan dances; Vincent Evanchuk, Ukrainian dances; Madelynne Greene, European dances; Bruce Johnson, Square and Round dances; Anatol Joukousky, Balkan and European dances; Wm. Pillich, Social dances; C. Stewart Smith, Scottish Country dances; Ed Kremers, Source materials. Write to: Department K, University Extension, Univ. of California, Los Angeles, California.

Folk Dancing for the Family. A series of four Sunday afternoons, March 8, April 12, May 10 and June 14. Easy dances of many countries; simple New England squares and contras, FOR parents - bring your children, all ages welcome; Students, bring your parents; Grandparents, bring your grandchildren; All other categories - bring nephews, nieces, neighbors, etc! The program is for families together - NOT a place to "Dump" your children! Call the Taylors, 862-7144, Lexington, Mass., for further information.
Young people between 12 and 20 years old sure are funny! They're impulsive but reliable; they're happy one minute and in the depths of despair the next; they have ambitions and dreams but can't quite figure out how to reach them; they're screaming to be individuals today and dying to be one of the "gang" tomorrow. Yes, they're funny all right, but please don't try to convince them of that. Teens take themselves and everything they do quite seriously. When they decide something is fun, interesting, etc. they'll put everything they've got into making it a success.

It's no wonder then, that almost immediately after Lloyd Shaw launched modern square dancing on its way, teens discovered it, tried it, and adopted it as their own. Square dancing found itself with new champions whose by-words were color, vitality, and challenge. That was about 15 years ago, but what about teens in square dancing today? How do they get started? What kinds of clubs are open to young people? What level of dancing is preferred by teens? What makes the teen dancer suddenly lose interest and quit? And on the other hand, what is it that makes other young dancers take their hobby with them into adulthood? What
kind of callers should work with teens? What about teen age callers themselves? To anyone interested in promoting square dancing among young people these are questions that will have to be answered somewhere along the line.

In the next few months this series will take up these and other points in a concentrated effort to advance a three-point program: (1) recruit more teens and pre-teens into square dancing; (2) keep those who are now dancing active and interested; (3) clear up at least some of the problems facing the organization of youth in the square dance picture. We don't pretend to know all of the answers; all of the material presented here will be based on our own experience and that of others who have graciously taken the time to help us.

Now let's go back to our first point on getting teens interested in square dancing as a hobby. Here lies a job that with some imagination could be tackled from several angles. The age bracket of youngsters is important - a good idea for arousing interest in older teens might not work with younger people. A good basic plan is what we might call the "show me" strategy. Teenagers are like people from Missouri; they have to be shown that square dancing is for anyone but (and please forgive the term) "squares" - that it requires timing, poise, and rhythm. Teens respond when they are impressed by something new, and so we must impress them one way or another.

Our own method for recruiting teens and young adults in the 17 to 20 age group is obvious, easy, and never fails. Keeping in mind that we're trying to sell square dancing just as hard as any door-to-door salesman, we take a couple of friends with us whenever we know we're headed for an especially lively dance. Jamborees and festivals are great for this sort of thing.
We want these kids to see a floor full of colorful dancers swaying and shuffling to the music, to hear a talented caller using modern square dance music and up-to-date figures, and above all, to watch the fun and friendship that invades every square dance hall. We've seen dancers, who are just enjoying themselves as always, unknowingly charm our friends right into a beginner class.

The "Show Me" plan, slightly adjusted, can also work for the younger set, pre-teen through 16. Young high schoolers like to be dazzled as well as impressed. Parents can plead, teachers can talk all day and all night, but no one is going to persuade these youngsters that square dancing is this, that, or the other thing. They also have to be shown, but in a way slightly different from that which was just mentioned. The idea here is this: young teens naturally loathe the sound of the word "lesson" or any synonym. They've had music or ballet lessons for years that probably never amounted to much, and they're not about to be thrown into square dance lessons until they're guaranteed something will come of it. Planting a little initiative in teen minds are all part of the game and we've found that demonstrations, as elaborate as they can be work like a charm.

We tried such an exhibition, complete with colorful costumes, picturesque figures and patterns, and excellent music, in our own high school several years ago. The response was amazing. We had shown these potential young dancers more than just what goes on at square dances; we entertained them, got our message across, and pleasantly surprised them. Variations of this same idea have met with considerable success in the Chicago area. Whenever we can we also try to get the teens to actually dance a number or two.
This last idea of using demonstrations is probably the best way to reach youngsters who have no remote connection with square dancers and who would have no other opportunity of ever coming in contact with square dancing in general. However, we don't mean to imply that exhibitions and taking people to actual dances are always necessary to give someone that extra push into a new dancers class. Effective advertising, well-written and illustrated, often proves in itself to be a powerful recruiter. Local and neighborhood newspapers, strategically placed signs and announcements, radio, and direct mail advertising have all been successful in promoting teen square dancing.

Working through YMCA's, scouting organizations, church youth groups and the like will usually produce fine results. A major factor that favors promotion through large organizations such as these is that if several teens are interested, they will have the security of knowing that at least a few friendly faces will be nearby when they take the plunge. Also again in large groups, word-of-mouth advertising is terrifically effective.

We know of several nationally prominent demonstration groups that had their origins in city park districts and school systems. We ourselves haven't had experience in this line because of all the red tape that would be involved trying such a set-up in Chicago. This type of promotion however, seems ideal for the smaller
cities and suburban areas. We note here also that a demonstration or exhibition as the one we mentioned earlier would be an excellent kick-off for a city-wide promotion of teen square dancing.

We've tried to cover the most important means of reaching teens with the idea of spreading the square dance movement over a wider age bracket. We know that we must have overlooked some ideas that could be shared - some of your ideas. Let us know how you worked your promotion of youth in square dancing so we can share it with others.

Reprints of this article may be obtained by writing to Edwards Record Service, P.O. Box 194, Park Ridge, Ill. and requesting it, mentioning Northern Junket.

The 27th Annual National Folk Festival will be held in Covington, Kentucky, the first weekend in June. Write to Sarah Gertrude Knott, 302 Court St, Covington, Ky. for further information.

Lynn Rohrboigh, Delaware, Ohio, director of the Co-op Recreation Service, announces the release of A LOG of 800 songs from 65 nations with teaching tapes, LP's, etc. Write to him for further details.

If you like LP recordings of wonderful polka music you better write to Dala Records, P.O. Box 101, Rockville, Conn. and request your name be placed on their mailing list of albums, both monaural and stereo.
They dropped in to break bread with us on a Sunday night and while Helen was cooking up a Welsh Rarebit out in the kitchen we turned on the record player to listen to some recordings of good fiddle music as both our guests enjoyed good music and she was a fine musician in her own right.

