There is nothing unusual about an old manuscript containing descriptions of dances. It is natural to note down the dances of one's repertoire, if large. Nor are text-books of dancing rare: I mean books about steps, figures, and so on. But a manuscript describing steps and figures is unusual - and valuable too; for it is likely to say just how the dances were done in its day. A text-book is apt to say how its author (usually a dancing-master) thought they ought to be done. This will be like what actually happened if he is a realist; not if he is an idealist.

Such a manuscript is in the National Library of Scotland, under the unromantic name of MS3860. We owe it to American initiative, for it was presented by the Robin Hood film unit in 1948. Its first page reads:

Contre-danses a Paris, 1818 etc.

One note in it is marked 1848, and the watermark indicates a date of 1820 or later, so we may place it in the second quarter of the 19th century. This was an interesting time in the history of the country dance. By this time it had really taken root in countries outside England; e.g. in Scotland and New England. Also a few new formations (Circassian Circle, "Actives cross over," Highland Reel, and Portland Fancy types) chal-
lenged the hundred-year old monopoly of the longways-for-as-many-as-will.

The first half or so of the MS (which consists of about 120 fairly small sheets used on one side) is about quadrilles. These were very popular about this date, having been just imported from France into both Scotland and England. The names of the steps and figures were all in French — natural enough because French was the international language of the dance at that time — but also such instructions as "Un cavalier conduit sa dame deux fois en avant et la laisse a la gauche du cavalier de vis-à-vis" — which all reminds me of the 1955 Atlantic Square Dance Convention, where I first danced to French calls. At the end of this part comes a historical note: "During the long war we could neither get dances nor anything else from the French, that nation of dancers. In April 1814, however, Bonaparte went to Elba, and several teachers thereafter went to Paris, from which place they imported waltzing and the Quadrille. It was not however till 1818, that they acquired the true French style and it was still several years before it came to be so generally introduced, as the quadrille now is, to private parties."

This conflicts slightly with the statement by Elizabeth Grant (a keen dancer whose diary was published under the name "Memoirs Of A Highland Lady") that the quadrilles reached Scotland in 1817. The note goes on: "With regard to waltzing it was the rage in Scotland, but only for a very short period, not exceeding two years; nor can any reason be given for its disuse, excepting a ludicrous circumstance which made some noise at the time, after which waltzing almost immediately died away, and has never since been revived.

"The Earl of Wemyzz had a waltzing party to which several persons of distinction were invited, and among others, some military officers. One of these officers
being thin and slender, and having a sort of lady-face got himself dressed as a female, unknown to the whole party, with the exception of his friend, who introduced him as Lady Cortorphine. No such noble lady had been heard of before by any of the party, but as her ladyship seemed handsome and was elegantly dressed she was of course well received. The waltzing accordingly went on, but in the course of it "Lady Cortorphine" fell on the floor on "her" back, and "her" partner right over on his face above "her". The party were instantly thrown into confusion, and the waltzing stopped for that evening. From that evening waltzing fell into disrepute and completely died away - very much I think to the honour of Scotland. (I say this not on account of the incident above related, but on account of the general indecency of many of the attitudes). It is still taught to children and the steps are worth learning for doing the pouset in the ordinary country dances."

The "indecent attitudes" presumably meant the ballroom hold; it was improper to put one's hands on a lady's waist, even though that waist was protected by wire and whale-bone.

Next come some reels. The "reel of three" is danced by a man between two women. The man sets for 4 bars to each woman and then they all dance a hey: the writer does not name this figure, but describes it by a diagram. There are two versions; in no. 1 the hey is normal - the dancers end it where they begin it - but in no. 2, they change places, so that they take turns in the middle. The foursome has its figure illustrated
with a note "the practice of going quite round
is not so elegant, but was introduced from England.... most probably because in England this reel was never properly understood or valued."

There are two quite different "reels of eight". No. 1, is just the introduction to our familiar eightsome reel, except that the chain takes 8 bars instead of 16. Any of you who danced to records 8 or 10 years ago will remember a 10" HMV eightsome (going at a terrific speed) with an 8-bar chain; and a magnificent eightsome by the strings of the BBC Scottish orchestra, also with an 8-bar chain. It looks now as though the 3 bar chain were the original. It certainly accords better with the spirit of the dance than meandering round the square at a speed of "two steps per hand". Here is no. 2:-

Four couples arranged in two lines as for a country dance.

3 hands all round ... ... ... ... ... ... ... 8b
Set & turn partners ... ... ... ... ... ... ... ... 8b
Hands across in two parties, one at top, one at bottom; and back again ... ... ... ... ... ... 8b
Hands round ditto ... ... ... ... ... ... ... ... 8b
Pouset 1st with 2d & 3d with 4th couples 8b
The chase or procession as in "Les Lanciers", seven chasses and jette assemble ... ... ... 8b
In all ... ... ... 48b

There follows some detailed descriptions of quadrilles. The next section is "English country dances;
terms explained" and consists of descriptions of figures, some of great interest. I give the MS description only when it differs from the modern version. Brackets ( ) contain my comments.

1. Moulinet or Hands across
2. Hands across half round
3. Hands across with the left hand
4. Hands four round or Hands six round (More logical than our modern name: in "six hands round" you can count twelve hands. "Hands round four" is better yet).
5. Hands four round at top
6. Hands four round at bottom
7. Lead down the middle and up again. Chasse down with your partner holding her hands as in tour des mains (i.e., not crossed) or rather holding her right hand by your left going down; and her left by your right coming up. 8b ("Rather" means "preferably". The two-hand version is sometimes traditionally done in "The Cumberland Reel". The other, you will notice, is like modern New-England style, not modern Scottish).

8. Cast off, cast off outsides, or leave off a couple. Formerly you went round the outside and cut off the couple. This is now in disuse. They merely move up, and you leave them off one couple in each figure.

9. Swing corners. The gentleman turns the 3d and 2d lady, while the lady turns the 2d and 3d gentleman. Un tour des mains at each of the four corners, 8b & 16b. In each turn the gentleman and lady move quite round as on a circle - 4b. (Tour des mains is a two-handed turn, so the figure is like the last figure but one of "Lady Mary Douglas". The Puzzling "8b - 16b" might mean "either 8 or 16 bars", for text-books show that
sometimes this figure took 8 bars and sometimes 16).
10. Gentlemen turn the ladies with right hands
11. Cast through the 3d and 2d couples or Figure eight round the 3d and 2d couples. (A half figure-eight round the 3d couple, followed by the same round the 2d. The writer had seven attempts at a diagram without success. Here is my best effort

12. Right and left. (No-one makes the outward turn with which two out of the four always finish an RSCDS right and left. The description contrasts the quadrille right-and-left in which the outward turn is made).
13. Half right and left
14. Half right and left with the top couple
15. Change sides and set, change sides and set. (The pas-de-basque is given as the setting-step. This is the earliest reference I have seen to the pas-de-basque as a country-dance step in a Scottish source. There is an earlier mention of its use in American country-dancing (Saltator, 1307).)
16. Promenade three couple
17. Poussette. This figure is distinguished into Poussette, half Poussette, and double Poussette. Each of these may also be distinguished into two kinds according as you ascend or descend in performing the figure. The poussette may be gracefully performed by the saltatore waltzing step (i.e. a two-step). At each time two couples are employed one of whom ascends, and the other descends in the figure. In half Poussette of course they stop short in the middle and thus exchange places. In double Poussette the same couple repeat the figure successively with other two couples, first ascending and then descending.

