### INDEX

<table>
<thead>
<tr>
<th>Article</th>
<th>Page</th>
</tr>
</thead>
<tbody>
<tr>
<td>Take It Or Leave It</td>
<td>1</td>
</tr>
<tr>
<td>What Is A Fun Level Dance?</td>
<td>2</td>
</tr>
<tr>
<td>A Conclusion</td>
<td>5</td>
</tr>
<tr>
<td>How To Treat New Lancers</td>
<td>9</td>
</tr>
<tr>
<td>Square Dancing Making the Teen Scene</td>
<td>12</td>
</tr>
<tr>
<td>A Dozen Ways To Kill A Square Dance</td>
<td>19</td>
</tr>
<tr>
<td>American Old Time Fiddlers Association</td>
<td>21</td>
</tr>
<tr>
<td>George Williams College Trip To Europe</td>
<td>22</td>
</tr>
<tr>
<td>Square Dance - Jingle Bells</td>
<td>30</td>
</tr>
<tr>
<td>Contra Dance - Cheshire Hornpipe</td>
<td>31</td>
</tr>
<tr>
<td>Folk Dance - Cumberland Reel</td>
<td>32</td>
</tr>
<tr>
<td>Folk Song - Huron Indian Carol</td>
<td>35</td>
</tr>
<tr>
<td>Folk Dancing Around Boston</td>
<td>36</td>
</tr>
<tr>
<td>The Lancers - Part IV</td>
<td>38</td>
</tr>
<tr>
<td>Die Allgemeine Francaise</td>
<td>42</td>
</tr>
<tr>
<td>Le Quadrille Francais</td>
<td>45</td>
</tr>
<tr>
<td>It's Fun To Hunt</td>
<td>49</td>
</tr>
<tr>
<td>Some Old Time Tongue Twisters</td>
<td>51</td>
</tr>
<tr>
<td>Do You Remember?</td>
<td>52</td>
</tr>
<tr>
<td>Kitchen Capers</td>
<td>53</td>
</tr>
</tbody>
</table>

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**N.E.F.F.A. WINTER JUNKET**

3 Joy Street Boston, Mass.  
4 PM to 10 PM

**PROGRAM**

- **DICK LEDGER** - Squares  
- **JACK KENYON** - Contras  
- **AL WARNER** - Squares  
- **RALPH SMITH** - Folk Dancing

**BRING A BOX LUNCH - COFFEE ETC. SOLD AT JUNKET**

Admission is free to members of the New England Folk Festival Association. You can become a member of NEFFA at the Junket for $1.00. BE A MEMBER! BRING A FRIEND!!
I'm so sorry that this issue of the JUNKET is so late - here's why. Early in October I had 20 stencils already cut and was congratulating myself and starting to think and say to myself that this year I could assuredly get out two issues before the first of the year. Famous last words! The middle of the month sudden and very severe illness struck the family and I had to assume the tasks of housewife plus keeping up a busy square dance schedule; there was no time for anything else. Now I can be a good housewife or a square dance caller but I don't care to try to be both at the same time.

Now, two months later, I am happy to say that things are returning to near normal and here's your next Junket - late, but you must admit each issue has something interesting in it.

If you are not blinded or too brain washed by "basic trivia" than you will have noted the beginnings of a change in the square dance picture that is starting up all over the country - a return to saner figures and in some instances to the dances of the fifties or earlier. Let's hope the trend becomes contagious.

Sincerely

Ralph
WHAT IS A
"FUN LEVEL" DANCE?

by

LEONARD SOLOMON

In principle, our national slogan states the truth, "Square Dancing Is Fun". With full expectancy that I shall once again bring down upon my head umbrage from a multitude of the devotees of our sport I wish to argue that, in truth, our national slogan should not be accepted without exceptions! Is it not true that "FUN" is a relative thing? What is "fun" for some is not necessarily fun for all. Does it not follow logically that if square dancing is always fun, as implied by our slogan, then there would be no dissatisfaction among square dancers and everyone would come away from every dance in a state of delightful euphoria, brought on by the sheer FUN of dancing? But there IS dissatisfaction and griping and dropping out and going "underground" and discouragement and disappointment and even a general belief that maybe square dancing is slipping in national popularity. Perhaps if we try to
analyze the situation we might come up with something that will be good for square dancing.

The best example that I can think of for the purpose of this discussion is that thing which is advertised as the "FUN LEVEL" dance. Just what is a "fun level" dance? On the face of it one would suppose that it is a dance where all square dancers will have fun. Yet many dancers shy away from these dances, claiming that they are "low level" dances and therefore no fun at all for experienced dancers. Others say that at "fun level" dances there is a lot of clowning around and that no experienced, self-respecting square dancer wants to spend an evening with a bunch of clowns. Still others explain that "fun level" means that there is no pressure, no demand on the dancers for perfection, no challenge, just "fun".

It soon becomes apparent from this discussion that "fun" means one thing to some and something else to others, and that there is no universal definition for the word fun when it is applied to square dancing. It seems as if square dancers can be categorized and that, aside from their mutual participation in an activity known as "square dancing", the categories have little in common with each other and, in their extremes, much that is truly unrelated, one to the other. On the one hand we have square dancers who have fun getting together once in a while to do old simple figures, laugh and cut up, chew the fat, eat a doughnut, without ever a thought to the new basics, a "higher
level" of dancing, challenges, or any of that sort of thing. At the other pole is the dancer whose fun in square dancing is derived from the excitement of the challenge dance, whose satisfaction comes from patterns and figures well executed and whose objective is to become and remain a "high level" dancer. In the middle, between these two extremes we find the bulk of square dancers and they are headed in several directions. Some will lose interest and drop out. Others will gravitate to the first category, the desultory group. Some will get their fun while remaining forever at their present "intermediate" level. Many, if the opportunity presents itself, or if they are able to make an opportunity, will strive toward "high level".

If we face this situation honestly we must admit that there is not much compatibility within the categories of dancing I have just described. They exist, incompatible, almost irreconcilable, and they pose a very big problem. Each has his own "FUN LEVEL" but there is no universal level that will provide fun for all. This is what causes trouble and dissatisfaction at public dances. It is what breaks up clubs and start new ones. It is one of the main sources of criticism of callers. It is a problem that may have a solution but, if it has, little progress has been made toward that solution up to now. It is a problem that must be resolved if our slogan "Square Dancing Is Fun" is to mean what it says, always.
This particular diatribe will consist merely of quoting some other people's good thoughts, then combine them into a conclusion of my own.

An item from a daily newspaper: 'TODAY'S CHUCKLE' 'The trouble with people these days is that they want to reach the promised land without going through the wilderness'. In this case the word wilderness is merely a figure of speech and does not refer to a dark, dank forest where one gets lost, but to that formative years of life where one learns to reason and build into himself the ability to achieve his ambitions.

From Ralph Page's 'NORTHERN JUNKET'. It seems that the whole dance world is organizing into clubs, so why can't people who like to square dance but are not fanatics about it, have a club where they can go to enjoy relaxed, comfortable dancing in traditional style, music and figures?"

From Walter & Vera Meier's 'MIDWEST DANCER' 'The today's trend is merely a very thin surface which, in time, will wear itself out and the true picture of our hobby will once again, as it did many years ago, rise to the surface in a glowing, unhindered and unexcelled way'.
That ought to be enough good lean meat with which to work.

Fifteen years ago students were conducted through ten or twelve lessons by persons thoroughly versed in the fundamentals of good square dancing which may be termed 'the wilderness', and after these few lessons accomplished two desirable things: they were able to step into the promised land of good dancing with a knowledge of its procedures of such volume that they could travel here and there to dance and not be sneered at by the home dancers of the spot where they were visiting. Today's swerve to the fantastic is such that after thirty lessons folks have not learned the fundamental basics of dancing, but have been taught to memorize whole patterns of mad dashing to and fro at a speed where they need roller skates to perform. They are mistakenly told that they are in the promised land and unfortunately they believe it, until they journey to a strange locale where the master of that spot has taught his group different patterns. Many become disappointed with what has been told them is Eden, and just plain drop out.