As I was taking off a Ti-Jean Carrignan record and putting on one by Sleepy Marlin, she told of dancing in her younger days in her native town of Milan, Quebec. At that time Milan was predominantly Scottish. Now the only place in town that was large enough to dance in was the church vestry, but the Elders of the Church seemed to take a very dim view of any dancing in the church building. However, at all church suppers the young folks volunteered to do the dishes. Now as soon as the dishes had been polished up and put away and all wagon loads of older folks were out of ear shot on their way homeward, out came a fiddle and a mouth organ. Dancing began with some quadrilles plus some Scottish reels which we now call contras.
The Elders had salved their respective consciences by verbally frowning on dancing in the building before they left for home, but the odds were ten to one that they knew exactly what was due to happen and probably had done the same thing themselves years before.

Now comes the coincidence. Our guests had never discussed this situation together before this, but he spoke up - though his native town was right over here in nearby Brookline, New Hampshire. The self same procedure occurred at every church supper in Brookline, though the music was a one piece orchestra; one girl sitting on a high four-legged stool playing a mouth organ and beating out the time on the bottom of a large dish pan with the stove poker.

Same older folks going home after the supper - making believe they didn't know what was going to happen - same rules from the Elders; same excuse that the youngsters had to stay and finish the dishes.

As these folks have grandchildren, who, like our own are in their teens, you can easily see that this occurrence took place shortly after the turn of the last century.

Today, dancing is not frowned upon in the manner it was by some folks then, and the development of the record players and the availability of proper places to dance have made it easier for people of all ages to get together for this fine form of relaxation. But - from the time history began, folks have wanted to dance and have found ways of doing so, and till time ends they will continue to do so. The foregoing is merely an example of how folks found one way to do it.
Dear Friend:

I have embarked on a project of considerable interest—
I hope—to those in the forefront of the folk dance field. This preliminary announcement is being sent to just a small handful of teachers and leaders whom I know to be in that category.

Most of you who are receiving this letter have been folk dance teachers for many years, I consider you lucky in that respect. I didn't become really involved in this field until six years ago, and I hate to think of all the time I lost. But I have harvested such a great amount of satisfaction and fulfillment during these last few years both as a folk dancer and folk dance teacher, that I am anxious to do something to make it possible for others to do the same.

It has also been my good fortune to do quite a bit of travelling about the world during the last few years, and I have just returned from an eight week trip which completely encircled the globe. I sought out folk dance experiences wherever I could, and I came to realize, as never before that people who can dance together just can't hate each other. I don't think there is an iota of realization in high places, as to the potential value of international folk dancing as a means of cementing international relations.

Glancing through the New York phone book, I find committees and foundations for the advancement of everything from Arab Affairs to Yoga. I feel that the
time has come for the creation of an institution which will devote itself wholeheartedly to the advancement of folk dancing.

I have therefore organized an educational foundation, to be called the INTERNATIONAL FOLK DANCE FOUNDATION, INC., which has been incorporated under the laws of the State of New York. The principal purposes of this Foundation, as stated in its by-laws, will be:

"To encourage and bring to people an awareness of and interest in international folk dancing, and to give financial aid, facilities and equipment for the development of interest in and teaching of international folk dancing. To create and encourage the establishment of classes in educational cultural and other public institutions, for teaching the aforesaid subject. Through encouragement of folk dance groups and interest in folk dancing, to provide available media for fostering wholesome and sympathetic understanding between peoples of diverse origins and nationalities, toward better appreciation, attachment and spirit of acceptance of each other. From time to time, to bring folk dancers from various parts of the world together, as a step toward accomplishing greater rapport and good-will among the nations."

I am contributing all of the initial capital myself. Naturally the budget will be a bit more modest than that of the Ford Foundation, but it's a beginning! We will feel our way carefully and try to spend our money judiciously, in whatever manner will most substantially advance the aims recited above.

A general announcement of this Foundation will be made shortly. Meanwhile, I would very much like to hear from you who are receiving this letter. I'm looking for ideas, criticism, suggestions with regard to pressing needs in the folk dance field, and perhaps just a few words of encouragement.

Since my knowledge of the "leading lights" in the
folk dance field is incomplete, I would also welcome the names of people whom you feel would be interested in receiving a copy of this preliminary announcement.

Well, this is the first piece of correspondence to be issued on behalf of the International Folk Dance Foundation, Inc. I hope it will be the forerunner of many more, and the beginning of a fruitful effort to do some good in the world through the advancement of our favorite activity!

Very truly yours

Herman Rottenberg

19th ANNUAL N.H. FOLK FESTIVAL

Sponsored by The N.H. Folk Federation

Saturday, May 23rd, 1964
Spring Street Junior High, Nashua, N.H.

LIVE MUSIC - YOUTH PROGRAM - MUSICIAN'S MUSTER

General Dancing Crafts Exhibitions

ADMISSION

Afternoon: Children .25¢ Evening: Children .50¢
Adults .50¢ Adults $1.00

COME ONE, COME ALL

COME ONE, COME ALL
The 22nd Annual Country Dance Society weekend at Pinewoods Camp, Long Pond, Plymouth, Mass., will be held 26 - 29, starting with supper Friday night and ending with breakfast Monday morning. In addition to dancing parties all three evenings, there will be dance classes in the four open-air pavilions among the pines all day Saturday and Sunday. Classes for beginners and for more experienced dancers are held simultaneously in different pavilions. There will be classes in English country, morris and sword dancing and in American contra and square. Live music for both classes and parties adds that extra lift that helps make the weekend so memorable.

Between the morning classes there is a short break for folk singing, with a longer song session after the evening parties. There will also be an after-party in the camphouse Saturday night.

Between dance sessions, the clear, cool lake, with its sandy bottom, diving raft, and canoes, offers welcome diversion. Folks sleep in screened, electric-lighted cabins, and eat in the open-air dining room overlooking the lake.

This year's staff includes: Rod Linnell, for squares and contras; Genevieve Shimer, Bob Hider, Art Cornelius, and "Cajy" Cajollet for the various English dance classes; and Al Hurd leading the singing.
Cost of the weekend is $25.00. Write the Country Dance Society, 3 Joy St. Boston, Mass., for registration blank and further information. It will help C.D.S. if you will specify on your registration whether you need a ride to camp or can take one or more passengers.

The Philadelphia, Pa. Folk Dance Center announces plans for a Memorial Day Weekend, May 29th, 30th & 31st, 1964, at YMCA Hilltop Lodge, Downington, Penna. For further information write to: Mrs Claire Cohen, 1359 W. Indian Creek Drive, Philadelphia 51, Penna.

Connecticut College School of the Dance announces its 17th session will be held July 5 to August 16, at the college, New London, Conn.