In half Poussette each couple describes half a circle, and in the course of it each couple turns round once. In full Poussette they describe a full circle and turn each other round twice. In double Poussette the dancing couple describes two circles; each
of the other couples, one circle. (Then follow diagrams, with the remark "you hold your partner as in tour des mains").

In some country dances Pousette follows after the ladies and gentlemen have changed sides, but they must finish on their own side. This is accomplished by making three turns (the Writer means three half-turns) only, instead of four, and setting two bars to fill up the time. It might also be accomplished by making five turns where the room and music might allow it, which seldom happens.

18. The three ladies round the three gentlemen
19. The three gentlemen round the three ladies
20. Allemande (This is left blank).
21. Hey contrary sides, hey on your own sides. (This is of course as given in RSCDS book 15 and later, e.g. "Maxwell's Rant". The reconstruction in earlier books (e.g. "Cadger's in the Canongate") is incorrect).
22. 1L and 1G turn to their right end set 4 times. (The opening figure of 'Petronella', but done in half the time).
23. Cross over two couple and lead up one. (Cross over two couples" is quite a common figure in old books. It means, cross over, cast off one, cross back, cast off another. In the version in this MS you give right hand to your partner each time you cross).
24. Chain figure. (This is left blank)

The description of the pousette is one of the most interesting parts of the MS. The pousette is a very common figure in traditional Scottish Country Dancing, filling the same niche as right-and-left in New England. This can be clearly seen in RSCDS book 1 (all 12 dances in which are traditional). By the time societies and individuals were collecting country-dances in the first half of this century, the pousette had be-
come a "polka-round" or "two-step round" in ball-room hold. Old dancers in Scotland (but not in England) remembered that earlier a two-hand hold had been used, but no further details. A letter in the Blantyre MS had confirmed this hold (but added only the detail that sometimes the couples changed places, sometimes not). There was no evidence, traditional or documentary, about the step used, the time taken, or the exact track of the couples. The RSCDS devised the figure which is familiar in Scottish dancing circles today; it is interesting to compare it with the 1818 description.

- To be continued -

WHAT ARE YOU DOING?

by

RAY & ARVID OLSON

What are you doing to promote square dancing? You might reply, if you are a dancer, "I square dance once a week and support my square dance club."

If you are a caller you might answer, "I learn all the new dances so that I can teach them to my dancers. My dancers want new dances to keep them interested."

All this helps to promote square dancing. However this is not enough.

Less than 500,000 people in the United States belong to square dance clubs. This is only 1/350 or .3% of the population. What about the other 99.7%? They need to be reached.
THIS WEEK magazine estimates that there are 15 million people who square dance occasionally. SPORTS ILLUSTRATED raises this figure to 30 million. Other sources have given as high as 90 million as an estimate of the number of square dancers in this country.

Square dance callers and leaders must turn their efforts toward the millions of people who do not square dance if the square dance movement is to survive. In many areas of the country square dancing has decreased in popularity during the past few years. This is not good.

If square dancing is to survive it must be kept on a recreational level. High level dancing has its place, but its place is not at public dances; it is for clubs and closed groups.

Any recreational activity, if it is to be popular must be of such a nature that someone leaving it can re-enter the activity without being completely lost and bewildered. This cannot be done in the modern square dance movement.

Callers! Let's aim at the majority and not the few. Promote square dancing - not square dancers. If you are not already holding open square dances in your locality start them this fall. Now is the time to form beginner classes and to talk up square dancing to your friends and neighbors. Let local P.T.A., church, and community organizations know about your services. Do not wait for them to come to you. You may have a long wait. (Reprinted from "SQUARE YOUR SETS" by permission)
SCOTS AND GRENADEIR GUARDS

The Scots and the Grenadier Guards filled Boston Garden with a blaze of military pageantry Saturday night, Nov. 8, and Sunday afternoon, Nov. 9. The massed pipers and dancers and the band of these two Household Regiments of Queen Elizabeth II, came to town toward the end of a long American tour, and they were seen, heard and rousingly applauded by a very large audience.

It was an exhibition of crack playing and marching, for the band of the Grenadier Guards and the pipers and Highland dancers of the Scots Guards, are among the finest of their kind. The bonneted, kilted Scots and the scarlet jacketed and bearskin hatted Grenadiers made a fine brave sight of colors and precision as they wheeled and maneuvered, all to the mellow sound of a superb body of bandsmen, and that wild fierce music of the pipes, which stands your hair upon end.

This is a sort of military pageantry which exists only in a country where the traditions and the trappings of monarchy are still accepted as part of the national formalities, and what a show it makes!

To most of us, it was the sight of Highland dancing, those intricate foot patterns, over crossed basket-hilted, broad-bladed claymores that set the heart to leaping fastest. These were dances of warriors and of victory, and they have lost none of their virile force over the period of time during which they have become exhibition dances.
But the sound of the Grenadier Guards band also caught you in the throat, for here is a precise, balanced and polished group of soldier-musicians. Under the severe, band-master gestures (quite unlike the expressive baton work of symphony conducting) of Maj. E.J. Harris, the Grenadier Guards instrumentalists played with true beauty. There is much refinement in their sound and rhythm and expression. Nothing ever gets coarse or receives an emotional build-up. Of course there is emotional build-up, but that is in the hearts of the listeners, not in the work of the band.

They formed a great oval, for the concert portion of the show, Maj. Harris walking within the open space as he beat time. For a special effect later, six trombones smartly paced about the oval, playing as they went.

During the marching maneuvers, accomplished with amazingly clean precision, the sound of Sousa's "Stars and Stripes Forever" gave one a further extraordinary lift, as the strokes of the drum major's golden mace set the electrifying beat and speed. For a good two hours the Scots Grenadiers provided a variety of eye and ear appeal which stirred me at least, to the very marrow.

THE MIDWEST DANCER

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Continuing a brilliant series of articles for the serious-minded caller. Slightly condensed in form from the authors' book "SHORT THEORY OF SQUARE DANCE CALLING", with their permission.

SUCCESSFUL TIMING

Inasmuch as successful timing is an adjustment, deviation, extension, or shortening regular timing of fundamentals or figures, we have to caution everyone to use it with the greatest of care and with complete knowledge. The use of successful timing depends upon the call which follows and on the general pattern of the dance itself. Its value is a tremendous one in relation to the square dance call and the comfortable execution of the call and the dance. Realizing the fact that callers are confronted with numerous problems coming from the dance floor with regard to dance or call itself, the adaptation of successful timing will overcome the majority of these problems through the skill with which it is applied. Successful timing cuts the regular timing exactly in half when shortening the regular timing. It cannot be done any other way. For instance, if an allemande left takes 8 counts to execute in regular timing, successful timing must cut it to 4 counts, never 6 counts.