Now let us examine traditional style music and figures. To begin with, traditional style did not start with square dancing. Its antecedents go back many ages before square dancing as such was ever thought of. From time immemorial people have found that moving in leisurely, graceful rhythmic tempo soothes tired nerves and causes tensions to relax. Traditional style does not dictate that we must dance as our forefathers did one hundred years ago - it merely dictates that we should dance in a relaxed and graceful manner in the
divisions of sequences that have been found to be the most interesting, and not to clip these sequences in such a manner that one really needs jet propulsion to keep up with an unnatural tempo.

Traditional music is another department to be investigated. Now no one in his right mind will deny that much good music is yet to be composed that will fit good dancing, but this mad scramble by record companies to grab every song that reaches the top ten and then have some primary school caller dream up a rat-race pattern rhymed to fit the music is taking its toll among those who could become devoted square dancers. These "quickies" are pressed to meet a dead line and foisted on an unsuspecting public on discs of second rate quality, are poorly played, and accompanied by an "idiot sheet" featuring the nightmare of the caller on the obverse side of the disc. There are tomes of good music properly written and punctuated which has never been recorded, so why doesn't some farsighted company record some of them? Because they are out for the fast buck and couldn't care less about what is happening on the square dance floor. They only want to expose the public to records which flash in the pan, then quickly fade into a limbo of "has beens" as do too many of the dancers exposed to them. The record companies have subscribed to the modern-day American fallacy "don't make it good - make it fast".

Now to figures. There is not one single figure that the fanatics have "invented" that cannot be found
in some old call book where it is perfectly described and properly choreographed. You must admit that these figures put into print by the dancing masters of a century or so ago were not their inventions, but were the cream that had risen to the top over many years of comfortable dancing. The masters had simply adapted them to the mode of the times they lived in. Well, why isn’t it sensible to adapt them to today’s times but leaving the beauty in them and not making a burlesque of them? The material is there which will make permanent devotees if properly adapted. It is so sensible that probably it will never be done. Still, there is a faint ray of hope rising from the miasmic fog because word has come that a few solid leaders are reviving some of the clubs that were murdered by the noisy minority and this time the leaders are not listening to the voices of the frantic few, and these clubs are growing and growing. Please God that these same solid leaders keep on as they have restarted.

Lastly - "A very thin surface". Probably, though not recorded in history, thin coats of rabble rousing enamel have been glossed over the surface of pleasant dancing in past ages, and have faded away as that surface wore thin, the same as this present mad race will do because of its inane sameness.

Possibly it is a good thing for the art to have the record companies continue to dish out such garbled trash as they are feeding the dancing public, and for the magazines to print every terrific dream of some screwball pattern silly as it may seem to good dancers, as that will hasten the wearing through of that thin coat of now fading gloss and separate the men from the boys. The quicker we can get it over with the better for all dedicated dancers, and though the pill may be sour, it may hasten the cure. Just how soon this will all take place no one knows, but it has started to happen, and will continue to happen. When it comes, true good dancing will be on a firmer foundation than ever before.
The old saw about first impressions is especially true when our newer dancers become club members. Next to the first few weeks of their beginners class, it may easily be the most critical period of their dancing careers, and may often make the difference between a dancer becoming an early drop-out, or a happy permanent member of our square dance community.

Certainly no small part of square dancing's appeal is the gracious, cordial and friendly atmosphere that has become so integral a part of our activity. Where it exists, our hobby will flourish; where it doesn't, it will surely wither and die.

If, by this time you're beginning to get that queasy feeling that you're in for another barrage of those tired old cliches about smiling, and being friendly and making the beginners feel at home, you
can un-grit your teeth right now. The newly graduated dancer is the happiest, smilingest, and friendliest square dancer you'll ever see and he needs no encouragement from us old timers to keep him that way! If anything, his enthusiasm is so contagious that we'll probably catch it from him, rather than the other way around. Nothing livens up a dragging club more than the sudden appearance of a bunch of eager new dancers on club nights! And it is we who should be grateful to them for reminding us how much fun square dancing can be.

However, what he does need from us is a conscious but unpatronizing effort to meet him half-way. He comes to us all primed and ready to have fun. He does not have to be sold on square dancing - but he does have to be sold on us; on our club, and on the way in which we carry on our program.

As club officers and leaders it is well for us to recognize that the best way to sell him is often not to be found in what we do, but in what we DON'T do!! Don't for example assume that he has been told how the club operates. Don't take it for granted that he knows about your by-laws, or who your officers are, or what their job is. Don't assign him a place on the square-head list without being certain that he understands just exactly what in the world your square head list is and what his exact responsibilities will be. And for heaven's sake don't let it be his turn for "the duty" for at least three or four months.

Above all, don't give in to the temptation that,
now that you have some new blood in the club, the rest of us can sit back and take it easy. How often have you heard the remark, "Well, I've done more than my share....let some of the new people take over", now there is a cliche for you! And like most cliches it is all too true. There is nothing - repeat - nothing that will dampen the spirit and enthusiasm of a new dancer more than to suddenly find himself saddled with committee work, board meetings, refreshment details or a whole mess of responsibilities that he doesn't understand. Sure, you can back him into a corner, twist his arm and embarrass him into taking on some of the responsibilities of running the club before he feels ready, but he'll do it reluctantly and he'll never forgive you for introducing the first sour note into his square dancing experience. If what we're doing is selling the club, why not take a tip from the TV salesmen who offer to delay your first payment for at least four months....or wait until he registers his first suggestion or complaint. Then's the time to nail him...because then we know he's really interested.

We particularly recommend the series of open square dances in the Clark Memorial Hall, Winchendon, Mass., on alternate Saturday nights, with George Hodgson, Jr. calling, with Goodnow's Orchestra, from Athol, Mass.: Some of the dates are: Nov. 7-21; Dec. 5-19; Jan. 2-16-so, and you take it from there. George Hodgson is one of the good young callers who manages to keep up to date without being fanatical about it. Accordingly you get a full evening of comfortable dancing at one of his dances; to excellent music.

We're going to devote this article's chatter to points on what we call the "mechanics" of getting a teen square dance club off the ground and on its way. Probably the secret of actually organizing teen square dancers is to keep things as simple and looking as unorganized as possible. Maintaining an air of easiness and casual informality helps young people relax and be themselves, and this single ingredient can often spell success or failure for a new teen club. We're getting ahead of ourselves though, in tracing what is the business end of our hobby, so let's go back to the basic technicalities of launching a new group.

To the interested caller or teacher any number of problems may arise before he even gets his club past the idea stage. Finding a suitable place for teens to dance and have club meetings; providing any financial backing that may be necessary; designing effective advertising to attract an initial club membership; and creating and enforcing a code of behavior for all members that is not held over their heads as a threatening force but rather held up to them as the only logical means to their success as a group—all these are areas in which a teen-adult leader will
sometimes find himself lost in the shuffle. Each point requires careful and thoughtful consideration and action.

Before we concentrate on these four points of "unorganized organization", though, let's mention a few preliminaries. First of all, the caller or instructor bent on introducing square dancing to young people or in forming a club for teens who are already avid square dancers cannot be seriously interested in financial profit. Flatly, there is none. In fact, in time and patience, the leader's work will cost him a great deal and probably give him gray hair besides; and the only compensation is knowing that he has opened up a new field of activity, fun and companionship for his city's youth. Quite a compensation, we think.