As part of Baltimore's "Star Spangled Banner Festival" honoring the 150th anniversary of the writing of the National Anthem, the Mason-Dixon Square Dancers Federation and Square Dance Leaders of the Baltimore Area are holding a "Star Spangled Banner Square Dance Festival" at the Civic Center, Baltimore, Maryland, August 28-29. More information from: Ted & Agnes Lent, 905 Conowingo Road, Bel Air, Maryland, 21014.


The Cantabrigia Bookshop, specialists in books on folk and square dance, folklore, music, etc. is now located at 16 Park Avenue, Cambridge, Mass. Write for their new catalog # 15 for book listings.
What does the National Folk Festival want for program? What kinds of folk music, dances, legends will be presented at the National Folk Festival?

HERE ARE SOME OF THE ANSWERS!

There is not a very clear understanding as to what we are looking for in connection with the program of the National Folk Festival. It is so simple, it is sometimes not understood.

We are looking for folk songs, music, dances, legends and customs of all kinds that we as Kentuckians used as we have sat around the fire in wintertime, or as we met at church, or in home gatherings.

We want to include some of these along with those that will be brought from about 20 states. Some of the participants are of different races and nationalities; some of the folk songs and dances have grown up in our own country; while others have been brought from Old Homelands and have been used here so long that they have become rooted and are our very own.

Kentucky has long been known as one of the rich-
est "seed beds" of Anglo-Saxon folklore in the U.S.A. Are we living on our past reputation?

Last year, I started a Folk Music Survey for the Department of Commerce, and Kentucky Council of Performing Arts. There was not time to finish the Survey but from the information received from about 250 questionnaires, and from efforts to find the best folk singers and dancers for the National Festival held in Covington last May, I have come to the reluctant conclusion that there is not much left of the original roots which Cecil Sharp, and early collectors, found in such abundance. Let us find for sure! Join us in the hunt in Ohio and Kentucky!

HANDS OVER THE WATER

Folk songs and dances have crossed over the river, not even knowing that it exists. Ohio has much of the same Anglo-Saxon lore as Kentucky. But Kentucky has not the variety of ethnic groups to be found in Ohio. Cleveland, Toledo, and other Ohio cities have a great variety of folk music, dances, customs, more lately brought from Old-Homelands and encouraged by the Cleveland Folk Festival, and different cultural, recreational groups. A number of these groups have been regular participants in NFF. We hope that they will join this year — Rumanians, Czechs, Polish, Ukrainians, Negro, and others.

A SPECIAL SEARCH FOR:

British Ballads and Folk Songs, such as Barbara Allen, Lord Lovel, Gypsy Davy, Cuckoo, Cherry Tree Carol, Black Jack Davey.

Songs which grew up here, like Doggett's Gap, Hatfields and McCoys, Springfield Mountain, Wreck of the C. and O. Casey Jones.
American Square Dance, line, circle, square; line as most often found in New England, the circle as the Southern Appalachians, the Western Square which probably developed from the Kentucky Mountain Running Set.

Shapenote songs from old Cherished books. Notes are sung first, then the words, from books handed down for generations. Christian Harmony, Kentucky Harmony, Sacred Harp and others. These songs are familiar to many Kentuckians because of the Benton Old Harmony Singing carried on for more than 75 years.

Old Christmas celebration, Memorial Services and other such customs in Prestonburg and other sections of the mountains.

Singing-Games, Negro and white transplanted from the British Isles, and those which have sprung up here such as - Paw Paw Patch, Weevily Wheat, Miller Boy, Goin' Down to Cairo.

Church of Jesus Christ of Latter Day Saints (or the Mormons), with their songs made on the trek to Utah, and many others.

Worksongs, Lining Hymns and Negro Spirituals - sung naturally, not the arranged kinds. Are they still sung in rural and city churches in Kentucky and Ohio? Are work-songs ever used to help get the day's work done?

Negro folk tales - Uncle Remus, Brer Rabbit and the Ground Pea Patch, and other animal tales.

Ghost tales, witch tales, tall tales? What are the chief superstitions?
Street cries - Where can we find the street cries
- The coal man? Umbrellas to mend? Fish? Fruit?

Coal miner's song, around Central City and Greenville, where Merle Travis came from. Who sings them? Songs collected by George Korson and put in his book, Coal Dust on the Fiddle. What about the guitar picker and banjoist who taught Merle Travis?

River songs. Where are the men from whom Mary Wheeler of Paducah got the songs in her Steamboatin' Days and Roustabout Songs?

Shaker Music. Little can be found. There are few now living who ever heard the songs once used at Shaker town at Pleasant Hill, Kentucky, or at Auburn. Maybe we shall have Clarice Carr and her group come from Enfield, New Hampshire. They are not Shakers, but they know their spirit and sing with the same simplicity for which Shakers were noted. At the University of Wisconsin, Mr Forrest Coggins has a group which does dances based on the Shaker tradition as described in several books still available.

German folk music and dances. Where are they? Let us look in Cincinnati, in Louisville, and all around and find the Singing Societies; the Brass Bands; the German dancers. Who can tell us?

English folk dances. Morris, sword, and country. Berea, Hindman, and the Campbell Folk School have long specialized in these dances first brought to the country by Cecil Sharp in 1911. Where else are they used?

Southern Appalachian Square Dance, Running Set - Where are the best examples done by those who have al-
ways known them, having had them handed down from generation to generation? What other kinds of square dances are used?

Fiddlers, Banjo Pickers, Jew's Harp, Harmonica, Dulcimer, Guitarists, and other Folk Musicians. Charlie Hahn of Frankfort and his group have rounded up banjo players and fiddlers. Who knows where others - dulcimer players - can be found. Berea and Hindman have theirs. Who else?

Tale Tellers. Leonard Roberts now living at Buckhannon, West Virginia, is one of the best. Who else knows the stories contained in his South From Hell Fer Sartin?

Superstitions. Everybody's superstitious but few will admit it. How can we use superstitions on NFF programs? Who will try?

Indian Legends and Lore. What is left of legend and lore of the Indians whose names have been given to our cities and streams. What evidences are left of the people who first inhabited Kentucky?

Railroad Songs. What songs have been made up about railroad heroes of the L & N, C & O, or other roads? What work songs have been used in tamping ties?

Southern Appalachian. We are especially interested in finding what is left in Eastern Kentucky which has been called "the Folk Capital". Also we want this year's National Festival especially to bring the best folk talent from all the Southern Appalachian States - West Virginia, Virginia, North Carolina and others. We
hope this year's National will bring closer, these states, for cooperations in folk activities.

Arts and Crafts. This should be an important aspect of this year's program. We hope all participating groups will bring Arts and Crafts for exhibit. Do you have a weaver? A spinner? A potter? A basket maker?