As soon as the caller has complete knowledge of all
correct timing, he should not deviate from it unless it can be done with successful timing. Any deviation must be used very carefully, with full knowledge and experience, so as not to place the dancers in an awkward and uncomfortable position. A deviation of regular timing can only be considered a success if the dancers experience comfortable dancing and never realize a change in timing. Successful timing depends on the call which is to follow. An example is the do-si-do with the corner, then a do-si-do with the partner, and then swing the corner. With correct timing, allowing 8 counts for each do-si-do, the dancers will be way ahead of the call. The swing after the do-si-do warrants use of successful timing, for not only will it cut down the swing to a certain extent, but the dancers will hear the call "swing" before finishing the last do-si-do. In other words, the successful timing in such a call as this is to cut out the timing of the do-si-dos in half. If some of you are still calling some of the old-time singing calls — and we hope that you are — you will find that in adjusting them to modern square dancing, changes in timing have to be made.

These changes are successful timing because it will give the dancers a smooth flowing dance, with the command always given before finishing the proceeding figure.

The following examples are plain and easy to understand with regard to how successful timing may be applied. Only the callers who are constantly aware of the figure they are calling, and are not making a certain rote out of the words can be free and unshackled. They become the master of the call and not the slave.
Here is an old-time singing call with perfect timing:

DO SI DO YOUR CORNER, AND YOUR CORNER DO SI DO
1 2 3 4 5 6 7 8
DO SI DO YOUR PARTNER, AND YOUR PARTNER DO SI DO
1 2 3 4 5 6 7 8
SWING THAT CORNER GIRL AGAIN, YOU SWING HER ROUND AND
1 2 3 4 5 6
ROUND
7 8
TAKE THAT SAME OLD CORNER GIRL & PROMENADE AROUND
1 2 3 4 5 6 7 8
16 counts of musical interlude for the promenade.

In the above call we have a perfect phrase of 32 counts, or 16 measures (without the promenade). Taking it for granted the dancers will start right after the command, we find that after the partners have completed the do-si-do a lot of time is allowed for swinging; probably excessive swinging. If the dancers know the dance they will be ahead of the call and start the swinging way before the command comes to them. This is bad in two ways, because first, the dancers are ahead of the call and second, dancers do not as a rule, like to swing too long. Naturally the anticipation of the promenade is started before the command, thus the promenade will prolong itself to about 20 counts. Also as mentioned before, we may prolong the promenade but certainly not by letting the dancers go ahead of the call, but rather to straighten themselves out, which in this case is necessary. Technically, the dancers are waiting for the next command by standing at home position.

Much better that they should hear the command just before the end of the promenade. To make this little part of the dance smoother and to let the dancers hear the command before they finish the figures, we will now apply successful timing. The call should be called like this:
DO SI DO YOUR CORNER AND YOUR PARTNER DO SI DO
1 2 3 4 5 6 7 8
SWING YOUR CORNER LADY & YOU SWING HER HIGH AND LOW
1 2 3 4 5 6 7 8
ALLEMANDE LEFT AROUND JUST ONE PROMENADE THAT GIRL YOU
1 2 3 SWUNG 4 5 6 7 8
PROMENADE THAT PRETTY LITTLE MAID TAKE HER HOME WITH A
1 2 3 4 5 6
PROMENADE
7 8

16 counts of musical tag for the promenade.

What have we accomplished? First, as the dancers are finishing the corner do-si-do, the caller has already given the command for the partner do-si-do. Second, the caller is still moving slightly ahead of the dancers, for when he tells them to swing the corner lady they are just starting the partner do-si-do. The caller has gained full counts on the dancers. Third, when the caller starts the third line, allemande left, the dancers begin to swing. Here is where the successful timing comes into effect. Upon hearing the command allemande left, the dancers will have time only to swing once around or, until they are in position to do the allemande left. By way of explanation, the caller through use of successful timing, has (first) avoided long swinging, (second) has avoided hesitations on the part of the dancers, and the command is always given before the dancers finish the figure, and (third) he has accomplished the promenade to the musical sequence of 16 counts. Upon reaching home position the dancers do not have time to stand around for the next call will be heard immediately at the end of the promenade.
In this explanation it is taken for granted that the dancers are dancing to the musical beat and are not trying to prove that all this theory is wrong, by purposely rushing around. We mention this because sometimes when a square is on the floor for a demonstration, there will always be someone who is not in agreement, and will do his utmost to upset the routine. So it is better to prove your point by calling it to the dancers on the dance floor.

Successful timing can be classified as THE fine point of the timing of the call. Again we would like to stress that it can only be applied when the caller knows how to correctly time all fundamentals and figures, not only through instinct, but by a thorough knowledge of timing technique.

In looking at some call sheets which are badly timed, a caller is apt to make the same mistake if he lacks a knowledge of timing. These badly timed dances are mostly singing calls, and the reason is quite obvious: the originator has no conception of timing, least of all successful timing. Probably another reason is, the call sounds very good when sung to the music. If that is the case, the dancers might as well sit down and just listen to the wonderful rendition of the call, giving a hearty hand of applause for such an excellent job of either singing or trying to put as much into the musical phrase as he possibly can. As the matter call is seldom written with regard to any specific melody, the caller can adjust the timing if he has the knowledge, and use successful timing. In singing calls most callers learn the dance from the call sheet and rattle it off to the dancers. As a rule, the caller does not think of the timing or any technicalities which may occur for, upon questioning such a caller, he will say that it is on the call sheet and therefore it must be right. Such call sheets are often responsible for the beginner caller who, after memorizing the words, has the nerve to say he is now a "square dance caller. They are also responsible for the dime-a-dozen callers who are floating around all over making it miserable for the true and genuine caller. We have
deviated a little, but one has to blow off steam once in a while.

An experienced caller, by looking at the call sheet will immediately be able to point out the flaws in the timing. He will also be able to make a wonderfully timed dance out of it by using his knowledge and by changing the call. Some callers like the music of a certain singing call, and can adapt their voice toward this call, so it would be a shame not to be able to make something good out of something bad. Unsuccessfully timed dances will make many dancers turn away and say "never again". As you can see, this is a big setback to square dancing, and the influx of beginners through such a miserable experience is not helped in any way.

Any singing call which is badly timed may be changed, and we leave it up to your ingenuity and good judgement to remedy the situation. Don't be afraid to do so. If questioned by anyone, tell them that this is your own version of the dance. There is no law against the changing of square dances to your own liking; it simply becomes your dance. Here are some very simple examples:

**BYE, BYE, BLACKBIRD**

Four gents star right and here we go  
Opposite lady for a do-pas-so  
Partner left and corner right and  
Partner left again  
Four girls star right and here we go  
Opposite gent for a do-pas-so  
Partner left and corner right and  
Partner left again

This call, as it stands, is called without any interruptions, and we have a do-pas-so which is to be executed in eight counts (2 lines of four measures). Regularly a do-pas-so takes 16 counts, and we assure nobody
will call this dance the same way in a patter call. The turns are fast and in double time, but the dancers like it. Only the dancers who are familiar with this dance can do it to perfection. One wrong turn by someone and the whole thing falls apart because it is too fast to allow for a recuperative move. So the dancers go back to home position and try again when they hear the next appropriate call. There is not one clue that successful timing can be used. True, the call sounds nice but, as mentioned before, the poor beginner had better pull up a chair and just listen.