Secondly, the adult instructor who forges ahead into organized teen dancing must be careful not to put his club activities into direct or intended competition with another youth group. Particularly in smaller cities where such groups have limited memberships, a square dance club that draws teens away from other organized activities would not be looked upon favorably. Maintaining good public relations never hurts anybody.

Thirdly, to the unselfish adults who work with teens in this hobby of ours, we advise one point above all others. Remember, please remember, that square dancing for teens, just as it is for adults, must first of all be good fun. When lessons, club meetings, or dances turn into work then it's time to put the brakes on and see what's wrong. Teens respond amazingly well
to something they enjoy. Keep the fun in their dancing, and they'll take it from there.

Now let's get back to the bare essentials of organization that are mentioned here. Hunting down a place for any square dance is a rough job but finding a hall, or even a basement that will accommodate teenagers is even rougher. If there's rent to be paid the fee will probably go up when teens are mentioned because so many people unfortunately still believe that teens breed destruction. Some proprietors will require that certain rules be abided by, and then these will be incorporated into a code of behavior set for club members. Many people however, when renting to square dance groups know from experience that our dancers are careful and will only ask the adult chaperones to always be present when teens dance. This, of course, is a foregone conclusion for any teen group.

Many teen clubs however, will find it necessary to go "stone cold" into a rented hall or clubroom. Especially in a town where adult square dance groups have flourished, schools and churches are often eager to have young people use their facilities for dances. Public relations is a guiding factor in gaining a foothold in this area of organization. If square dancing has a good name and has received favorable publicity in a particular city, the people who control the potential dance halls will not hesitate to accommodate a younger contingent of "squares".
Probably the best way to smooth out the many difficulties or organizing a club is to seek out in the town or city in question a sponsor who will back the adult leader in his efforts. A leading business man can do wonders in persuading people to lower rents, run free advertising, and supply any other support necessary. Quite often there is no actual money involved in the sponsor's efforts on behalf of the group he works for; his name and his backing are enough to invite support from others.

Churches, schools, and in larger cities, parks and recreation clubs, can also be tapped for such support. In persuading a sponsor or sponsoring organization however, the adult leader should be prepared to sell square dancing as the wholesome recreation it is, and teen square dancers as lively, fun loving, but responsible young people. The sponsor should not be made to feel he is taking a risk, but rather that he is making a sound investment, be it capital or only lending his name.

Once an adult leader assures himself of a place for his club to dance and any backing he deems necessary, his next stop is to insure his club a healthy sized membership. Many times an adult is talked into taking on the responsibilities of a young group by teens themselves and so he has a small start. Teens are just like adults though; they like to know that they belong to a successful, popular club, and so, the more members there are, the better they like it. The adult leader must be careful however, not to let his
group get too large to handle or too numerous for the dance hall.

In some cases, sadly enough, the problem is with too small a group and here enters the potential power of effective advertising. Notices of a group's first meeting should be out at least three weeks ahead of time in the form of posters, direct mailing brochures, and announcements everywhere and anywhere. Newspapers will often accept stories written by teens themselves and these should appear several times in the ten days preceding the first club meeting. All available information should be included and again the fun and "good time" aspect should be given most emphasis. Local radio announcements two or three days before the initial dance are a great way to get the message through because even if some teenagers don't ever pick up a newspaper, they all listen to the radio.

Advertising to the parents who square dance, thru schools and churches again, and through teens themselves who square dance is another powerful means of attracting new club members.

Teens dislike being sweet-talked into something they've never tried before. They'd rather feel that they made the decision themselves, and so we must accent the "selling" end of square dancing again. Sell our hobby for what it is; be honest and as enthusiastic as possible; don't promise miracles, just deliver the fun.

And finally we come to the most ticklish job of
organizing young people into any kind of a group, be it square dancing, football, or ballet. Before a first meeting is held the adult leader must set in his own mind the rules which will govern the activities of his group. Of course these need not be, and should not be, elaborate or extensive. A few simple regulations will save wear and tear on everyone's patience and peace of mind. Probably after the club has put itself firmly on its own feet, the members will want to elect officers and establish some routine. Again, the teens will want to decide this for themselves, and initially, the adult leader should be happy with compliance to his few rules.

What these rules should be depends on the club's individual situation. As mentioned earlier that if a dance hall is rented any regulations set forth by the proprietor must be adhered to. In addition smoking, and curfew rules are probably the most essential. Smoking is a matter up to the adult leader, but in most cities a curfew for teens is enforced, and members must be urged to adhere to the curfew on nights when meetings are held. The only other "must" for a teen club is, of course, that at least one adult chaperone be present for all club activities.

Adult leaders also may prefer to add rules on dress, but these are not absolutely necessary. Encouraging members to dress casually and comfortably, but neatly, is usually adequate. These few basic regulations should not cause any great wave of protest and will not give the teens the idea they are being lorded over. Rather, they will help establish respect for the club leader, and for the club itself, and for other members. A mention of these rules the first night by the adult in charge, and gentle reminders whenever necessary should be sufficient to warrant compliance. The most important point here is to make the club members feel an identity; rules give them something to abide by, no matter how simple or uncomplicated they are.
We come right back then, to the point we began with - that of keeping everything as simple and "unorganized" as possible. Every phase of organization should be kept basically casual and easy going. That is the key to the teen ager's heart - relax, have fun.

BORN: To Mr & Mrs Walter Grothe, a daughter, Heidi Marie, July 16th, 1964.

BORN: To Mr & Mrs Harold Thomas, Jr., a son, Loren, July 28th, 1964.

BORN: To Mr & Mrs Cornell Taylor, a daughter, Christina, September 16th, 1964.

Write to Folklore Productions, P.O. Box 227, Boston, Mass., requesting their list of folk singers lined up for the coming fall & winter's Concert Series.

The North of Boston Callers Association have a most interesting program lined up for the coming season. The group meets the 1st Sunday of each month, October thru June, and welcome any caller in the area to visit and to join the organization. Most meetings are held at the Y.M.C.A., Woburn, Mass. Main Street, just north of the center of town on route #38.

The 14th National Square Dance Convention will be held in Dallas, Texas, June 24, 25 & 26, 1965.
A DOZEN WAYS TO KILL A SQUARE DANCE

by FRED LOWEY

An old square dancer and caller brought the following to my attention. As you read this ask yourself if this applies to you.

1. Don't go to any of the dances.

2. But if you go, go late.

3. If the weather doesn't suit you, don't think of going.

4. If you do attend, find fault with the work of the officers and members.

5. Never accept an office. It is much easier to criticize than to do things.
6. Get sore if you are not appointed on a committee. If you are appointed, don't attend any of the meetings.

7. If asked to give your opinion on some matter, tell the chairman you have nothing to say. After the meeting is over, tell everyone how it should be done.

8. Do nothing more than is absolutely necessary. When others roll up their sleeves and unselfishly use their ability to help matters along, howl that the organization is run by a clique.

9. Hold back your dues as long as possible, or don't pay them at all.

10. Make no effort to get new members for your club.

11. Don't be sociable either within or outside of your club.

12. If you should get a good idea, smother it at once, never share it with the rest of the club.

(from "SQUARE DANCE NEWS")

Thanks to: Fran Kostka for recipe books.
Jean Dowden, recipe books.
Bob Osgood, dance programs.
Mary Spring, dance program

The Folkdance Associates opened their fifteenth year Friday, September 25th. They plan on meeting every Friday evening in the auditorium of the St. Paul's Episcopal Church at 50th Street & South Dorchester Avenue, Chicago, Illinois.
Dear Fidding Friend:

As a result of many requests from my fiddling correspondents I have organized the American Old Time Fiddlers Association. The purposes of the group are to unite the old time fiddlers in this hemisphere and to encourage the exchange of fiddling information, letters, tape recordings, tunes, etc.