Those are the things for which we are searching. We are open to suggestions. Please let us know of any talent around you.

ANNOUNCES - THE 1964 FOLK DANCE WEEK - June 28 - July 5

with JERRY JORIS LINDSAY

First meal, supper, June 28th - Last meal, breakfast, July 5. COST: $60.00 pays everything - food, lodgings, insurance, leadership, etc. etc.

Encouraged to attend are: Folk Dancers of all abilities as well as folk who are just beginning. We invite your inquiries. Write to:

The Lighted Lantern
Route 3
Golden, Colorado
CONTRA DANCE

NEW YORK HORNPIPE

Suggested music: "North Shore Breakdown"

The Dance

Couples 1, 3, 5, etc active
Do NOT cross over

Active ladies do si do with the second gent
Active gents do si do with second ladies
Down the center with partner, same way back
Cast off, balance and swing partner
Get back to place and right and left four
SQUARE DANCE

MARCHING TO PRETORIA

Intro: Bow to partner, then to partner.

Allemande left the corner
Come back, swing partner

All join hands circle left
Circle once around Circle
back the other way

Grand right and left
Head two couples right and left through, turn the girls around.
Side two couples right and left through
Then you promenade one-quarter round

Four ladies chain, grand chain, across the ring
The girls chain back and your partner swing
To Pretoria hooray! Repeat once more

Break: Grand square. Grand right and left all the way
Repeat dance twice more

Ending: Same as introduction
FOLK DANCE

IDLE ROBIN (ROBIN DOIG)

A Welsh no-partner dance

Records: His Master's Voice B9892
Delyse EDF 226

Part 1. In a single circle, without partners - hands comfortably joined at shoulder height (elbows bent)

All move to the right (Ccw) with eight running steps beginning on the right foot. The eighth step should be slightly toward the center of the circle and taking full weight (on the 1. foot) with a slight bend of the left knee.

Drop hands, and all turn in place (Cw) with 4 light running steps (R,L,R,L) Finish facing center

Rejoin hands and stamp six times in place as follows: Stamp right, pause, quickly stamp left and right, short pause, quickly stamp left and right again, pause, stamp left, (R-----L,R--L,R-----L)

Part 2. Still facing center of circle, dance 4 light and bouncy step-swings in place starting on the right foot.

Stamp 6 times in place exactly as in Part 1.
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The Canadian Folk Dance Service carries a full line of NEW SCOTTISH RECORDS. Write for their list at 605 King St. West, Toronto 2B, Ontario, Canada.
Idle Robin is a simple enjoyable dance set to beautiful music. Since the steps are no more than mere running and stamping, this dance can be very easily taught to the rankest beginners - and the leader with little knowledge of teaching techniques need not fear this one - it's practically fool-proof! The bonus feature is that no partners are needed - therefore it's a good one to use as an ice-breaker early in the evening, or as a first dance.

On the eighth running step in Part 1, the dancer should brace himself on the left foot and then spring into the four running steps which follow by pushing off on that left foot. All of the stamps are done on the full foot with a change of weight on each stamp.

We first learned this dance from the Hermans at Maine Folk Dance Camp in the early fifties. Our notes state that the Hermans taught the dance from directions received from the Welsh Folk Dance Society. The HMV record listed above is 78 rpm shellac 10" and contains 3 other delightful Welsh dance tunes. The Delyse disc is 45 rpm 7", and much more desirable than the HMV because of longer playing time and two additional change melodies - also it's unbreakable. We received our copy of this lovely Delyse record as a gift from Miss Dee Livingston who bought it in England last year.

Here's a historical note from the record insert: (no date given) "Robin Doig is possibly the best known of all the Welsh community dances and is an example of how a dance can be spontaneously created by a group of people even in this day and age. It happened at a New Year's Eve Party at Pantyfedwen; someone started playing the well-known song Robin Doig and two couples started dancing, more or less, the first thing that came into their heads. In next to no time the whole room was dancing and Wales had acquired a new folkdance"
One morn for recreation, as I strayed by the sea-side,
While the hills and valleys round me, with flowers
were decked with pride,
'Twas there I spied a pretty fair maid, as she roamed
along the shore;
Like the rose in bloom, red was the cheek of Janie
of the Moor.

I says to her, "My pretty fair maid, why do you so
early rise?"
"I love to breathe the morning air, when the lark
sings in the skies;
I love to roam the beach alone, where loud the
breakers roar,
For it wakes the bosom of the deep," says Janie
of the Moor.
We both sat down together, by a pleasant shady side;
I said, "My dear, with your consent, I'll make you
my bride;
I've plenty at my own command, brought from a
foreign shore,
And proud's the man that wins the hand of Janie
of the Moor."

"I have a sweetheart of my own, long time been gone
from me;
Contented I will wait for him, til he returns from sea;
Our vows were fondly spoken, and we parted at the door
I'll wait for his return," says Janie of the Moor.

"If you have a sweetheart of your own, pray tell to
me his name,"
"His name is Dennis Ryan, and from New York town
he came;
With loyalty I'll wait for him til he returns on shore,
Then we'll join our hands in wedlock bands," says
Janie of the Moor.

"If his name is Dennis Ryan, it is him I know right well;
"Twas at the battle of Omer Town, by an angry ball
he fell;
Here is a token of true love he on his finger wore,"
She fell and fainted in my arms, dear Janie of the Moor.

And when I saw her loyalty, "Behold, my love," I cried,
"Here is your Dennis Ryan, now standing by your side;
Let us go and get married, and stay at home on shore;
We'll join our hands in wedlock bands, and I'll roam
the seas no more."

THANKS: To Vi Wilby, festival programs
The Lancers

SOME HISTORICAL NOTES

by RALPH PAGE

Part 3

Dr. Hugh Thurston of Vancouver, B.C. writes: "I am reading your history of the Lancers with great interest. There are one or two small points that I think I can add to it.

"The earliest reference to the Lancers that I know of goes back to 1817. The music itself is undated, but luckily there is an advertisement in the Dublin Post, which says: -

"New Quadrilles - This day is published by I. Willis, No 7 Westmoreland Street, price 3/3d. "La Dorset", "Lodoiska", "La Native", "The Lancers," with the figures in French and English as danced at the Countess of Fainham's ball on Wednesday, 9th of April, 1817 at the Nobility's Assemblies and at the Rotunda. The music by Yaniewicz and Spagnoletti. The figures by Mr. Duval."

