# 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>Taking A Look</td>
<td>2</td>
</tr>
<tr>
<td>Scottish Dance Music - Part 3</td>
<td>4</td>
</tr>
<tr>
<td>Commandments For A Square Dancer</td>
<td>13</td>
</tr>
<tr>
<td>Take the Luck Out Of Potluck</td>
<td>15</td>
</tr>
<tr>
<td>What Were They Dancing?</td>
<td>18</td>
</tr>
<tr>
<td>The Function Of A Folk Festival</td>
<td>21</td>
</tr>
<tr>
<td>Abe Kanegson Record</td>
<td>23</td>
</tr>
<tr>
<td>Dancing In the Rococo Age</td>
<td>24</td>
</tr>
<tr>
<td>Contra Dance - Dud's Reel</td>
<td>27</td>
</tr>
<tr>
<td>Square Dance - Wheels Quadrille</td>
<td>28</td>
</tr>
<tr>
<td>Folk Song - Liverpool Girls</td>
<td>29</td>
</tr>
<tr>
<td>Folk Dance - Bridge of Athlone</td>
<td>31</td>
</tr>
<tr>
<td>The Cultural Face of A Changing Nation</td>
<td>32</td>
</tr>
<tr>
<td>The Lancers In St. Lawrence County</td>
<td>36</td>
</tr>
<tr>
<td>Lancier from Quebec</td>
<td>38</td>
</tr>
<tr>
<td>Centennial Lancers</td>
<td>41</td>
</tr>
<tr>
<td>Saratoga Lancers</td>
<td>42</td>
</tr>
<tr>
<td>Painless Folklore</td>
<td>45</td>
</tr>
<tr>
<td>Superstitions</td>
<td>47</td>
</tr>
<tr>
<td>Do You Remember?</td>
<td>49</td>
</tr>
<tr>
<td>Come And Get It</td>
<td>51</td>
</tr>
</tbody>
</table>

The ninth annual Ontario Folk Dance Camp will be held at Westminster College, London, Ontario, May 19 - 22, 1967. Staff includes: Conny & Marianne Taylor; Andor Czompo; Al & Shelly Gladstone. For particulars please write to Jum Templeton, 20 Maple Dawn Road, Etobicoke, Ontario; or Jack Geddes, 605 King Street West, Toronto 2B, Ontario.

Just under the wire: The Washington, (D.C.) Folk Festival will be held May 5 and 6 in the Roosevelt Auditorium, 13th & Upshur Sts. N.W. Sponsored by the D.C. Recreation Dept. it annually attracts large crowds.
TAKE IT OR LEAVE IT

Have you noticed anything lately in the sound of square dance recordings? If you haven't than you must indeed, have a tin ear!

A few recording companies are recording orchestras that have a cornet and clarinet in its make-up. If the records sell reasonably well, then you're going to see everybody scramble to get on the band wagon. Business men are that way, you know.

So we are coming full circle in square dance music. Personally I think it is wonderful. My earliest recollection of a dance orchestra was one containing a cornet, clarinet, two fiddles, bass viol and piano. The quadrille music that they played were special orchestrations with such intriguing names as "Black Cat", "Queen Bee" or "Prince of Good Fellows". We have not as yet arrived that far in the circle, but it looks as if it's just around the corner!

If it does nothing else it will get us away from the whiny, played out-of-tune hill-billy fiddles. Now if we could only forget most of the country-western tunes and write some tunes just for square dancing we would be doing something worthwhile. Is it too far-fetched to wish this thought to come to pass? It COULD lead to the use of some live music for our dances. And wouldn't this be a change?

Sincerely

Ralph
Some months ago, Gene and I attended a caller's jamboree which attracted over 300 dancers including nine callers. It was a very successful affair with no cliques or lack of friendly mixing. A real old-time "farmer's feed" was a fitting climax to a great evening.

However, in sitting out a dance we were struck by the fact that we could recognize only four dancers who were dancing 10 years ago and only 15 we were positive of having danced 5 years ago. According to much recent comment, our experience is being repeated in almost every area of the United States and Canada. It is great to have the new dancers, but where are the sort we used to have - those who square danced from childhood to the grave?