I plan to print a newsletter periodically to keep the fiddlers informed of each other's activities. This would include a column listing information sought by members. Such things as a particular model of fiddle, a certain tune.

I would like your suggestions as to financing the newsletter. Also do you want officers? May I hear from you about these things?

Do you have any items to contribute? Do you want to be listed as a fiddler to write to? A tape collector? Fiddle collector? Please let me know.

Fiddingly yours

Delores 'Fiddling De' DeRyke
3836 South 16th Street
Lincoln, Nebraska, 68502
OUR TRIP TO EUROPE WITH THE FOLK DANCERS OF GEORGE WILLIAMS COLLEGE, JUNE 2nd TO SEPTEMBER 15th, 1964

by GRETEL DUNSING

It was with a sigh of relief on that hot summer afternoon of June 3rd that we sank into our seats of the large TWA Jet liner which was to take us to Paris. Yes, we had made it, despite the grueling work during the last weeks and months, and despite the fact that for this time we did not get the help and financial aid of our State Department. But personal friends and relatives here and abroad, colleagues and co-workers, friends of the college and the students, folk dancers and people who believed in the importance of our mission had contributed money, materials, labor, had arranged programs to earn money. The College Administration, deeply involved in raising funds for a new college, had assisted with publicity and fine moral support. Our European friends had co-operated with planning for us worthwhile programs at a minimum cost, financing wherever possible our stay in their vicinity with funds which are made available by city, state and federal agencies to further international understanding among the young people of the world. This especially true in Germany, where in addition teaching ses-
sessions and performances were sponsored by the large and powerful organization of German Folk Dance Leaders - the ARBEITSKRETS FUER TANZ IM BUNDESREICH. Our students had to raise $850.00 each; most of them went into debt to do so. We went with seven boys, twelve girls, and two assistants, Mrs. Douglas Peacher and Mrs. Ona Schuytema.

Our trip was all we had hoped it would be and more. Perhaps most important is the fact that the FOLK DANCERS of GEORGE WILLIAMS COLLEGE made a great impression wherever we were and in whatever we did, whether performing or participating in teaching sessions, attending parties, appearing in International Festivals, while shopping or eating in restaurants - or while living in Youth Hostels, Hotels, or with private families. Their friendly, open way of meeting people, their graciousness in dancing with older people and children, their good behavior, their clean and appropriate dress and good discipline, their intelligent questions which showed keen interest in world political problems and the more specific problem of Youth in Today's World made friends for us even before we started performing or where we never performed.

People were reminded that there are differences in people in every country and that usually it is the worst that get the most publicity. So many people echoed what an Austrian broadcast brought out in an interview with us: "We have to change our image of Americans as being undisciplined and noisy and of their dances as being noisy and wild. But these dances are beautiful, and the young people are loveable."
An Educational Exchange Officer of the United States Embassy in Vienna was highly complimentary after seeing the group perform in the Palais Palffy before an invited audience of about 100 dignitaries, government officials, and the hierarchy of Austrian Folklore and Folk Dance Authorities: "This is exactly the kind of group I would like to use to represent the U.S.A." said he in our long and animated conversation. And in a letter received only a few days ago he writes, "It seems you had a very successful tour of Europe, but then, this was no surprise to anyone who had seen your group perform."

Our performances were often greeted with thunderous and long applause and with comments which made us feel very, very proud of our students, and gave us a warm feeling of accomplishment which the group shared. Newspaper critics were vociferous, and I am quoting a few sentences from such write-ups: "The guests from Chicago in their nice, natural, and lovable way of presenting things as representatives of their continent, showing mores and customs of the old and the new America knew how to strongly convince." or "The dancing and singing was fresh, joyful and carefree. Certainly what was presented here had nothing to do with the artistic perfection of a Yugoslav, Hungarian, or Slovak folklore ensemble. What the Americans offered was REST AND ORIGINAL FOLK DANCE TRADITION......simplicity, naturalness, and humble human behavior were the trumps of these wonderful people from Chicago, and these
trumps were liked by the audience which went along enthusiastically and did not hold back with applause." Or, "Meeting the folk dancers was a vivid experience for the friend of folklore." A member of the German parliament, who saw us perform at Burg Liebenzell, International Forum wrote in English, "this group of students of George Williams College is doing a tremendous job of presenting a type of American culture of highest value, which is hardly known in Europe." And from a letter from Franz Pulmer of Hamburg, expert on the dances and folklore of North Germany. He has had a hard time overcoming an emotional resentment against Americans because all of his folk dance and folklore library had been destroyed during World War II in a bombing raid. The way he "took to our kids" and they to him was heartwarming. He writes: "Many dance lead-

ers strive to once in their lifetime produce something really great. But only seldom have they succeeded. Not always were they lacking in good will and great knowledge in their field, no they lacked the certain something that springs from human being to human being like a glowing spark.........but this climax the Dun-sings seem to have reached. It is like a thread of good trust and mutual understanding and appreciation which tied the group and its leaders closely together. The performance in the auditorium of the Neubraben school was singularly beautiful. Perhaps the dancers do not even realize this because the program unfolded here with so much ease and self-confidence."
The students not only came home with Austrian, French, Finnish and German songs and dances, but a real understanding of the people who taught the dances and songs to them. They saw that cultural values such as exquisite singing, great knowledge of other phases of the Arts and social graces were highly evident in places where we had no napkins for our meals, no hot water in the homes unless you heated it on the stove, yes, not even running cold water. They saw beautiful gardens, cathedrals, city halls, castles and mansions and learned a lot about history and architecture, and they traveled through the most beautiful places in the world, such as Lake Geneva and Lake Lucerne, the Bernese Oberland, high mountain passes in Switzerland, Lago, Lausanne, Grindelwald, Interlaken, Lauterbrunnen, Brienz, the Black Forest and the Bavarian Alps as well as to Stuttgart, Aachen, Munich, Cologne, Frankfurt, Hamburg and Copenhagen. They visited the Swiss Exposition which takes place only every twenty-five years, and they took part in an impressive summer-solstice festival in a little Austrian town. The zone border in Germany and the wall in Berlin were solemn, emotion packed experiences, the significance of which made clear through interesting lectures. We visited with peasant folk in Hessen, ate and danced with them, listened to their chorusses and group singing, saw their dances and showed them ours.

We visited schools, sport colleges and universities, and looked at new buildings and sports fields. Youth agencies told us about their work and gave us a chance to see their facilities; thus we saw Youth Houses, a home for children in trouble and a Women's pri-
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CALENDAR OF SPECIAL EVENTS

Feb. 11 - St. Valentine's Square Dance Party
Stebbins Hall, 3 Joy St. Boston, Mass.

Mar. 11 - St. Patrick's Square Dance Party
Stebbins Hall, 3 Joy St. Boston, Mass.

May 24 - Annual Meeting - 8 p.m.
Stebbins Hall, 3 Joy St. Boston, Mass.

May 27 - Final Drop-In Square Dance Party
Stebbins Hall, 3 Joy St. Boston, Mass.

June 12 - June Party - 8 - 11 p.m.
YWCA, Cambridge, Mass.

June 25 - 27 - Pinewoods Weekend
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# # # # # # # # # # # # #
son, where the personal contact with the inmates as we viewed the House and as they served us our meals was heart warming and beautiful. There, "our kids" gave one of their most "inspired" performances which resulted in unending applause.