To make this call really comfortable, it should be called somewhat like this:

Four gents star right and here we go
Opposite lady for a do-pas-so
Partner left with the left hand 'round
Corners all with the right hand 'round
Partner left with the arm around
Turn your lady here we go, star
Right to the opposite for a do-pas-so
Partner left with the left hand 'round
Corners all with the right hand 'round
Partner left with the arm around
Turn your lady into place.

This would be more comfortable, more danceable, more correctly timed, but it does not fit the melody nor the music. So what happened? We forget timing and put words together to the melody, and who cares about technicalities and smooth dancing? It's on the call sheet so it must be right! What can we do, especially to help beginners who might enjoy dancing to the tune? Here is one way to change the original call into a very comfortable, smooth-flowing dance:

Four gents star right and here we go
Opposite lady for a do-pas-so
Partner left with the left hand 'round
Corners all with the right hand 'round
Partner left with the arm around
Turn your lady, girls star across
Swing the opposite gent 'round and 'round
Swing him up and swing him down etc

In giving the first do-pas-so the proper timing naturally we lose time to execute the second do-pas-so. It is an easy matter to substitute swinging for a figure cut short because there is no special time allowed for swinging, as long as we do not let the dancers swing too long, or cut short the swing so that they have to rush or make the next figure uncomfortable. It is our belief that this improved and easy version would have been the original if timing had been considered.

Another example is one of the more recent dances, "Don't Blame It All On Me". Here is the original call:

Head two couples forward, come back to the ring
Cross trail, turn back, the opposite lady swing
Face in the middle and pass through
And around just one you know
Star by the right cut in the middle
And around the ring you go etc

Looking at this call we see that there is quite a bit of action in the first two lines with only 16 counts for execution. The next two lines, another 16 counts, again are full of action, and to do all that is required one has to go like mad. The swing has to be cut short, the cross-trail and turn-around has to be done in a hurry, the pass-through in the middle has to be done without giving the dancers a chance to straighten themselves out and, to top it all, the call does not indicate in the "around just one you know" around whom we should go. Probably, to be a little on the sarcastic side, it should be called "around just one you do not know". We have to take it for granted that we should split the couple we are facing and go around one. On the other hand, to be technical, we could go around one right after the pass-through, either around
one with the couple we are working with at that time, or we could go around one on the outside of the couple we are facing. So you see that there is a lot of room for improvement. Let's try something like this:

Head two couples forward, and back to the ring
Forward again and the opposite lady swing
Face the sides, split that ring
Around just one you know
Star by the right out in the middle
And around the ring you go

We have left out the cross-trail and pass-through in the middle. Most of all we have given the dancers the command to face the sides and "split the ring". This is probably of just as great importance as eliminating certain figures to make the dance comfortable. As it stands now, the call is directional and descriptive and no explanations are necessary. We could go on and on with examples by merely opening a number of magazines, or by looking at some of the call sheets of the singing calls. Sometimes we look at them in amazement and wonder how it can be possible.

Since the majority of the singing calls are perfectly phrased to the 32 measure sequence, any smooth-flowing combinations, such as two 8 count figures and three 16 count figures; or two 16 count figures and four 8 count figures; or any similar combination, may be used as long as we reach the total of 64 counts.

To get back to our subject of successful timing, we cannot stress enough to use it only when we are very familiar with the entire set-up of timing the square dance. We must have and understand the fundamental knowledge of timing, and we must be able to take any given dance apart and explain it in every detail. We should emphasize the importance of timing rather than
to concentrate on the sound of the singing call or to see how much we can put into the musical phrase. These things confront all of us and, unfortunately, a majority of the callers do not pay much attention to them.

Successful timing often depends upon the COMMAND.

- To be continued -

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SQUARE YOUR SETS
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TED RANIELLA, 60 Cary Ave. Lexington 73, Mass., has a full line of FOLK DANCER IABEL RECORDINGS. The BEST in folk and square dance records.
There is a legend not often told that the Christmas tree is a gift from God.

It was the eve of Christmas, perhaps 700 years after the birth of Christ, in England, Wilfrid, a monk, carrying the word of God among the pagan Druids, was surrounded by a group of converts in a woodland glen.

Seizing an axe the monk cut down a huge oak tree, an object of worship in the religion of the Druids.

The oak fell and split into four pieces. From its center there instantly grew a young fir, pointing a green spire toward the sky. The Druids watched in wonder.

Wilfrid turned and spoke: "This little tree shall be your holy tree tonight. It is the wood of peace, for your houses are built of fir. It is the sign of an endless life, for its leaves are evergreen. See how it points toward the heavens?

"Let this be called the tree of the Christ Child. Gather about it, not in the wilderness, but in your homes. There it will be surrounded with loving gifts and rites of kindess."
Truth or fantasy? Who can say? But the monk became a saint. And the tree became an indispensible symbol of Christmas.

WHEN CHRISTMAS WAS BANNED

Can you imagine Christmas being banned?

It was, in England just over 300 years ago. A crank named Richard Matthews decided that Christmas had gotten out of hand...and so he began tugging every string he knew to have the festive season abolished.

"Misery Matthews" thought it shameful to feast on boar's head, the forerunner of the Christmas turkey, and he considered it a wicked waste of good timber to burn outsize Yule logs. These were the days when England became a republic under Oliver Cromwell. And all too soon the anti-merry "Misery Men" had their way.

The fiat was published, "That no observation, merriment or religious service shall be held on Fifth and Twentieth day of December, commonly called Christmas Day."

The results were startling. For 16 years Christmas was officially banned in Britain - and for 16 years it was celebrated behind locked doors.

Military patrols tramped the streets on Christmas morning, sniffing for festive cooking smells. They had the right to search kitchens and peer into ovens. And all meat found being cooked was confiscated, unless the soldiers could be bribed.

The attempt to abolish Christmas was not a success. "The people of England do hate to be reformed," a spokesman reported to Parliament.

In May, 1658, King Charles II rode in triumph into London. And next Christmas a new carol was loudly sung from door to door. "Now thanks to God for Charles' return. Whose absence made old Christmas mourn."

WHERE IS CRISTAL HILLS? It is on Rt. 16 & 302, 5 mi. north of N. Conway.

PRIVETE rooms accommodate one to four people. Reservations are a must for private rooms, deposit $5.00. Private rooms with private baths are $3 to $5. If you use our bedding, $1.00 gets you two breakfasts, one supper and a bunk to spread reservations to be sure. Use of superiors quantity and no limit, breakfast & supper.

SLEEP Bunk beds to private rooms with bath. Pay it smart and make your staying bag on.

EATS Food of superior quality and no limit, breakfast & supper.