From the above thoughts, we began to look over the callers. Not a single one of the 9 who worked did a poor job! Not a one tried to show off or to throw the floor. From personal acquaintance with all nine, we know that only 3 were calling 5 years ago and only one was calling 10 years ago. In some ways this is probably good, but I could not help but remember hearing in my youth of callers who prompted dances for 50 years or more. Without a doubt you know many more callers than I do, but how many do you count on having called 50 years ago, or even 25 years ago?
Can it be that the same kind of mortality rate so evident among the dancers also sneaks into the ranks of the callers, though perhaps at a slower rate?

A few years ago, as you well know, most dancers considered the man who taught them to dance as "the best in the world." In reality they knew that this was not so, but they kept this loyalty regardless of how they progressed as dancers, and in some cases as callers, even when the pupil surpassed the teacher. On the other side of the picture, old-time callers were equally loyal to their dancers!

Today, the quicker a dancer can learn enough to get away from the local caller, the more successful he believes himself to be, and the more that a caller can get jobs away from his own dancers, the more he believes that he "has arrived."

As you know, this is by no means a personal gripe. Both you and I have been fortunate in having had so many wonderful dancing experiences that the few unpleasant incidents have been a true drop in the bucket. The more that I see of dancing in other areas, added to comments made by visiting callers from all sections of the country, convinces me that what we have each summer in New Hampshire is really unique. Where else will you find sponsors who are not primarily interested in making money, but in providing clean places to preserve the old-time dances and music? Where else will you find such numbers of people who will come back week after week, year after year, and demand almost the same program every week? Where else will you find so many who want and can understand the worth of live music? Where else will you find such dancer loyalty?

Some of the dancers were with you 25 years ago and have been with me for the last 15 years. Yes, we have been uniquely lucky, and I don't know why.
The classic Scottish dance — ancient, indigenous and characteristic — is the Reel in its various forms: threesome, foursome, sixsome, eightsome, axum, and so on. And this dance, as one might expect, goes to reel tunes. Some forms (like the Shetland sixsome reel) go to fast reels only; some (like the Sixer reel from Ox- ton) go to strathspey reels only; many (like the common est Reel of all: the Foursome Reel) start in Strathspey tempo and suddenly change to the faster tempo; one (the Axum Reel) starts at strathspey tempo and gradually speeds up until neither the fiddlers or the dancers can go no faster.

In general, Reels do not have their own tunes. If one goes to strathspey music, then it goes to any strath- spey, and so on. There are, however, two exceptions,
"The Reel of Tulloch" has its own tune, named "Reel of Tulloch", and also nick-named "High nam port" (King of tunes). The sixer reel from Oxton and the sixer reel from Lauderdale go to "Cameron's Got His Wife Again." The reel "Cath nan coileach," from the island of Barra, is an exception to the statements that Reels go to reel tunes: it goes to the jig "The Shaggy Grey Buck."

Scottish step-dances have more varied music. Let us start with the three that are wellknown at highland games. The Highland Fling goes to any strathspey. "Seann Triubbas" goes to "Whistle O'er the Lave O't", starting as a slow strathspey and then changing to normal strathspey tempo. (Some pipers change tunes when they change tempo, but traditionalists say that they shouldn't). The sword-dance goes to "Gile Calum", a strathspey-like tune, that again changes tempo in the middle. Of other step-dances, the Argyll Broad-swords goes to any strathspey followed by any reel, and many solos go to their own tunes, the tune being of the same name as the dance, for the very good reason that the dance was named after the tune. These include "Over the Water", "Blue Bonnets", and "Highland Laddie" (Quick-steps), "Flowers of Edinburgh" and "Miss Gayton's Hornpipe" (hornpipes), and Tulloch Gorn (strathspey). However, the "First of August" goes to "The White Cockade" (hornpipe) and "Flora McDonald's Fancy" goes to any jig. "The Scottish Lilt" is in triple rhythm - most unusual for Scottish dances - and is very often danced to the Irish tune "Drops of Brandy" (which is actually triple triple and written in 9/8 time). There are, however, some triple-rhythm Scottish dance tunes that can be used. They are originally Retreats, and we give a particularly attractive one (Lochanside) as example (18). (One rather interesting Retreat is "The Green Hills of Tyrol". This is an Austrian or Swiss Landler which must have been, in some campaign or other, picked up by a regimental piper. Rossini also picked the tune up and incorporated it in the overture to "William Tell." The latest development was when Andy Stewart took the pipe version and turned it into a song - "The Scottish Soldier".)
Country dances and quadrilles, in theory, can be danced to any tunes of the right phrasing and right tempo, provided that they are cut to the right length. For country dances, this is easy enough. For a 32-measure country dance, for example, all that needs to be done is (a) to choose a 32-measure tune, or (b) to choose a 16-measure tune (so that twice through the tune covers once through the dance), or (c) to choose a 16-measure tune and, by repeating each 8-measure part turn it into a 32-measure tune. For a 24-measure dance you can either (a) find a 24-measure tune (not too easy, because they are not common) or (b) choose a 16-measure tune and repeat one of the 8-measure parts. And so on.