We danced and performed in castles and palaces, in fancy ballrooms of large and famous hotels, in smaller and larger country inns, on the lawn of the exquisitely landscaped and beautifully equipped Youth Hostel of Crocifiseo, near Lugano, and in the Kurgarten of Gersau, Lake Lucerne, on the lawn of the Herrenhaus Garten near Hanover; in school auditoriums, most of them with beautiful stages and good equipment, some of it so new that it had not been properly tested and the dancers did not know whether to listen to the music that came from the record player or to the loud echo which was coming from the rear wall of the auditorium. There were the spacious gymnasiums with unlimited space and lovely floors and tremendous audiences, small and large ancient city halls, and the lovely, sturdy platforms in the market places before the city halls for the International meetings, where our U.S. flag was displayed along with the flags of Yugoslavia, Holland, Germany, etc., and we were even more than usually aware of the fact that we were representing the U.S.A. and this we tried to do with all the ability and devotion that we could muster.

In Salzburg we were housed together with a Yugoslav group and we had almost a week of sightseeing and performing together with these nice people who were excellent dancers. One of our greatest experiences was
the 10 day stay in Buendheim-Bad Harzburg in the Harz mountains, where a bavarian musicians group of great ability played for the American and Finnish dancers when our weaker ensemble (violin, recorder, piano) was not enough and needed strengthening, or when the records could not be used; they listened only half through a record and then immediately played with it, afterward taking care to make good arrangements. The Finns had a good accordionist but also needed their help. We danced several dances together, and then made a program of American and Finnish dances with Bavarian music which was performed in the nearby cities and towns, and for the guests in the Spas of the Harz mountains.

We travelled by bus, and for a week had an afternoon and an evening performance on each day. No one complained, it was fun. We got to love our Finnish friends; we learned their dances, and we loved and admired the Bavarian musicians who not only were excellent musicians but very lovely people. We will long remember the afternoon coffee or evening meals with our fellow performers and our hosts in the warm and hospitable inns and hotels, schools and Youth Houses, and the trips through the beautiful Harz mountains.

Though we had a few musicians and some nice arrangements of music (some from Ralph Page and Phil Merrill) we know that next time our "music department" has to be stronger; the physical arrangements for recorded music were not always adequate and caused us many headaches.
The Dunsings had a very strenuous summer. Not only did they arrange different programs with different people dancing in each dance for most performances (in order to keep things alive and in order to be fair) but they had interviews with radio, and preparations for all kinds of things, including a half-day in a Munich TV Studio with the group to make a tape which later was to be seen in all of Germany. One dance and one song. And there were problems - nothing large or unsolvable, but still problems. Just make a trip with 19 alert, individualistic, bright and lively youngsters and you'll find out!

Our experiences were so numerous and so interesting and wonderful that a book could be written about it. Time and space does not allow this. We may take a group of students to Europe again, but we do not plan to arrange a folk dance trip for adults, nice as it would be.

The Royal Scottish Country Dance Society, N.Y. Branch, announced the starting of its tenth year of Scottish Country Dancing with a series of ten Thursdays at 8:00 p.m. at the McBurney Y.M.C.A. 215 West 23rd St. N.Y.C.

Louise Winston announces the beginning of her regular Jamaica Plain (Mass.) square dances the 1st & 3rd Saturday evenings, 8:00 – 11:00 p.m. in the Unitarian Parish House, 6 Elliot St., Jamaica Plain, Mass. Squares, contra and easy folk dances. Instruction as needed.


Suggested music - "Jingle Bells" MH 1111

As called by Rod Linnell

Opening - middle break - ending ad lib

Head two couples ladies chain
The sides you do the same
Chain them back at the head
The sides chain home again
The head two chain once more
Go half way round and swing
Swing your partner everyone
And listen while I sing
Allemande left your corner
And balance to your own
You balance, then you do si do
Then promenade her home
(then silent 8 measures, or everybody sing)

Do the figure 4 times in all, alternating heads & sides

The Seacoast Region (N.H.) Square Dance Association opened its fifteenth season with a dance in the Kingston N.H. Town Hall, Saturday, October 31, 8:30 p.m. with Mai Hayden and his orchestra. Special decorations, refreshments, guests. Everything free.

The 4th annual Spring Fling will be held in La Crosse, Wisconsin, April 23, 24 & 25, 1965 and will feature Jerry Helt, Bruce Johnson and Paul and Edna Tinsley.
Suggested music - "Wright's Quickstep" MH 173
Couples 1, 4, etc active and crossed over
Active couples balance and swing partners
Allemende left the one below
Go all the way round to the next below
For a do si do
Ladies chain with the lady above (1 & 2, 4 & 5, etc.)
Same two couples half promenade
Then half right and left right home.

After you have learned the figure well, change the dance
to a duple minor with every alternate couples crossed o-
ver. But don't be in a hurry about it. Learn the figure
well as a triple minor before changing.

"SPLIT-YER-SIDES" a cartoon book with over 150 car-
toons for square dancers taken from the pages of "Amer-
ican Squares" and the "New England Caller" is now avail-
lable from the cartoonist-author, Stan Burdick of 1514
Oakmont ln., Sandusky, Ohio, for $2.50. The book con-
tains 73 pages, is 8½ x 11 in size, is printed with ex-
cellent quality, and had an introduction by Arvid Ol-
son, Editor of American Squares. It is recommended for
square dancers everywhere to buy for themselves, to
give as a gift, and to have a copy handy at their next
dance session. Plenty of laughs.
FOLK DANCE

CUMBERLAND REEL (Scotland)

Formation: Sets of four couples in longways formation - gents in one line, facing their partners in opposing line.

Step: The Scottish "Skip-Change-of-Step" is used throughout the dance (see notes).

The Dance:

1. Two top couples make a right hand star and move forward with 4 steps.
   Same two couples make a left hand star and dance 4 steps to place.

2. First couple only with right hands joined dance 4 steps down between the lines, then they turn out dance 4 steps up to the top of the set.

3. Cast Off - All face up the set and follow the first couple with six steps, ladies single file to the right, gents to the left. First couple meets down the hall, join right hands (as does each of the other couples when they meet) and dance up the center with six steps - to original places.

4. The bottom 3 couples make an arch with both hands joined across as the first couple slides down the center with 8 slide steps. On counts 5, 6, 7, 8 the arching couples drop hands and walk 4 steps moving up the set, 1st couple remain at the foot.

Repeat entire dance three more times with new top couple each time.
NOTES ON THE DANCE

With all the interest in Scottish Country Dances these days, we figured it was about time we described one of them. However, we really don't feel too guilty of neglecting the Scots for haven't we been giving them credit for handing down to us in one form or another many of the steps and figures we use today in our traditional contra and squares?

CUMBERLAND REEL is a good place to start if you want to sample a wee bit of Scottish dancing without getting too involved. The dance has great appeal to all square and folk dancers, beginner or advanced alike. The basic figure is a simple one and the music is lively and pleasant to the ear.

The "Skip-Change-of-Step" used in the first 3 parts of the dance is a smooth-flowing modification of a stretched-out polka step. Beginning with a slight hop on the left foot glide forward on the right foot (with the rt. leg turned outward), bring the left foot up to the right so that the left instep is close under the right heel, step forward again on the right foot. Repeat with opposite footwork. One Skip-Change-of-Step takes 4 counts of music.

We have always allowed the dancers to use a polka step in this dance until they can "catch on to" the Skip-Change-of-Step. However we first demonstrate the correct step and encourage them to give it a try. We feel that a leader can very easily produce a distaste for Scottish dancing by insisting on perfection in footwork instead of providing the earliest opportunity for music and figures of the dance. The many exquisite demonstrations of Scottish Country Dances at Festivals is proof enough of the precise technique that can be developed with long hours of practice and devotion (and we speak from experience). But please don't be fussy with the run-of-the-mill square or folk dancer or on a one-night stand. If you can't teach CUMBERLAND REEL
and dance it through in 7 or 8 minutes (maximum) then most likely you've ruined Scottish dancing for a group of dancers who'll remember you disdainfully every time they hear a Scottish tune from now 'til doomsday.