SITTING Just out the dining room door and you’re on the ice pond. Winter sports gear can be bought or rented at fair rates.

SITTING There are four major ski areas right close by and all kinds of winter sports gear can be bought or rented at fair rates.

FOLK SINGING: Outing club song leader Bob Keppler. Figs & reel jam.

and Johnny Tracton.
dance calling by Charlette Webster, Dudley Lautman, Dick Caster
January 16, 17 & 18-1959

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Routes 16 & 302 - Box 505

Crystal Hills Lodge

Weekends at

Winter Folk Dance

** We Are At It Again With **
Up went the garlands, the holly, the mistletoe. Into the ovens went plum puddings and mince-pies. The churches were crammed with worshipers. Carols were sung clearer and louder than ever before. Christmas Day was officially back.

CHRISTMAS IN HAWAII

About the only thing Hawaiian about Christmas in Hawaii is the greeting: Mele Kalikimaka. Even that is a westernized version of the English "Merry Christmas."

Hawaii got a comparatively late start in celebrating Christmas - the first recorded celebration was in 1786 when the English ship Queen Charlotte was at anchor in the Sandwich Islands.

Staid New England missionaries who arrived a short time later frowned on Christmas festivities and it was not until 1862 that it became a public holiday. King Kamehameha IV decreed it so.

Since it has a near-tropical climate, Hawaii has few evergreens. It has to import them from the Pacific Northwest. The arrival of the "Christmas Tree Ship" has always been a big thing in Honolulu. Tens of thousands of firs pour from the ship's holds and are quickly placed on sale at supermarkets, garden supply shops and Christmas tree stands.

Merchants decorate their stores with crepe and gay tinsel just as they do back in the States. Arches of similar decorations hang over the streets.

Santa Claus looks just the same as anywhere else, but he may travel in an unusual fashion.

One Christmas he arrived aboard an outrigger canoe. Another time he came via helicopter. He has no snow so
a sled is out. A large flatbed truck comes in handy for getting about town so he can distribute free candy to thousands of eager youngsters lining the streets.

Christmas carols sound over television and radio stations and on loudspeaker trucks. Salvation Army women ring bells at street corners and fill their kettles with donations.

Sweating postal clerks labor over mountains of Christmas cards and packages which pour off the arriving ships and planes.

A tourist who misses the snow back home finds that everything is possible in Hawaii - thanks to enterprising businessmen. They fly in snow from the crest of mighty Mauna Loa, build a snowman on Waikiki beach and pose a pretty girl alongside in a bathing suit.

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MAKE YOUR OWN

CANDY CANES

You can make your own peppermint candy canes for Christmas - but not on a damp day. Take

2 cups of sugar
1/3 cup of light syrup
7/8 cup of water
1/4 tsp of cream of tartar
3/4 tsp of peppermint flavoring
3/4 tsp of red food coloring

Combine sugar, syrup, water and cream of tartar. Blend thoroughly. Place over medium heat. Stir until sugar dissolves and mixture is boiling moderately. (Remove any crystals that may form on side of pan with a damp cloth wrapped around tines of fork). Cook without stirring to a hard boil stage (260 F). Remove from heat. Add flavoring. Blend thoroughly.

Pour half of mixture on well-oiled platter. Add coloring to remaining half. Pour on second well-oiled platter. Begin to pull as soon as mixture is cool enough to handle. (It takes two people to do this properly).

Form in ropes, twisting the red candy around the white portion. Cut in 8 inch lengths. Form in canes. Place on waxed paper.

ANTIQUE LIGHTS FOR

YULE TREES

Some Christmas ornaments are passed along from one generation to another, and these make unique decorations for the tree.

If there are no holiday display pieces in your attic or closets, you can find some in antique shops.
Glass Christmas tree lights made in Germany and France and England in the 1880's and 90's were used to shield candles, and these in glowing emerald, cobalt and ruby are the most popular.

German Christmas ornaments of wax, plaster, unglazed pottery and spun glass dating from about 1850 are popular also. Some elaborate blown glass ornaments are frosted outside and decorated inside with a manger scene.

Tin ornaments bent into various shapes with colorful pits of glass on them date from the 19th century. French cup-shaped brass candle holders have wooden ball or gilded lead star attached to provide balance which holds the candle upright.

There are hexagonal tin lanterns with inset panels of varicolored glass. A candle goes inside. Some people enjoy decorating the tree with old tin cookie molds shaped like animals and gingerbread men.

CHRISTMAS DAY: The exact day of Christ's birth is not known, perhaps because on one thought of celebrating it until 400 years after He died. The Christians decided on Dec. 25, to counteract the revelries of the Roman celebration of Saturnalia, which extended from Dec. 17 to 24. The Saturnalia, which originated before the birth of Christ, honored the god Saturn, the sower. It was a time of uproarious feasting, dancing and games, which the Christians detested because they considered Christmas a time for religion.

THE GRECHE: St. Francis of Assisi is believed to have arranged the first Nativity scene, setting it up in a church in Greccio, Italy, in 1223. He used live cattle
and donkeys and life-size images of the Christ Child, Joseph and Mary. Soon, the use of small figurines to represent the Nativity swept the Christian world.

GIFT-GIVING: This was a popular Roman custom during Saturnalia. The most common gifts of this time were statuettes made in the likeness of a god.

BELLS: The Romans also used bells to discourage evil spirits. In early Britain—and in some parts of Europe today—bells were rung for an hour on Christmas Eve, to announce the death of the devil. Then at midnight, great joyous peals signaled the birth of Christ.

CAROLS: We also trace the original Christmas carols to St. Francis of Assisi. Hymns were a part of the early Christmas ceremonies, but St. Francis believed in moderate Christmas variety and introduced sprightly carols which were modeled on the chorale, a French form of song and dance.

CANDLES: This custom is derived from an old Irish custom of putting a lighted candle in the window on Christmas Eve to light the Holy Family's way. The candles denote a house where the Holy Family would have been welcomed, not turned away as at the inns of Bethlehem.

CHRISTMAS CARDS: This new tradition was first published commercially in London in 1846 at the request of Sir Henry Cole, owner of an art shop. They pictured a happy family enjoying a Christmas drink.

CHRISTMAS STOCKING: The origin of this tradition is not known, but there is a story that St. Nicholas once accidentally dropped some gold coins down a chimney and they fell in a stocking hung up to dry.

CHRISTMAS SEALS: These were conceived in 1904 by a Danish postal clerk, Einar Holboell, to raise money for a tubercular children's hospital. The custom of selling seals to raise money for anti-TB measures is now world wide.
HOLLY & EVERGREEN: This custom also came from the Roman Saturnalia. By trimming their homes with this greenery, the Romans believed they could keep out evil spirits. The Christians at first rejected the custom, but later adopted it reluctantly because an untrimmed house marked them as Christians and next in line for the gladiators.

NICHOLAS:

SAINT WHO BECAME SANTA

Some 270 years after the birth of Christ, in a thriving Mediterranean seaport, was born a child whose name and deeds have lived—like the life and teachings of Jesus—in the minds and hearts of Christians.