The tailoring of music to quadrilles can be quite intricate, because often the music is made to fit the movements very nicely. For example, if a figure consists of certain movements executed by top and bottom couples followed by the same movements executed by side couples, then the tune will start again from the begin-
ning at the point where the side couples start; or if the figure is punctuated by "set to and turn corners" as a kind of chorus or break, then the same phrase of music will be played each time the break occurs; and so on.

We remarked that quadrilles can be danced to any suitable tunes. That means that we cannot really pick out any particular kind of music as "quadrille music". In Britain as a whole, the music would mostly be (a) tunes specially written, (b) popular songs adapted, (c) light-opera tunes adapted. But in Scotland, besides these, two more arrangements became popular, (d) reel tunes, tailored to fit the figures, and (e) jig tunes, also tailored. The reels would be mostly Scottish, with a few Irish; the jigs would be Irish. Quadrilles danced to these arrangements were called "reel-time quadrilles" and "jig-time quadrilles", and any Scottish band would have at least one of each in its repertoire.

Country dances, like quadrilles, are danced to a great variety of tunes. But the emphasis here is different. Light-opera tunes and such are rare (The Dashing White Sergeant is about the only light-opera tune used for country dancing; most Scottish country dance tunes are reels, jigs, hornpipes, strathspeys, or of a type which I shall now describe) This type of tune is of the same general type as reels, jigs, quicksteps and fast hornpipes, but does not fall specifically into one of these four categories. That is to say, the tunes have most of the characteristics that reels, jigs, and hornpipes have in common - such as duple rhythm and phrasing, a tempo of about 60 measures per minute, and general "danceability" - but not any of the specific characteristics that distinguish reels, jigs, quicksteps, hornpipes from one another. In particular, those that are
in triple-duple rhythm (i.e., are written in 6/8 time) have the rather general underlying rhythm: \[\text{\ldots} \frac{\text{\ldots}}{\text{\ldots}} \text{\ldots}\] and not the rather special rhythm: \[\text{\ldots} \frac{\text{\ldots}}{\text{\ldots}} \text{\ldots}\] which is characteristic of the jig.

Many tunes of this type are song-tunes, but are so "danceable" that it is very likely (though we cannot be sure) that they were originally dance tunes and early in their history acquired words and became songs. They are starred * in the list below:

Tunes of this type include

(Pure duple)

Petronella #
The Persian Dance
Meg Merrilees #
The Lass of Paties Mill
Callum Beg
My Love She's But a Lassie Yet *#

The Rose Tree
The Dawning of the Day
Triumph #
La Tempete #
The Glasgow Highlanders #

(Triple/duple)

The New-rigged Ship #
The Nut #
Captain White
King of the Cannibal Isles*
I Love Nae a Laddie But Ane*
Merrily Danced the Quaker's Wife *#
Scottish Reform (The Prince of Wales) #
Haymakers Jig #

I give a typical tune of this type ("The Lass of Paties Mill") as example (19).
Most country dances have their "proper" tunes: for instance, the dance "Petronella" goes to the tune "Petronella". Such "proper" tunes are marked with a dagger. Besides these, "The King of the Cannibal Islands", is nearly always for "The Cumberland Reel."