Directions and music for the CUMBERLAND REEL may also be found in Book 1 of "The Scottish Country Dance Book". A footnote there dates the dance in the early 19th century. Mention is made of this dance by Dr. Hugh Thurst- ton in his book "Scotland's Dances" where he says "in some quarters, the first couple dance down the middle and up with both hands joined, using the slip-step".

Further mention on Scottish Country Dancing is available in many books including "Don't You Join the Dance?" an excellent manual by Miss Jean Milligan and the two books mentioned above.

One last note - don't confuse this dance with the English dances "Cumberland Long Right" and "Cumberland Reel".

T.S.

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8:15 o'clock
'Twas in the moon of vintertime
When all the birds had fled,
That mighty Gitchi Manitou sent angel choirs instead.
Before their light the stars grew dim,
And wond'ring hunters heard the hymn:
Jesus your King is born,
Jesus is born!
In excelsis gloria!

This Christmas Carol, "Jesus Anatomia" ("Jesus Is Born"), was written for the Huron Indians in the Huron tongue by Father Jean de Brebeuf. Like the missionaries among the European pagans, he described the Nativity to the tribes in terms of their customs.

From "The Life Book of Christmas" Volume Two "The Pa- Country of Christmas".
For further information on these and other folk events call the Taylors, 862-7144, 62 Fottler Ave. Lexington, Mass. 02173

FOLK DANCES FOR THE FAMILY: On the 2nd Sunday of the month, January 10, February 14, March 14, April 11 etc. 3:00 - 5:00 p.m. This is a program for all ages, from the youngest children (as long as they're walking!) right up to grandparents. All dance together for first 20 minutes or so, then the younger children (7 and under) go to a second hall for their own program of musical play, games, etc., while others continue the folk dancing. At the end we all get together again for punch and cookies. This program is for families together - not a place to "dump" your children. It's also for the male members of the family and not just for girls. Men are very important in folk dance! Parents are, of course, responsible for the behavior of their children. Cambridge YWCA, 7 Temple St. Cambridge, Mass.

SWISS FOLK DANCE WORKSHOP with Karl Wegmann, at the Cambridge YW, Saturday, January 16, 1965. 8:30 - 11:45 a.m. 1:00 - 5:30; 7:30 - 11:00 p.m. Dances, Yodels, Films from Switzerland. Each session starts with a short movie.

UKRAINIAN WORKSHOP with Michael Herman, at the Cambridge YW, Saturday, February 20, 1965. Afternoon session at 2:00 p.m.; evening session at 8:00 p.m. Michael does about one Ukrainian workshop a year and this is it!!!
The above are special events. Following are regularly weekly dances: CambridgeYW unless otherwise noted.


Tuesday - 2nd & 4th Tuesdays, square & contra dancing & easy folk dances at the BostonYW, 8:30 - 11:00 p.m. Ralph Page, leader.

Wednesday - English Country Dancing 7:45; Morris dancing 9:15 - 10:15.


Friday - Basic Folk Dances - 8:30 - 11:00 p.m. with the Taylors. Mambo taught at 9:15 each Friday. Square contra & folk at Stephen James Hall, Porter Square, Cambridge, Mass. 8:30 - 11:30 with Ted Sennella.

Write to Folk-Legacy Records, Inc. Huntington, Vermont for their latest catalog "The Finest in Folk Music Recordings".

Lovers of Slavic music and dance had a ball on the weekend of November 7th and 8th, 1964 when the Tzamburitzans had an annual concert in John Hancock Hall, Boston, Mass. This was preceded and followed by a Balkan-Slavic dance workshop with Dick Crum, Saturday morning, 9:30-12:00; afternoon 2:00-4:30; and Sunday afternoon, 1:30-4:00 p.m. All dance events were held in Browne & Nichols School Gym, Cambridge, Mass.
Some Historical Notes

Part IV

Gordon Tracie, west coast authority on Scandinavian dances, writes from Seattle, Washington: "Reading about in my library, and found quite a bit of information on this dance form (the Lancers) as it exists in the Scandinavian lands. It did indeed come North. The Swedish musicologist Tobias Norlind writes (1941) in his book "Dansens Historia" (History of the Dance), that the first published mention in Sweden of "sets of dances", such as that published by dancemaster Barclay Dun of Edinburgh in 1818, appeared in 1832, under the title "French Quadrilles". The "Lancier" form didn't really become accepted in Sweden until the 1850s. Several variants of this form came out in England under the title "The Lanciers". Norlind points out, while other forms, such as "Le prince imperial", won popularity during the 1860s. In this dance, the sets were entitled: 1. La nouvelle Trenitz; 2. La chaine continue des dames; 3. La corbeille; 4. La double pastourvelle; 5. Le tourbillon. In the Swedish edition the 1st and 2nd are transposed. The Swedish dancemaster described the figures, though without name, as late as 1902.
In describing the difference between the old quadrille sets and the newer Francaise, Norlind quotes from "Svenska Familjeboken" (The Swedish Family Book,) a sort of popular encyclopedia of 1850. The passage is so interesting that I think it is worth citing. Here is a direct and hasty translation:

"The Quadrille is manifestly rhymed verse: one and all have their vis-a-vis, and the rhyme is here, as in Poetry, of two types, masculine and feminine. The content is also more lyrical, although the conversation can be both rich and poor in thoughts - just as it is among the poets. The revolution which came about in Poetry has also reached The Dance. Formerly one was bound to narrower borders; one had to take certain showy steps, as in Poetry one had to confine himself to certain approved subjects and words. The old quadrilles were, however, despite their artily formed details, rather monotonous because of their similar figures, just as all of that time's poetry was cut after nearly the same pattern. The Dance and Poetry, in that time, were also like the people of that era; powdered, so that the natural color of the hair was not seen. The Francaise dances are The Dance's 'phosphorous-ers' (referring to a form of Swedish literary romanticism) which leave far more occasions for the individual character to express itself, but also for more self-indulgence (or license)."

"An understanding of this rather subjective attitude toward The Dance should, it seems to me, provide for today's dancers a lot more meaning to the dances which 'were created to suit people of another age and way of living', as you so aptly put it.

"Both the "Lancierkadrilj" (Lancer Quadrille) and the "Francaise" (Francaise) are described in length - with a few diagrams, in the old Swedish folkdance text-
book (last published 1952). They are part of the repertoire of "sallskaldanser" (Society dances) or "hogerstands danser" (Upper Class dances) as distinguished from "folk danser" (folk dances), or dances of The People. Other dances of the non-folk type are the "Menuett" (minuet) and an Old Polka, in square formation. The Lancer Quadrille goes in 6/8, 2/4, 6/8, 6/8, and common (C) time, respectively. The Fransas is in 2/4, 2/4, 6/8, 2/4, and 2/4 time, respectively. There is another "Herrgardsfrancaise" (manor-house or gentry francaise), which uses the following music: Schubert's Marche hongroise; Shubert's Marche militaire; the Marche militaire Trio; Valse sentimentale; Ballet music from "Rosamunda"; Schubert's Galop; and finally Schubert's Valse.

The steps for the Lancer Quadrille are explicitly described, and often bear the original French names, namely: Approche-step, Chasse-Croise step, curtsey or dip step, toe-lift polka step, Balance-step. There are seven diagrams given for the five figures. Fig. 4 is called "The Visits". By the way, I have never danced any of these Upper Class dances while in Sweden, though I've seen a number of them performed. Never in "folk costume", but in Period Formal dress, of course.