"The figures were in fact

1. La Dorset (music by Spagnoletti)
2. Lodoiska (music by Kreutz)
3. La Native (music from the Beggar's Opera)
4. Les Graces (music anonymous)
5. Les Lanciers (music by Yaniewicz)"
The dance does not seem to have been so terribly popular at first and more or less died out in England, though it continued to be danced in France. The French gave the figures more descriptive names as follows:

1. Les tiroirs ou La Dorset
2. Les lignes ou La Lodoiska
3. Les moulinets ou La Native
4. Les visites ou Les Graces
5. Les Lanciers ou La Grand chaine

The dance seems to have blossomed into popularity about 1850, and, according to Lilly Grove in her book Dancing, in the Badminton series of Sports and Pastimes, it was one particular dancing-mistress in London who popularized it by teaching it to four debutantes and their partners. From the book just mentioned, p. 405 we find: 'While these gradual changes in round dances went on, another new dance sprang into life during the season of 1850. Madame Sacre, the fashionable dancing-mistress of that time, held her classes for instruction in the Hanover Square Rooms, and as her elder pupils made their appearances in London society she often persuaded them to look in occasionally while the younger generation were under her instruction, and to join in some of the fanciful or novel dances which she delighted to teach; thus the Lancers was first thought of and suggested as a welcome addition to the ball programmes. Four young ladies who were popular in London set to work in earnest to learn and to practice the very elaborate figures, while they also induced the necessary number of young men to join them. How one smiles to think of such energy, and to picture the young men of today taking such trouble over a dance! Impossible; but it was not so in 1850, when Lady Georgina Lygon, Lady Jane Fielding, Mdlle. Olga de
Lechner (daughter of Baroness Brunnow, our Russian Ambassador in England), and Miss Berkeley danced the first set of the lancers in a London ballroom. It was danced at the Turkish Embassy, at Bath House, at Lady Caroline Townley's, and many other balls during that season by the four couples who knew it, whilst others looked on. The lancers was then considered particularly pretty and graceful, and was very different from the lively friskiness of the fin de siecle dance as we know it; there was indeed a certain stately grace about it which is entirely lost. (Ed. note. This is not a contradiction. Let's see what the figures were like as given in the Dublin Post, since they seem to be the ones danced in the London ballroom).

Dr. Thurston continues: "The early figures seem a little more elaborate than the ones which crystallized about 1850 under Cellarius, Coulon, etc. Here for example is the first figure.

"1st lady and opposite Gent chassez to the right and left and swing quite round with right hand to place; 1st lady and Gent and opposite couple change places and back again, 1st lady and Gent passing in the centre and return to places passing outside, the 4 Gents join left hands in the centre at the same time, their right hands to their partners, all forming a cross and ballotez, the Gent change places with their partners, the 4 ladies coming to the centre, joining both right and left hands with each other, forming a cage, the 4 ladies with hands joined dance round to the left, while the Gentlemen singly dance quite round the reverse way outside, then turn their partners to their places. The other six do the same."
2nd figure. Lodoiska

1st Gent and Lady advance and retire twice, the second time he leaves the Lady on the left of the opposite Gent. Chassez to the right and left and turn your partner right and left entirely. Balancez to the sides, then advance and retire in two lines, and turn partners to places. The other 6 do the same.

3rd figure. La Native

1st Lady chassez forward alone, then the opposite Gent. Both chassez to the right and pirouette chassez and glide together round to the left into their own places, then the four Ladies join their right hands in the centre, at the same time giving their left hands to their partner's left hand, all dancing quite round in the form of a cross, each Gent turns his partner round to the left into their own places. The other 6 do the same.

4th figure. Les Graces

One Gentleman and his partner with the Lady on his left, the three advance and retire twice, Balancez and pass between the two Ladies, three half round to the left and back again, the other three Gentlemen do the same figure, after which the Ladies do the same figure with the Gentlemen.
5th figure. Les Lanciers

Right and left all round making ballotez every time, the right and left hand is given, 1st Gent gives his right hand to his partner's left, and turn half round in their own places, their backs to the 3rd couple, the 2nd Gent. and Lady follow the 1st couple, the 3rd Gent. and Lady follow the 2nd couple, the 4th Gent, and Lady follow the 3rd couple; only one couple advancing at a time, when all form in two lines, the Ladies on the right hand of the Gent. all facing the top of the room, then chassez all across twice, and pas de basque to the right, the Gent. turn off round to the left, and the Ladies to the right, the Gents following 1st Gent. and the Ladies following 1st Lady, when all are returned to the former situation they turn off, then form two lines, each Gent, facing his partner and chassez forward and back, each Gent. turns his partner into their own places.

Conclude with the grand square, viz. 1st. and 3rd couple chassez forward, while the side couples chassez open; 1st. & 3rd couple chassez open while the side couples chassez forward; 1st. & 3rd couples chassez back, while the side couples chassez close; 1st. & 3rd couple chassez into places while the side couple chassez backward into places. The figure commences next with the 2nd couple, then with the 3rd, then with the 4th, when the said couples commence the figure they chassez forward in the square, while the 1st & 3rd couple chassez open."

Dr. Thurston concludes with: "I don't know how the Encyclopedia Britannica came to miss the early history of the dance, but as a matter of fact I've always found this Encyclopedia very poor on dancing."
Mr. Howard M. Smith, of Phoenix, Arizona, sent us "The Figures of the Lancer Quadrille" translated from the French, precisely as taught by Celarius of Paris, and Monsieur Martin of Philadelphia. There can be no question but what it is the same Lancer Quadrille we have been describing. Since we are trying to make this series of Historical Notes as complete as possible we will include the figures here. The minor differences are worthy of note and in some cases the descriptions are more complete. If you are still of the opinion that "Square Through" is a "modern basic" originated by a Californian square dance caller then take particular note of figure 4. On the front page of the music is the following:

THE LANCER QUADRILLE

composed for the piano

"With a precise and perfect description of the new figures as executed at the principal courts of Europe and at the "ELITE" of fashionable parties and balls, and as taught by Monsieur Martin of the Imperial Academy of Paris and Professors at Philadelphia."

1st Figure.

The 1st Gentleman and opposite Lady forward and back (4 bars), hands round with the same Lady (4 bars) the 3rd Gent take his partner's hand and both pass between the 1st Couple who cross to change places with them (4 bars), repeat the same to regain places, the 3rd Couple passing outside, this time (4 bars). Each Gentleman balance in place with the Lady on his left (4 bars), hands round with same Lady and all fin
ish in places (4 bars). In all 24 bars. This figure is danced 4 times.

2nd Figure

The 1st Gent and Partner forward twice and back leaving her the 2nd time on the left of the opposite Gent: with her back towards him (8 bars), thus placed face to face with her Partner, he does chassez-cross to the right and left (4 bars). Here all form in double line as follows - 2nd Gent takes the right hand of the 1st Lady and his Partner takes the left hand of the 3rd Gent while the 4th Gent takes the right hand of the 3rd Lady and his Partner takes the left hand of the 1st Gent. Thus formed in two lines face to face, forward 8 and back (4 bars), forward again and hands round with Partners to place, (4 bars). In all (24 bars). This figure is danced 4 times.