He was both a precocious and pious child. But unlike Christ, this boy was born to parents of great wealth. The parents died while the boy was still young, and his frequent and selfless gifts of his inherited wealth made him a popular saint in Christendom.

Named Nicholas and later appointed bishop of Myra, he remains nearly 17 centuries after his birth a happy symbol associated with Christmas.

To children, young and old, he is generally and kindly known in this country as Santa Claus.

Nicholas was born in Patara, located in what is now known as the southern coast of Turkey on the Mediterranean sea. His history is obscure. He apparently was about 72 years old at the time of his death, but the year of his death is not known exactly. There
seems to be no question, however, that he died on Dec. 6, now celebrated as the feast of St. Nicholas.

Legends about Nicholas abound. The earliest concerns the day of his birth. An apocryphal tale relates that a nurse was bathing the infant when the child stood up right in the basin, raised his arms to heaven and said: "I thank Thee, God, that I am permitted to upon this Thy earth."

The fame of St. Nicholas comes from his legendary gifts. His presents of gold to an impoverished Patara nobleman and his three daughters are said to have originated the custom of giving presents in secret on the eve of St. Nicholas.

The custom subsequently was transferred to Christmas Day, hence the association of Christmas with "Santa Claus," which is an American corruption of the Dutch form "San Nicolas". The custom was brought to America by the early Dutch colonists.

In Patara, the desperate nobleman, a neighbor of Nicholas, had made plans to sell his daughters into slavery. Nicholas heard of it and threw a ball of gold into the house at night through an open window.

Nicholas was still a young man when he was chosen bishop of Myra, a city visited twice by St. Paul in his travels. His selection as bishop came under unusual circumstances. It was his custom to worship at church each morning at an early hour. One morning he was surprised to find all the clergy gathered. As Nicholas entered, the holy men rushed forward and greeted him: "Hail to our new bishop."

The spokesman of the clergy explained that there had been a sharp division between them on the selection of a new bishop and they had decided to pray throughout the night. During the night the spokesman added, a voice was heard, saying; "Choose as your new bishop the first man who shall enter this church tomorrow morning."
St. Nicholas was imprisoned and tortured during the persecution of Christians by the Roman emperor, Diocletian. Little is known of his activities from this time until his death.

In the year 1087, after Myra had fallen into Moslem hands, the body of St. Nicholas was spirited away to Bari, Italy, where it now rests under a basilica constructed over his crypt.

CONTRA DANCE

BELLES OF AUBURN (Roger Knox)

Suggested music "Get Lost Jig"
The Dance

1st, 3rd, 5th, etc couples active and cross over before dance starts

All chassez down with the one below
Chasses back to place
Balance and swing the same
Down the center four in line
Break in the center, the other way back
Same two ladies chain

This contra, "The Belles of Auburn" belongs with the group of 'first contras'. It's easy, interesting, and with no cast off figure.

It was originated by Roger Knox, Ithaca, New York, for a group in Auburn, N.Y. At the time Roger was try-to remember another contra and this one was what came over the public address system. And we'll bet that a lot of other good dances were started the same way!

The music suggested, "Get Lost Jig", was written in about five minutes by your editor one night just before leaving for a dance date down in Weston, Mass.. The orchestra played it that night for a dance in that town for U.N. personnel, and liked it. Since it seems that every time we play in Weston we get lost before arriving at the hall, we named it the 'Get Lost Jig'.

*************

THE ROUNDUP

FOLK DANCE INFORMATION
PUBLISHED BY THE FOLK DANCE FEDERATION OF MINNESOTA

NEWS OF MINNESOTA AND SURROUNDING TERRITORY

$2.00 per year

Box 5425 Lake St. P.O. Minneapolis, Minnesota

*************
Music - Crooked Stovepipe

Any introduction, break, and ending you prefer

All four gents to the right and swing
Four ladies star across the hall
Go halfway round and balance all
Balance and do si do
Swing a little bit on heel and toe
Put her on your right and here we go
Alienande left the corner one
Do si do the one you swing
Go back to the corner maid
Take her with you and promenade
- repeat three more times

The Season's Greetings
FOLK SONG

Southern CRADLE HYMN Mountains

Hush my babe, lie still and slumber
Holy angels guard thy bed,
Heavenly blessings without number
Gently stealing on thy head

How much better art thou attended
Than the Son of God could be
When from heaven he descended
And became a child like thee.

Soft and easy is thy cradle,
Coarse and hard the Savior lay
When His birthplace was a stable
And his softest bed was hay.
FOLK DANCE
CSHEBOGAR (Hungarian)

Formation: Couples in single circles, hands joined. Lady on man’s right.

Part 1 (measures 1-4)(5-8)
All take 8 slide steps to the left
All take 8 slide steps back to the right

Part 2. (meas. 1-4; 5-8 repeated)
All take 3 steps toward the center, stamp on fourth step. Now take 3 steps backward to place, stamp on fourth step.

Part 3. (Meas. 9:16)
Partners join hands, arms extended shoulder height. 4 slow "step-draws" (step-close, step-close) sideward to center while lowering and raising hands. Repeat back to place. Now take 2 of same steps toward center, & 2 back to place. (Meas. 9-12 repeated)

Part 4 (meas 13-16 repeated)
Partners face, place right hand round each other’s waist, left hand in air, turn in place with 8 light running steps.

(Description by Michael Herman).
In answer to many requests about the Acton Promenaders trip to Brussels, here is a brief resume.

We flew from Boston to Montreal for a day of sightseeing on Friday, August 22nd. The group arrived in Amsterdam about 4:00 a.m. on Sunday and had about four hours sleep before touring Amsterdam and its canals. The Hague and Velendam. Monday we flew on to Brussels and the World's Fair. We performed four times a day: 11, 1, 3, and 5, a half hour at a time, before thirty to forty thousand people a day. In between performances we trotted around seeing as much of the Fair as time would permit.

We spent one morning sightseeing around Brussels, buying some of its famous lace. We appeared on two color TV shows in the American Pavilion. On both the Belgian and Flemish TV networks, and made a tape interview for the Belgian network. On Friday morning we were tendered a reception by the Belgian Minister of Education who presented us with two bronze medals: one for music and one for teaching. On Friday afternoon we were honored at a reception in the American Pavilion given by the U.S. Commissioner, which was attended by Mr. and Mrs. Charles Howard (former banking commissioner of Mass.), and many other officials of the Fair. To us, one of the highlights was the afternoon we invited the English Folk Dance group from King's College to participate with us. That was wonderful fun. We were piled into a delivery truck and transported to a TV studio where we danced to gather again.
We bid adieu to the Fair Friday evening and flew on to Gay Paree where we spent Saturday and Sunday. Our trip brought us back via colorful Shannon, Gander and New York City, arriving back in Boston late Labor Day night. It was a wonderful trip, but all too short.