The latest edition of "Norske Folkedanser" (Norwegian Folkdanses) gives both a "Francaise" and a "Lanciers", in complete description. Here, too, there are five figures in The Lanciers, the 2nd called "Viktoria coach" or "coach with side-seat"; the 3rd figure entitled "Mill" (Star or cross); the 4th, "Visits". So, without reading them closely, the Swedish and Norwegian descriptions seem to be similar. There are no ref
erences in the Finnish or Finland-Swedish folkdance manuals to these dances, although there are a great number of old minuets existant in the Swedish districts of Finland. Interestingly enough, they all end with a "polska", a complete change of pace and form, in which the dancers depart from the square or line formation and form a closed circle, locked arms and buzz around real fast to polska music. Even more interesting to the musician, is that this polska music - in Finland - is more often than not, written in 3/4 time, although the melody is definitely a 3/4 time "overlay".

Since we've mentioned the "Francaise" a few times in previous articles of this series it may well be the time to take a look at this variant of the Dancers. Let it be said here and now that we are not speaking in a voice of authority because we have been dancing it but two summers. The first time we saw them was at the Stockton, California dance camp in 1961, where they were taught by Mr. Walter Grothe of San Francisco, who had danced them as a young man in Austria and Bavaria. Conny Adrienne Taylor learned them from June Farrwell Girich at the Wisconsin Winter Camp of 1961-1962 and brought them to the Boston area where they taught them to their Cambridge, Mass., group. June taught them to Michael and Mary Ann Harmon, and at last summer's Maine Folk Dance Camp Mary Ann presented them at all six sessions, and we danced them at the evening parties whenever they were presented. The music is lovely and better yet is available! from Folk Dance House, 103 West 16th St. N.Y. 11, N.Y. The "Francaise" should be danced with decorum - perhaps stateliness is a better word, but watch it carefully, because such things can be overdone, and when that happens it becomes ribald burlesque. If you feel inclined to "cut up", dance something else!
DIE ALLGEMEINE FRANCAISE

As taught at Maine Folk Dance Camp 1964

Record: "Fledermaus Quadrille"
Deutsche Gramophone Gesellschaft LPM 17029

Formation: Couples facing another couple, all arranged in contra lines. There must be an even number of couples in each line. A minimum of three couples in each line is necessary.

Numbering: In line with ladies at top, all ladies are No. 1. Men are No. 2. In line with men at top, all the ladies are No. 2, the men are No. 1. (In other words the #1's are facing each other across the set and so are the #2's. In teaching the dance be sure to say - "Number One Person" or "People", or "Number Two Persons" for later on in the dance figures call for No. 1 and 2 couples, so care must be taken to call it accurately.

FIRST TOUR - PANTALON

Greetings introduction (8 measures)
All men step in front of partners and bow to them, ladies curtsy. Men then move 4 small steps to their right and bow to next lady. Men then return to place with 4 small steps and bow to opposite lady.

B. Right and left through with opposite couple and return (16 counts)

C. Couples go forward and back. Repeat (16 counts in all)

D. Ladies chain over and back (16 counts)

E. Waltz promenade with opposite couple, half right and left back to place (16 counts)

Repeat parts B through E.
SECOND TOUR - ETE (Avant Dieux)

A. Greetings - as in 1st Tour (16 counts)

B. No. 1's go forward and back, then go to the right and back (16 counts), (Greeting opposite then right hand person).

C. No. 1's go forward, passing left shoulder with opposite person, then continue turning left and around this person advance to the left to greet next dancer. Return to face own partner by passing opposite person by right shoulder (the one you passed left shoulder with). (16 counts).

D. Joining rights with partner do two balance steps - pas de basque - Turn with partner once around clockwise with joined right hands. Repeat Part D falling into original place.

Repeat parts B through D with No. 2's active.

THIRD TOUR - POULE

A. Greetings - as in 1st Tour

B. No. 1's turn each other around by the right hand, then by the left, forming a line of four persons with ladies facing up the set and men facing down the set. (16 counts).

C. Balance in line - left, right, left, right, then half promenade with opposite couple (16 counts). P.S. Be prepared for a little confusion as you maneuver into half promenade.

D. No. 1's go forward and back, then do a left shoulder do si do (16 counts).

E. Couples go forward and back, then do a half right
and left to place (16 counts).

Repeat parts B through E with No. 2's active

" " " " " " 1's "

NOTE - that # 2's are cheated out of a repeat in this figure.

FOURTH TOUR - PASTOURELLE (The Coach)

A. Greetings - as in 1st Tour

B. Couples No. 1, go forward and back. No.1 ladies cross over and stand by left side of opposite man and form a coach with this couple by joining hands, man in front, ladies in back (16 counts).

C. Coach goes forward and back twice (16 counts).

D. No. 1 man goes forward to greet original opposite lady and retires. No.1 man goes forward again to greet original partner (4 steps) steps back 2 steps, then steps forward again 2 steps, joining hands with the others to form a circle of four (16 counts).

E. Circle left (8 counts) Circle right (8 counts).

Repeat parts B through E with couples # 2 active

" " " " " " 1 " but

with ½ 1 men crossing over to form the coach.

FIFTH TOUR - FINALE

A. Greetings - as in 1st Tour

B. With hands joined in lines, the two lines go forward, clapping hands with opposite person on fourth count, and return to place. Repeat. (16 counts).

C. Repeat "Avant Dieux" as in Second Tour (parts B-C) 32 counts.

D. Joining right hands with partner do four balance
steps - pas de basque - and turn with partner once and a half around to place (16 counts)

E. Repeat parts B through D with No. 2's active
F. " " " " " " 1's "
G. " " " " " " 2's "
H. Take partner in regular dance position and pivot in place to end of music.

NOTE: The style throughout is an elegant one. Man holds lady's left hand in his left hand for the most part of the dance.

Dance directions from "THE PIONEER PRESS" daily publication of Maine Folk Dance Camp.

In Part 1 of this series we mentioned that the same dance with but very minor changes is to be found in Wm. B. DeGarmo's "The Dance of Society"). Anyone can make statements so let's turn now to the book in question and note any differences.

LE QUADRILLE FRANCAIS

As danced in Paris - Music, any Plain Quadrille

"In France the Quadrille Francais differs materially from the American and English forms. There it is danced in lines, extending the length of the room; the figures are "single", as in England. The Balance is omitted. The forward two of the 2d and 5th Nos. takes 20 measures - a bow and a courtesy completing the 24 measures.

"In France, the leading gentlemen with their ladies face the music; but in this country, as a natural sequence to our manner of numbering the couples in the square set, the leading gentlemen with their ladies should face the left of the room, the same as third couples in a square set. I therefore designate the
couples respectively as leading and opposite couples. The following are the figures of the QUADRILLE FRANÇAIS, in lines.

No. 1. LE PANTALON

Right and left (without giving hands) (8 measures)
Salute partners (4 measures) vis-a-vis (4 measures)
Ladies chain (8 measures)
Half promenade (4 measures)
Half right and left (4 measures)

No. 2. L'ÉTÉ

Forward two*
  Forward, obliquely to the right and back (4 meas.)
  Repeat (4 measures)
  Cross over: (the same two pass each other to their own left, turning half round as they pass, and facing each other as they turn, then bowing slightly, walk backward four steps to opposite side (4 meas.))
  Forward, the same two, obliquely to the right and back (4 measures).
  Recross to places, passing to the left, etc. as before (4 measures)
Salute partners (4 measures)

* This figure is performed the first time by the leading gentlemen and opposite lady; second time by the other two.

No. 3. LA POULE

Forward (obliquely to the right) and back* (4 measures)
  Give left hand to vis-a-vis and right hand to partner (4 measures)
Balance in line (sur place) ($ measures)
Exchange places with opposite couple (4 measures)
Forward Two ** obliquely to the right and back twice (8 measures)
Forward and back (four) ($ measures)
Half right and left to places (4 measures)
This figure is performed the first time by the leading gentleman and opposite lady; second time by the other two.