Another interesting was of accompanying a country dance is to play a reel at exactly half speed. The commonest tune so played is "The Duke of Perth." When played at half speed, eighth-notes sound like quarter-notes, and the reel therefore takes on many of the characteristics of a hornpipe.

In the old days, a country dance would be accompanied by just one tune, played over as often as necessary. Later, bands would play medleys, and typical ones can be seen in such books as Kerr's "Modern Dance Album" for instance:

Flowers of Edinburgh
Lass of Paties Mill
East Neuk of Fife
Bottom of the Punch Bowl

for the country dance "Flowers of Edinburgh". Only tunes of the same rhythm would be played together; so a medley would consist of (a) all reels or (b) all common time non-reels (hornpipes, quicksteps, and tunes like those in the "Pure Duple" column above - the old-timers felt that these rhythms were alike enough to be mixable) or (c) all in triple/duple rhythm (jigs, quicksteps, and tunes like those in the right hand column above). Some bands played only one tune for each dance, however, up to the second world war (I don't know of any bands who still do it now, though) and a few 78 rpm records in this style are still around. An elderly or middle-aged Scottish country dancer feels quite nostalgic when he hears a New England dance band playing one tune all through a contra.
There is one exception to all this: "The Glasgow Highlanders." This dance is really half country dance and half foursome reel: the first sixteen measures are a couple of country dance figures; the last sixteen measures are one round of the foursome reel. This sequence of 32 measures is repeated over and over again with the leading couple having progressed one place down the set each time, according to the usual country dance organization. The music reflects this structure: it consists of sixteen measures of "The Glasgow Highlanders" followed by sixteen measures of Strathspey (preferably a vigorous one to fit the mood of the second part of the dance), then back to "The Glasgow Highlanders", then a strathspey (either the one played before, or another), and so on. Unfortunately, no one who dances to records can experience this nice dovetailing of dance and music, because no record yet made has the music properly arranged.

If a collection of dances did not contain music, it would often indicate the rhythm or time-signature that would be appropriate. In David Anderson's "Universal Ball-room and Solo Dance Guide", for example, we find:

The Granton Favorite, common time
Perth Inch, time 6/8
Monifieth Star, common time or reel
Caledonian, 2/4
Glasgow Highlanders, 16 bars 2/4, 16 bars
Inverness, reel
Abernethy Lasses, reel time
Meg Merrilees, reel
Badenoch Fancy, 6/8 or common time
Flowers of Edinburgh, hornpipe time

and so on.
By a rather amusing piece of carelessness when "Inverness" was republished in "101 Scottish Country Dances" its title was mistakenly given as "Inverness Reel" - you can see how this could happen. Unfortunately, however, there is another dance current called "Inverness Reel" - and this one is a reel, not a country dance.

We have seen that many reels and strathspeys are used for country dances. However, out of the many hundreds of reels and strathspeys that exist, there are many that are not used for country dances - or at least not yet (because anyone could write a country dance to any of them). In particular, old collections of reels and strathspeys are not collections of country dance music. Not everyone realizes this fact, and a tendency among certain Scottish country dancers to make every other country dance in a programme a strathspey "because reels and strathspeys were always danced alternately" is based on a mistake. The old collections with alternate strathspeys and reels were for dancing in the foursome reel which, as we have seen, has a change of tempo from strathspey to reel. Strathspey country dances have, in fact, been quite rare throughout history. In the book by Anderson, which we have quoted, for example, there is only half a strathspey (The Glasgow Highlanders) out of about seventy country dances. Other books have none at all. And of country dances which have been collected "live", far fewer than half are strathspeys.
You may wonder why many of the references to collections of music have been to old collections. The reason is that modern country dance collections tend to be insensitive about the various rhythms. There is a distressing tendency to label all fast common time tunes as "reels" whether they are in fact reels, hornpipes, quick steps, or none of these, and to label all tunes in 6/8 time as "jigs", even when they are definitely quick-steps. So if you are going to investigate country dance music, either use old collections, or ignore the labels "reel" and "jig" in modern collections. The reason for not mentioning modern general collections of dance music is simple: there aren't any. When we come to collections of pipe tunes, however, we are all right; there are many good modern ones.