3rd Figure

The 1st Gent and opposite Lady forward twice (6 bars) then reverential bow on (pause and 2 bars). The 4 Ladies cross hands in the center with right hands, giving their left hands to the left hands of their Partners and with their right hands encircle the Ladies' waists, and all turn once round (4 bars) then return to places without releasing the Ladies' waists. (4 bars). In all (16 bars). This figure is danced four times. Of late, Pupils of Celarius replace the last 8 bars of this figure by the double Ladies Chain.
4th Figure

The 1st and 3rd couples each visit the couples on their right and bow (4 bars), each repeat the same ceremony with the couple on their left (4 bars), chasse cross with the couple now facing (4 bars), 1st and 3rd couples return to places (4 bars) then double right and left with their opposite couple (8 bars). In all (24 bars). This figure is danced four times. This figure may be executed by visiting the couples singly, if preferred. Such was the original way.

5th Figure

To give more animation to this figure it is danced with the Polka Step. During the 8 bars of introduction, each Gent will take with his right hand the right hand of his Partner, preparatory to commencing the grand chain, in which all the Gents go round to their right and Ladies to their left. Grand Chain. All start relinquishing right hands of Partners and take with the left hand that of the first person they meet (1 bar), the right hand to the next, dancing two Polka Steps in place with him or her (3 bars), and so continue with left hands (1 bar) right hands, and two Polka Steps (3 bars) left hands (1 bar) and lastly right hands to Partners with two Polka Steps in their original places (3 bars). In all (16 bars). Here the 1st Couple turn half round in place, so as to present their backs to the opposites (2 bars) the 2nd Couple come and place themselves behind the first (2 bars), the 4th Couple now come behind the second (2 bars), the 3rd Couple which now finds itself behind the
others, mark two Polka Steps in place and remain in line with them (2 bars). In all (8 bars), thus formed in two straight lines, all chase cross in line with Partners (2 bars) and (2 bars) balance and Polka steps in place, recross with Partners (2 bars) and balance again (2 bars). In all (8 bars). Here all Gents follow each other in promenade turning and ascending by their left, the Ladies do the same, turning and ascending by their right (4 bars), here each Gent meets his Partner, takes her hand and descends in straight line with her, and separates from her forming at the same time two lines face to face (4 bars), the line of Ladies holding hands, and Gents the same, each line forward by two Polka Steps, (2 bars) the same back (2 bars) the same again forward (2 bars) take Partners hands and turn to places (2 bars) retaining right hands to recommence immediately the grand chain which commences and terminates this figure. In all (48 bars). N.B. (The last time this figure is repeated it requires 64 bars). The music is marked accordingly.

Note: To admit of no doubt in the minds of amateurs respecting the rectitude of the above described figures. I do hereby certify, without fear of contradiction, that they were taught to the fashionable world of Paris, Dieppe, &c. in the years 1855 & 56 by the Great Professor Celarius, precisely as indicated above and in no other manner.

Jules Martin
Of the Imperial Academy of Paris
Professor at Philadelphia
Entered according to Act of Congress AD 1857 by Lee & Walker at the Clerk’s office of the D.C. Court in the En. Dt. of Penna.
Mrs. Grove concludes her paragraphs on the Lancers with this: "It is amusing to read over the published directions given in 1850, in a fashionable newspaper, as to the 'etiquette of dancing the lancers'.

'This elegant dance, denominated as "Hart's set", when well executed, is one in which the dancer can display his skill to great advantage,' the critic says. 'It consists of four couples arranged vis-a-vis, and the figures were thus danced: 1st figure, "La Chaine". The leading lady and opposite gentleman advance and retire, re-advance, turn with both hands and retire; the leading couple pass between the opposite couple and return outside to their places; all four couples set to corners; repeat four times.' Then come directions for the other figures - 'Zodorska', D'Orset, 'L'Etoile', and 'Finale les Lancers'. Though thoroughly established in popularity and regularly danced for some years at private houses, it was quite ten years before the lancers was included in the programme at Her Majesty's State balls, where now it is never omitted; but one doubts if the original arrangers of this dance would recognise some of the figures as performed with the lively additions of modern hilarity, or would quite appreciate the change."

End of Part 3.


Andor Czombo of DeKalb, Illinois, will teach the Tamburitzans dances from Hungary to be used in the 1964-65 concert. He is a former member of the Hungarian State Ensemble.
WHAT'S YOUR IMAGE?

by GEORGE ULLRICH

Have you ever considered the non-square dancer's image of square dancing? What comes to mind when you mention that you are going square dancing?

Is it the old hillbilly tunes we used to hear in the early days of radio? "Turkey in the Straw", and "Irish Washerwoman"? A bunch of roughnecks in jeans and red bandanas whooping it up in a barn, sneaking out occasionally for a pull at the "little crow jug"?

All too often this is the case, and it is up to us as members of the modern square dance movement to change this image.

Some dancers, considering this to be cute or picturesque, will use it in advertising and in magazines. Invariably, if a non-square dancer is asked to help with drawings, you will come up with something that looks as if it were taken from an advertisement for Ever-ready batteries.

The beautiful dresses, many of them rivaling evening dresses, and the neat western shirt and pants come as a complete surprise to the non-square dancer.

It seems that a little emphasis on the "modern square dance" would help to correct this picture.

In our advertising, let's show dancers as they
really are, and if there is any mention of calls choose the new and popular tunes. Never miss a chance to emphasize the non-drinking aspect of modern square dancing.

Gradually, the public image of square dancing will change to what it really is, the most friendly, wholesome recreation possible - and the most fun.

Oregon Federation News 1/64

BOOK REVIEW

SWING BELOW, by Ed Moody. 42pp, $1.50

Good things come in small packages, and this short (42 pages), inexpensive ($1.50) handbook of New England contra dances is undoubtedly a good thing. The lively and informal style which one has come to associate with New England dancers (remember "The Country Dance Book"?) never gets in the way of good sound description.

The book contains 51 contras, I think (there is no index, unfortunately); a very small proportion of those that have appeared in print over the years, but very carefully selected for liveliness and attractive danceability. An interesting item shows an early (1810) version of one dance and a modern version of the same - it is surprising how a few quite small changes can bring the dance to life. This book is in fact for the practicing dancer, not for the historical researcher: it mixes together such historical dances as Spanking Jack
with traditional favorites like Money Musk and some of the better modern ones like Verona’s Favorite. (I missed my own favorite modern contra though: the Bucksaw contra).