** Same two who commenced the figure.

No. 4. LA PASTOURELLE

Same as No. 4 in "QUADRILLE FRANÇAIS" (p. 26), with the exception of the order in which the gentlemen leave their ladies opposite. The leading gentleman nearest the head of the room leaves his lady opposite; the next gentleman on the same side, at the same time, takes the opposite lady; the next leaves his lady, and so on down the line. The second time the figure is performed the order is reversed.

(Well now, this is all very well, so, remembering all this, let us turn back to "p 26" of the book. Here we find "QUADRILLE FRANÇAIS, DOUBLE", as danced in New York, and the notes to the effect "Known also as "Plain Quadrille", or 1st set". And further, "In the year 1850 the "double figures" were introduced in the Quadrille and Lancers. Previous to that time they were "single", and almost identical with those still danced in London". The directions for La Pastourelle follow).

Forward four. 1st & 2d couples forward and back (4 m.)
Forward again, and leave first lady with opposite gentleman, who returns with the two ladies to place of second couple (the gentleman first bows and retires alone to his place) (4 measures)
Forward three - (forward and back) (4 measures)
Forward again, and leave both ladies with opposite gentleman, who advances to receive them, and with them retires to place of first couple (the second gentleman bows and retires to his place. 4 measures)
Forward three (forward and back) (4 measures)
Forward again and form circle of four - the second gentleman meeting them in the centre) (4 measures).
Hands four half round. Move to the left and exchange places with opposite couple (4 measures).
Half right and left to place (4 measures).
No. 5. FINALE

Same as No. 2, preceded each time by "All forward and back twice, in two lines." (They all join hands on each side, and forward and back twice, taking 8 measures of music.) After the "Forward two" has been performed twice, finish with "All forward and back" twice, in two lines.

- to be continued -

Some wonderful Lancer recordings are obtainable from CANADIAN TRADING CO. Boylston St., Boston, Mass. Write for their folders and price lists and ask specifically for these Ace of Clubs records:

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There are ads that make us happy, and there are ads that make us blue, and there's some that give us nausea, and have the same effect on you, but what we're trying to say is, though we're getting off the track, that good honest advertising has always brought the money back.

In a historical sense, the advertisements in our early newspapers furnish fully as much information as to who was who and what was what in the good old days as the news columns, and a study of the advertisements for the past 100 years will show that stype in newspaper publicity has been as mutable as in other phases of our national life.

In the three decades from 1850 to 1880 there were many advertising writers who courted the muse. While these productions are usually of the doggerel variety, they are always understandable, which is more than we can say for some modern magazine verse which we find to be beyond our poor powers to comprehend. The following advertisement from the pages of the Keene (N.H.) Sentinel of June 29, 1832, is an early example of rhymed publicity.

"The Ashuelot Coffee House is still kept by J. & B.C. Peters, West Port Village, Swanzey, N.H."
Who've Oats, Meal, Hay and Grass on hand,  
And Water for the Horse,  
The Comb and Brush at your command,  
And one to give them force.  
They've Steak and Coffee always hot,  
And Cider, Pie and Cheese,  
All kinds of food that e'er was bought  
To give the stomach ease.  
They've Beds on which to rest your limbs  
When hush is every sound,  
Where mind Compos'd and free from whime  
Sees ghost nor demon round.  
They'll furnish you with Stage Coach seats,  
Which way you choose to go,  
Some periodical clean sheets  
From which the news to know.  
They've beverage for you if you're dry,  
All kinds however fine,  
Down e'en from water pure as sky,  
To Brandy, Gin and Wine.  
So passer-by, please call and have,  
No need of asking more.  
For they have all the heart can crave  
To smooth your journey o'er."

Sounds to us as if it might have been a good place to trade. Perhaps they didn't have waffles, but we'll bet that they could have manufactured a mess of honest-to-goodness flapjacks on short order. Served with an unlimited supply of real dairy butter and genuine maple syrup, what could have been sweeter?

TOMORROW'S FOLKLORE

Four alike will do this stunt;  
Two behind chase two in front.  
Together they stop, together they start;  
And are always the very same distance apart.

Answer: Tires of an automobile  
(None Waite, Vergennes, Vt.)
There is an old maid way down east, who can look so all fired SCUR that she goes out by the day to make pickles. (North American Newspaper (Vt) May 6, 1841)

My mother sent me over to borrow your mother's hicket and hacket and three-legged macket and little trundle after. What was it? A flax wheel.

SOME OLD TIME TONGUE TWISTERS

When a twister, a-twisting, would twist him a twist, Three twines takes the twister to twist in the twist; But if one of the twines from the twist doth untwist, The twist that untwisteth untwisteth the twist.

A tree toad loved a she toad that lived up in a tree. She was a three-toed tree toad. But the two-toed toad was a he. The two-toed tree toad tried to win the she toad's friendly nod. For the two-toed tree toad loved the ground that the three-toed tree toad trod. But vainly the two-toed tree toad tried, he couldn't please her whim. In her tree toad bower, with her veto power, the she toad vetoed him.

I bought a batch of baking powder and baked a batch of biscuits. I brought a big basket of biscuits back to the bakery and baked a big basket of biscuits. Then, I took the big basket of biscuits and the basket of big biscuits and mixed the bog biscuits with the basket of biscuits that was next to the big basket and put a bunch of biscuits from the basket into a box. Then I took the box of mixed biscuits and a biscuit mixer and the biscuit basket and brought the basket of biscuits and the box of mixed biscuits and the biscuit mixer to the bakery and opened a tin of sardines.
DO YOU REMEMBER?

When kerosene was a dollar a gallon?
When there were no canned baked beans?
When blotting paper would absorb ink?

or

When you could buy a whole pig's liver for a dime?
When a red light was the sign of a drug store?
When every household had a barrel or two of flour?

or

When there were no Frankfurter sausages?
When "Bedelia" was the popular song?
When locomotives had brass bands around their boilers?

or

When you ride on the railroad for two cents per mile?
When "Clover Blossom" was a popular soda fountain drink?
When they didn't dig their potatoes before they were ripe?

or

When meat markets didn't look like variety stores?
When the street lamps were lighted one at a time?
When they didn't have to teach children how to play?

or

When the old boys smoked "Cremo" five cent cigars?
When there were "free ice water" barrels around the street?

or

When to own a pug dog was the height of fashion?
When nobody cared a hoot about vitamins?
When there were hitching posts all around the village street?

or

When performing bears were exhibited in the street?
When father got paid off Saturday night with silver dollars?

When you were dosed up with hen's oil and molasses for the croup?

or

When hen wings were plenty and you were not at the mercy of patent brush pedlars?

When squash pie-eating contests were held with the contestants blindfolded and their hands tied behind them?
When if you went any place you had to bring back a souvenir spoon?

Do you remember? It really wasn't so long ago!
Save your empty aspirin box: Don't risk cut fingers by leaving a razor blade unprotected in your sewing box. An empty metal aspirin box will hold the blade, and you will be able to find it easily without getting cut.

Did you forget to salt the cereal again? Don't stir it into the cooked food or someone is going to get a briny mouthful. Dissolve the salt in a little boiling water and mix with the cereal for even flavoring.

Before measuring molasses, dip the measuring cup or spoon in scalding water. The molasses will run out easily.

A sprig of mint and a maraschino cherry frozen into each ice cube in your electric refrigerator makes the serving of cold drinks more attractive.

An egg slicer makes uniform slices of banana for top of a cake or filling, as well as for individual servings.

NORTHERN JUNKET

Vol. 8 No. 3
Two dollars and a half per 12 issues
Single copies @ .25¢ each

Editor . . . Ralph Page
Folk Dance Editor: Ted Sannella
Correspondents:
Mary McKenna
Hugh Thurston
Herb Warren

December 1964