To add to this I have a group just outside of Brussels who asked me to teach them how to square dance via tape. I have already sent over one with 12 numbers on it. At the start of each number is the instructions for the number that follows. I also sent over a sheet that explains our square dance terms, such as swing, promenade, do si do, etc. Can you imagine the Belgian Promenaders dancing New England style? That's the way they are being taught.

xxxxxxx

23rd ANNUAL NATIONAL FOLK FESTIVAL

We are so happy to bring you the good news that the 23rd National Folk Festival will be held in the Coliseum, in Nashville, Tennessee, May 6th through 10th under the sponsorship of the NASHVILLE TENNESSEIAN.

Our new location in historic Tennessee, and in Nashville, the educational-cultural center of the South, gives us a good chance to renew old friendships and make new ones in the Southern Appalachians from which have come many participants in national gatherings in other Festival cities. They are happy that their turn has come to play host. Our sponsor and Tennessee Festival friends send warm greetings!

Let us make this our most gay and colorful festival! Let's make it the most significant! There are many who now realize that the rich store of folk traditions which have poured into our country from all over the world gives us a "cultural sputnik" of great strength.

This year we are especially eager to stress the inherited grass-rot-colorful customs, folk songs, dances and other lore which has been handed down from generation to generation. We also want the kind of tradition
al legacies upon which the present is putting its stamp. We want the best in folk expression which is serving our people today. Will you help us find it?

Sincerely
Sarah Gertrude Knott, Director
National Folk Festival
1100 Broadway
Nashville, Tennessee

xxxxxx

WORTH FINDING

Do you like to eat at different and interesting places? Then I'm sure you will remember the following restaurants found by Jim Moseley and his staff, editors of a most delightful little sheet "OFFBEAT", and reprinted here with Jim's permission.

Food Greek, drinks honest at ATHENS-OLYMPIA, 52 Stuart St. Boston, a jog-trot from the theatre district. Noted for shishkabeb (souvlakia on the menu) but all the dishes are tasty. If you've never eaten a Greek salad you have a treat in store for you. Wonderful, crisp Greek bread - don't eat too much of it though, for the servings to follow are whopper-size. 11 a.m. to midnight every day.

Wide variety authentic Italian dishes to suit everyone. MOTHER ANNA'S, 211 Hanover St. to left of Sumner Tunnel Unpretentious, but real food and friendliness. Not a bad idea to let Mother Anna cook up a dinner of her own choosing. Mother Anna learned to cook as a girl in Naples, and cooks as she did for her 14 children, uses only finest ingredients she selects herself. Gay Italian background music.
Tucked away in a cobble-stoned alley (behind the Statler Hotel) and worth hunting for when you're in a hang-the-expense mood ($10 per person) is 9 Knox Street, called the "most improbable, though one of the best restaurants in Boston." Really a private home filled with priceless antiques, run by two gentlemen who do the cooking and serving themselves. Reservations - a must. Only 30 diners served an evening at 7:30. You take "pot luck", but what luck! Entree always a wonderful steak. Dessert often a 12-tiered layer cake. No liquor but you'll never miss it!

Food that "hits the spot" at a new Boston restaurant, Dick Richard's THE BLACK ANGUS, 42 Stuart St., near Tremont, across from Jake Wirth's. Pleasant atmosphere, background music from 7:30 til closing. Wine with meal if desired. All fruit you can eat with the coffee. Prices reasonable for the servings and service.

Plenty for your money at OLA'S SCANDINAVIAN RESTAURANT heart of the theatre district, Carver Street, Smorgasbord, of course. American dishes too. Whale steak. Hot to: "Take all you can eat, but eat all you take." Cheerful, homey, old-world atmosphere, fireplaces, scrupulously scrubbed white tables. Open weekdays 12-8:30 - Sundays, 12:30-3. You might like to give Madame Ola's own cook book as a gift - choice, authentic Norwegian recipes, easy to follow, with fascinating stories, jokes and comments on international cooking and customs. A whole chapter on Norwegian Christmas customs and Christmas party recipes!

Hot cider and ginger snaps, exotic coffees and teas, Hungarian strudels, baklava, bring back music lovers and lively loiterers to Viennese CAFE MOZART, 30A Flimston (near Lampoon Building) Cambridge. Operated by 3 Harvard Juniors, 8-1 p.m. Carefree atmosphere.

For piquant French cooking in a cozy atmosphere, CHEZ LUCIEN, 121 Mass. Ave., just across from the subway. Wine if you wish. Good place to practice your French.

Cigarettes from all parts of the world for sale on Ciga-
Ret Tree, ORLEANS COFFEE HOUSE, 13 Charles St. Three S's: soup, salads, sandwiches for lunch and supper. 16 coffees, 26 teas. French, Italian, Greek pastries. When you enter, you'll be greeted by smiling Bill Baldwin or Cindy Crane, and leave to outstretched hand of their cashier. Noon to 1 a.m. Sundays open at 2 p.m.

HOLIDAY FOOD

APPLE FLAKE CRUNCH

6 cups cored, pared, sliced apples
2 tbsp brown or white sugar
1/3 cup orange juice
1/3 cup brown sugar
3 tbsp shortening
1/2 cup corn flakes
1/2 cup flour
tsp nutmeg or cinnamon
tbsp grated orange rind

Arrange apples in a greased baking dish. Sprinkle the 2 tbsp sugar on top; then pour about half the orange juice over this. Now work the 1/3 cup brown sugar and 2 tbsp butter together with a spoon until creamy. Add corn flakes, flour, spice and orange rind and mix until crumbly. Spread on top of apples. Sprinkle rest of orange juice over top and dot with remaining tbsp butter. Bake at 375 F for 45 mins. Serve with a sauce or cream. Serves 4-6, depending on how hungry you are!

We wish to thank Miss Elizabeth Davis, N.Y.C. for the cookbooks she sent us. Also Miss Leonne Cottle, Huntington, West Va. for the recipes she mailed.
COFFEE CREAM

3 egg yolks
1/2 cup white sugar
1/4 tsp salt
1 cup coffee beverage
1 envelope plain gelatin
1/4 cup cold water
4 tbsps grated orange rind
1 cup cream, whipped

Beat egg yolks. Then add sugar, salt and coffee, while continuing to beat. Heat over a low heat while stirring. Then add the gelatin which has been soaked in cold water for 5 minutes. Stir until dissolved then add orange rind. Chill until beginning to set, then add whipped cream and chill until serving time. Serves 6.

DURGIN PARK'S BAKED INDIAN PUDDING

3 cups milk, scalded 1/4 tsp salt
1/4 cup black molasses 1/8 tsp baking powder
2 tbsp brown sugar 1 egg
2 tbsp butter 1/2 cup yellow corn meal

Cream butter in small bowl of electric mixer, add sugar and when thoroughly blended add remaining ingredients and 1/2 of the milk. Pour into a greased casserole dish and bake in a 450 degree F electric range oven until mixture boils. Pour in remaining half of milk, reduce temperature to 300 degrees and bake 2 3/4 hours. Serve warm with vanilla ice cream.