The book is designed for square-dancers who are not versed in contras, but in fact it will be useful to almost any kind of dancer who wants to learn contra dancing - even to contra dancers themselves.

No book is quite perfect and there are a couple of statements that Ed cannot be allowed to get away with. First, he describes “Lady Walpole’s Reel” as Scottish: it is not. Secondly, he says that Money Musk “came to us from Scotland and is still done in its traditional patterns by our Scottish dance organizations”. The music is indeed Scottish, but the dance is English; moreover, although the dance has been resurrected by Scottish country dancers, their reconstruction is far from accurate. Indeed, the American version (especially the one which takes 32 measures) is closer to the original. And I wish that he’d get kicked with his kick balance!

But these are small points. The book does what it set out to in exemplary fashion, and can be heartily recommended to any contra enthusiast.

Hugh Thurston

The Tamburitzans will appear at the New York World’s Fair on Sunday, July 26. Their concert appearance is set for the Fair’s 15,000 seat arena. The Fair appearance should mark the largest audience ever to see the Tamburitzans in this country. In Europe the Tamburitzans have appeared before 20,000 plus audiences. “Ballads of the Balkans” a new Tamburitzan long-play record will be released in June... Another record - "Christmas in Croatia", has just been recorded.
It was on the evening of Dec. 16, 1856, when the Deluge and Neptune Engine companies were holding their Second Annual Levee in the "New Town Hall." It was some affair, with the firemen all in uniform and everybody invited. The concert commenced at 7 o'clock (Boston time), followed by dancing until daylight.

To lend atmosphere to the occasion, the Deluge hand pump was dragged up the stairs into the hall. In the wee sma' hours, while the gentlemen of the red shirts were dancing with their ladies around the fire engine, the old First church bell began to clang, and a wild-eyed man busted into the hall, and between gasps for breath, informed the assemblage that the saw mill of Nims, Crossfield & Thompson, in the north part of the village, was on fire. In fact, it had been burning for some time, but as all the live ones were in the town hall, and the old folks had been in the feathers for hours, nobody knew anything about it.

After some delay in getting the Deluge down the stairs to terra firma, they made a fast run to the fire, but too late - when they arrived upon the scene the whole works were flat as a pancake. Loss $2,000. No insurance. - But they kept the fire from spreading!

N.H. Sentinel
DANCING MASTER. This is to acquaint all Gentlemen and others, that Edward Eastone, Dancing Master is removed to a Large House in King Street, Boston, where young Ladies may be Accommodated with Boarding, and Taught all sorts of Needle-work with Musick and Dancing, etc. N.B. Dancing Days are Monday, Thursday, and Saturday in the afternoons. Thursdays being Publick for all Gentlemen and Ladies that please to come and see the Performance. (Boston Gazette, Sept. 12-19, 1720)

DANCING SCHOOL. Whereas Enquiry hath been made by several Persons, concerning the Opening of the Dancing School in King Street, in Order for Publick Dancings as formerly; These are therefore to inform all Gentlemen and others, That for the future there will be no more such Meetings on Thursdays. (Boston Gazette, Feb. 10/17, 1728/9)

DANCING SCHOOL. "Passing by the Town-House on Saturday the 11th of this Month, a piece of Paper was slipped into my Hand, giving notice of an Entertainment of Musick and Dancing, (call'd by the fashionable name of an Assembly) to be held at Mr. Pelham's Dancing School on the Thursday following, &c. which Entertainment, as
I am informed is to be repeated Monthly, for the benefit of Gentlemen and Ladies. I could not read this Advertisement without being startled and concern'd at the Birth of so formidable a Monster in this part of the World; and I began to consider what could give encouragement to so licentious and expensive a Diversion, in a Town famous for its Decency and Good Order, and at a time when Poverty is coming upon us like an armed Man; when our Trade is daily decreasing, and our Debts and poor multiplying upon us. (The contributor continues with observations on the need for virtue and economy and the ill effects of Assemblies.) "And they are Mischief which demand a General Remedy, by the interposition of Public Authority; for what single Person, tho' ever so Prudent or Stone-hearted, durst deny a beloved Wife or Favorite Daughter, the Liberty of a Pleasure indulged to all their Neighbours and Acquaintance? And if Madam & Miss are not suffered to shake their Heels Abroad, they will make the House & Family shake at Home."

(Boston News-Letter, Nov. 9/16, 1732.)

The Moiseyev Dance Company of Moscow will make its third tour of the United States and Canada in the Spring of 1965. The 16-week tour is being arranged by impresario S. Hurok under terms of the cultural exchange between the United States and the Soviet Union. A Boston engagement is planned for mid-June 1965 under the auspices of the Boston University Celebrity Series. The itinerary calls for the troupe of 100 to open a New York engagement at the Metropolitan Opera House on May 17, 1965. The program will be of works based on folk dances of the Soviet Union. Igor Moiseyev is the director and choreographer of the company.
PAINLESS FOLKLORE

CAN YOU REMEMBER?

When musk losenges were rated as a dancer's deodorant de luxe?

When you could find your sausage after frying it?

When the sight of a fat man smoking a cigarette made you want to laugh?

When you saved daylight without fooling with the clock?

When our residential streets were lined with picket fences?

When pie was a nickel a cut with cheese thrown in?

When they sang "Just because she made dem goo-goo eyes"?

When you had to take sulphur and molasses every spring?

When men worked ten hours a day - AND HOW!

When 'b'iled shirts" were worn "to mill and to meetin'"?

When the women folks braided palm leaf "on the side"?

When if you ate a cardamon seed you became an object of suspicion?

When men had hot cream of tartar biscuits for supper?
When "cigarette pictures" were thought demoralizing to youth?

When auctions were largely attended for the crackers and cheese?

When there were no traffic regulations?

When there was no traffic?

When you could run meat and grocery bills a year?

When of you bought a "winter squash", so called, you couldn't cut it with a putty knife?

When you felt that you had mastered the tobacco chewer's art, how you looked forward to a new fall of snow?

When the old gray mare got so "she wa'n't what she used to be?"

When automobiles had no wind-shields and the dor-bugs were out in force?

When a "bulged can" exploded in the grocery store and you thought you were being assassinated?

It really wasn't so long ago.

Bootleg: This term derives from the cowboy practice of carrying objects secretly in the top of a wide-mouthed boot.

Troubadour: Troubadours were wandering singers who made up stories and sang them to entertain other people. The word troubadour actually means inventor.
Real Estate: We call land real estate, but the term was originally "royal" estate. Since all land once belonged to the king, it was part of the royal estate.

Get Down to Brass Tacks: When we use this expression, we are asking for the facts. The saying stems from sailing days, and refers to the cleaning of a ship's hull. When it was thoroughly scrubbed, the brass bolts on the bottom were clearly exposed.

In the Jug: We use this expression when someone is in jail. In Scotland years ago, an iron yoke or "joug," was put around a prisoner's neck when he was exhibited for punishment. When prisons were built of stone, they were called "stone jongs", but eventually became just jugs.

Riff Raff: Persons of low means are sometimes called riff raff. It literally means trash that is swept away. Riff, in French, refers to rifler, or a thief, and in Swedish raff means sweepings.

They used to tell the story of a woman who bought tickets at a station on the Vermont & Massachusetts railroad for the transportation of herself and boy to Keene. When the Cheshire railroad conductor examined the tickets, he took a look at the boy and said, "Madam, this young man is too old to be traveling on half fare." The Woman snapped out, "That may be, but he wasn't when we started!"

"The fools are not all dead yet,
   I will tell you the reason why:
The young fools, they grow up,
   Before the old ones die."
When migrating geese fly due north or south, it is believed the weather will be fair. When the flock wanders in flight to the east or west, it is likely to rain or snow. The old saying runs like this: "South or north, sally forth; West or east, travel least."

When flocks fly high, it is an indication of fair weather; when flying low, stormy weather.

Swallows and bats are conserved to swoop close to the ground before a rain. Their ear mechanisms are sensitive and affected by quick changes of air pressure. By dipping low they are taking advantage of the higher air pressure close to the surface of the earth.

**INDIAN WEATHER OMENS**

When the moon wears a halo about her head, she will cry before morning and her tears (rain) will reach you tomorrow.

When the night has a fever, it cries in the morning. (That is, when the temperature rises after nine in the evening, it is likely to rain.)

Whatever you are doing when you hear the first frog in the spring will be the thing you will be doing most often during the year.
In the spring, warm weather follows the full of a moon.

In the fall, the first frost follows the full of the moon.

Six weeks after the crickets sing there will be a frost.

The south wind will blow twenty-four hours after the Northern Lights are visible.

March rains serve only to fill ditches.

Rather see a devil than a robin in March.

Cold weather follows a spring thunder shower.

Warm weather follows a fall thunder shower.

An especially clear sunset is the sign of a storm with in three days.

It is a sign of a storm when the owl hoots in winter.

Stop eating when you are enjoying it most (German)

The destiny of nations depends on what they eat (French)

Eating while seated makes one large of size; eating while standing makes one strong (Hindu).

Men make laws, women make manners (French).

The difference between a man and a woman is that a man looks forward, and a woman remembers (Anon).

Man is the head, but a woman turns it. (English).
KITCHEN CAPERS

TASTY DIPS

SIMPLE DIP

\[ \frac{1}{2} \text{ cup crumbled blue cheese (about 3 oz.)} \]
\[ 1 \text{ 3-oz pkg. cream cheese} \]
\[ 4 \text{ tbsp. milk or cream} \]

Blend all ingredients together and chill. Serve with chips or crackers.

NIPPY DIP

\[ 1 \text{ cup grated cheddar cheese} \]
\[ \frac{1}{4} \text{ cup milk} \]
\[ 3/4 \text{ cup crumbled blue cheese} \]
\[ \text{Dash hot-pepper sauce} \]
\[ 1 \text{ clove garlic} \]
\[ 1 \text{ tsp. worcestershire sauce} \]

Wipe the bowl with the garlic clove. Blend the other ingredients thoroughly and chill. Serve with crackers.

TOMATO MARMAIADÉ

Scald and peel 8 lbs. of ripe tomatoes. Slice, drain, discard half the juice. Return the other half to tomato pulp. Add 3 oranges and 2 lemons, seeded and sliced very thin, slices quartered. Add \( \frac{1}{2} \) oz. stick cinnamon, \( \frac{1}{4} \) oz. whole cloves. Measure the mixture and add pint for pint white sugar. Cook quickly in large open kettle, flat not deep, until a little poured in a saucer crinkles around the edge. Can as usual. Do not double this recipe. (Mrs. Alys Warren, Amherst, N.H.)
A rotary beater often does wonders in removing lumps from a sauce.

Delightful sauce for fish fillets: melted butter mixed with lemon juice and minced parsley.

Maitre d'hôtel butter is nothing more than soft butter mixed with lemon juice and minced parsley. Usually this combination is used as a topping for fish or steak.

Remove paper stuck to a wooden table by first allowing a few drops of oil to soak into the paper. Then rub the paper gently with a clean, soft cloth.

Nail polish remover can be used to clean the type on a typewriter. The solution will not harm the metal and dries instantly.

Candles which are used just for decoration will not wilt if you give them a coat of clear shellac.

Chill candles in the refrigerator 24 hours before using them on the table. They will burn evenly—and they won't drip!

If glue becomes hardened in a bottle, add a little vinegar to soften it.

A little nail polish remover will clean paint spots from windows.

Restore discolored china to its original whiteness by scouring it with a solution of baking soda, vinegar, and salt.

Place a large sponge at the bottom of the umbrella stand to absorb water drippings.
The seventh annual aFolk Dance Camp, sponsored by the Folk Dance Leadership Council of Chicago will be held the weekend of June 12th, 13th & 14th, 1964 at beautiful Lakeside Forest Beach Y.M.C.A. Camp on the shore Lake Michigan at New Buffalo, Michigan. Write to Frank Alsberg, Registrar, 1419 Ashland Ave. Evanston, Ill.

The Folk Dance Center of Philadelphia announce a series of "FOLK DANCING UNDER THE STARS" on the East Terrace of the Art Museum, with "your favorite leaders every Thursday Evening 8:00 to 10:30 p.m. June 4 through September 25. Donation .25¢

Why don't you write for copies of "THE TAMBURITZAN" a bi-monthly magazine designed to keep all interested persons informed of the Tamburitzan news and activities. It is free. To receive it regularly or for details on any activity write: Tamburitzans, Duquesne University, Pittsburgh, Pa. (15219)

Nibs Matthews, great English Country and Sword Dance teacher will be in the United States for one year beginning August 1964. With him will be his wife, Jean, a talented violinist. Anyone wishing an Institute on English Dancing or Weekend of same, please contact the Country Dance Society, 55 Christopher St. New York, N.Y. for full details. The Matthews are delightful people and should do a lot for all forms of English dancing in this country and Canada during their visit.

DON'T FORGET!!! Maine Folk Dance Camp's Six Sessions for 1964 - June 13 - 19 July 4 - 11 July 4 - 11
June 20 - 26 August 16 - 21
June 27 - July 3 August 23 - 28
Last August Session - Family Camp. Further information by writing to: Mary Ann Herman, Pioneer Camps Bridgton, Maine

Don't Wait! Register Now! This Is A Fine Camp!