SEAFOAM

3 cups brown sugar 1/4 tsp salt
3/4 cup water 2 egg whites
1 tsp vanilla

Cook sugar, water, and salt together, stirring until the sugar is dissolved. Continue cooking, without stirring, until the syrup reaches the temperature of 235 degrees F. Remove from the fire and gradually pour it
over the egg whites, which have been beaten until stiff during the latter part of the cooking of the syrup. Beat while pouring. Continue beating until the candy cools somewhat, and will hold its shape when dropped from the spoon. Add vanilla. Drop by teaspoonfuls on waxed paper. Nuts may be added just before the candy is dropped. Cold water test when the syrup reaches 235 degrees F., hard - but not brittle. Yields 20 pieces size of walnut.

SAUSAGE

Sausage is a food with a history reaching clear back into the earliest Greek and Roman eras and interwoven with romance and intrigue. The Romans of Caesar's time made the eating of sausage such a ritual at their festivals, which soon turned into debauches of eating, that the church banned the eating of sausage as a sin. But like so many prohibitory laws, it only served to develop a thriving bootleg business in sausage and after several reigns the ban was lifted.

Sausage making really started as a means of preserving meat against spoilage, but soon became a highly developed art which reached its height during the middle ages in Italy where meats, wines and spices were blended in ever increasing variety and subtlety of flavor. Most of the varieties developed in these southern countries were richly spiced and were of the harder, drier kind, now often called fancy sausage that keeps best. The northern countries of Germany and Scandinavia developed the softer varieties. Many still carry the names of cities in Europe in which they originated.

It was left to America to develop many of the so-called fancy loaves and sandwich specialties and cooked hams. These have limited keeping qualities and must be
refrigerated like any cooked meat.

Large packing houses produce as many as 175 to 200 varieties in normal times to suit the tastes of various nationality groups, and groups in various parts of the country.

The increase in the use of these handy meat products is attributed to the scrupulous care in their manufacture from high quality meats and the increased knowledge concerning their high food value.

COUNTRY SAUSAGE WITH SAURKRAUT

1 1/2 lbs country sausage fresh or smoked
1 No 2 1/2 can sauerkraut
1 tart apple
1 small onion
1 1/2 tsp caraway seed
2 tbsp brown sugar
1/2 cup water

Cook sauerkraut slowly in a covered pan for 1/2 hour, with the chopped apple, chopped onion, cloves, caraway seed and brown sugar. Meanwhile, place the sausage links or cut lengths in a skillet with the water. Bring to a boil, reduce heat, cover, and cook 10 minutes. Drain off water and brown sausage well on all sides. Serve hot sauerkraut topped with the sausage.

PORK SAUSAGE SKILLET

1 lb bulk pork sausage
2 cups cooked rice
1 1/2 cups cooked tomatoes
2 tbsp catsup

If link sausage is used, cut into 1/2 inch pieces. Pan-fry sausage until brown. Pour off drippings. Add cooked rice, tomatoes, and catsup. Stir to blend. Cover and cook very slowly 30 minutes. Season to taste with salt and pepper. Serves 6.
PORK SAUSAGE
UPSIDE-DOWN PIE

1 lb bulk sausage  
2 medium-size onions  
1 can condensed tomato soup  
4 tsps baking powder

2 cups all-purpose flour  
½ tsp salt  
1/3 cup shortening  
2/3 or 3/4 cup milk

Shape sausage into patties. Place in cold skillet. Cook over low heat until patties are well browned and thoroughly cooked. Pour off excess fat as it accumulates. Remove patties to casserole. Slice onions into rings and brown slowly in small amount of sausage drippings. Place onions in casserole and pour 1 can condensed tomato soup over meat and onions. Sift together flour, salt and baking powder. Cut in shortening with pastry blender. Stir in enough milk to make a dough that can be handled. Turn out and lightly knead about ½ minute. Pat out dough to size that will fit casserole. Place on top of meat mixture. Bake at 400 degrees F. for 15 to 20 minutes or until biscuit dough is well browned and done throughout. Turn out on platter so meat and onions are on top. Cut in wedges. Serves 6.

YEAR END SALE

PACK ISSUES OF NORTHERN JUKEBOX - 10 for $1.00
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THE TOWNS CRIER

Born: Nov. 3, to Mr & Mrs Dudley
Leaufman, a daughter, Heidi.
Married: December 27th at Imma-
culate Conception Church, Revere,
Mass. Anna Sannella and Frank
Horigan

***

Congratulations to the City of
Montreal, P.Q., Canada, on their
new Folklore Studio, organized
by the Montreal Parks Depart-
ment, as a center for culture
and leisure open to the public.
Situated at 2755 Desjardins Street,
the Studio is open from 1:30 to 11:00 p.m.
Monday through Friday, with Michel Cartier in charge.

Among other things, the Studio offers: A library con-
taining an interesting collection of books dealing
with the dances, costumes and customs of various
peoples; a valuable record library of songs and dances
throughout the world; Dancing sessions for group lead-
ers, monitors, dancing teams and the public; evenings
of dancing for adults (aged 25 and over), especially
married couples; regular showings of films and lec-
tures on popular arts and traditions; organization of
dances in parks, playgrounds and recreation centers.

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Living or vacationing in Arizona this winter? Then you
will want to attend the Southern Arizona 11th Annual
Square Dance Fiesta, January 16-17, 1959, in Tucson.

***

Hope all of our Boston Readers saw the wonderful ex-
hibit of Christmas nativity creches made in foreign
lands that were shown through the month of December at
the Boston Public Library. Four unusual interpreta-
tions were seen in the main lobby. From Belgium, Ger-
many and two from France, with figures ranging in size
from three inches to nearly 10 inches, and some dress-
ed in wool clothes. The figures from Belgium were don-
nated to the library from the collection of the late
Edith W. Fisher of Cambridge, were of white sculptured clay, only the facial expressions were painted. The 12 figures represented the Holy Family, the Magi and animals. Nestled in artificial snow with lighted, simulated stained glass windows as backdrop, the miniature scenes were most interesting. The German figures were wood-carved and were the largest in the exhibit. A French creche, given by Botolphi Group, Inc. had 26 people in its scene, including villagers - the baker and market woman. There were the smallest - three inches high. Also shown in the exhibit were hand-decorated illuminated manuscripts of the Bible dating from the 15th Century.

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Also, the C.D.S. is holding a series of teacher training classes for those who desire to teach English dances, on Mondays & Tuesdays, 5:30 - 6:30. If interested apply at their office at 30 Pemberton Square, Boston.

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Folk Dance Associates of Chicago expect to dance for the first time in the new auditorium of St Paul's Episcopal Church, in that city on Friday night, December 5th, and will continue at that location hereafter.

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***

Sponsored by the Miami Valley Folk Dancers of Dayton, Ohio, are two special weekends: Bobby Watson, RSCDS of Scotland, presents Scottish Country Dances, January 24 & 25; Phil Merrill, CDSA of New York does the same for English Country Dances & Contras the weekend of April 4 & 5. Incidentally, the group dances regularly each Thursday at 8 p.m. at Burkhardt Center, Burkhardt and Jersey (3000 E. 5th). Newcomers welcome.
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Editor........Ralph Page
Folk Dance Editor
Ted Sannella
Correspondents:
Dick Anderson
Rich Castner
Pop Smith
Herbert Kearney
Herb Warren

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