Country dance bands tend to follow the mislabeling we mentioned above, so again be careful about the words "reel" and "jig" on record labels. However, traditional fiddlers and pipers are sound.

Coda. This article has really been about mainland Scottish music. There are interesting things that could be said about music from the Orkneys and Shetlands. But that is another story.

And two more stories would be (a) the bagpipe and (b) mouth-music. These you can look up in any good music encyclopaedia.

The End
1. You shall square dance only for the fun which you will find in it.

2. You shall not be a snob by considering yourself too good to dance with any and all; by sitting out mixers or by leaving a square lest you be required to dance with those you deem unworthy of your talents; for the gods of retribution are jealous gods, and will visit their mischief upon you and you will be the one to go to the square.

3. You shall be exuberant, but shall act your age. Do not offend others by your high flung legs, outflared skirts, or overzealous endeavors to help others who may hesitate by pulling, grabbing, or pushing upon them or speaking loudly to them.

4. You shall go abroad and dance to other callers so that your opinions expressed as to the merit of this one and that one are based on fact.

5. You shall be conscious of the feelings of those around you and shall not let the stranger in your midst sit on the sidelines and cool his heels, nor fail to speak to him.
6. You shall bathe diligently, that the sweet aroma of soap and shaving lotion may assail the nostrils of your associates. You shall similarly take care that words of your mouth are not scented with strong smelling herbs, such as garlic, or strong smelling beverages such as beer.

7. You shall guard carefully the utterances from your lips while dancing lest you add confusion to your square, and cause yourself or others to be unable to hear the next call, for there is but one designated caller in the hall.

8. You shall honor your club and give your loyalty, for it would be better to separate yourself from it and join yourself to another whose methods, members, and caller are more to your liking.

9. You shall not kill your club with bickering and fault finding, or by pointing any fingers or blame for errors either in dancing or club operation at any fellow member or dancer for, in so doing, such a finger may thus deservedly be in your own direction.

10. You shall never forget that you were once a beginner.

From the "Do-Si-Do Club", courtesy of "Duke" Miller
TAKE THE LUCK

OUT OF POT-LUCK

by EMMA WILKINS

Sometimes "Pot-lucks" are highly successful, but often food that is meant to be hot is lukewarm or cold, the salads either wilted or running, and the poor guy bringing up the rear (usually the club president) - all he sees is a lot of dirty dishes. Take the "luck" out of it. You can offer an attractive, well-balanced nourishing meal for everyone - a fit prelude to an evening of dancing.

A little advance planning is the key. Have your club members designate whether they will bring salad, covered dish (meat) or dessert - all for 6 people. Thus three couples will provide a complete meal for themselves. In this case, the club would provide for the bread and butter, as well as the beverage and all you would have to remember would be to have an equal number of
couples bring each of the three categories. If you do not feel that it is equitable for one to bring salad for six when another is bringing meat for six, (salads are cheaper but take more time), then designate salad for 10, casserole for 6, dessert for 8 or any other division you like. It will take a little more arithmetic, but divide the total number of couples attending by these amounts, like this: for 30 couples, 10 would bring casseroles, 6 salads, 8 desserts, leaving 6 extra to bring bread, coffee or vegetables. The idea is to know ahead of time that you will have enough meat to do with the salads, etc. At one of the dances before the event, bring a large poster with cut-outs from magazines of the various food categories with spaces provided for the number of each you need, and let the ladies sign up during the evening.

At one successful pot-luck, we printed small placards with the words: "You can thank the (name) for this specialty." These were made out ahead of time and when the food was brought in, the card went with the dish to the warming oven or the refrigerator. When the food was brought to the serving table, the card was set up tent fashion behind it, so that everyone could tell who brought what. This was well received by the members of our club, and lots of recipe swapping resulted. However, if you feel you would not want to "advertise" who brought what, then the card could be put under the dish at the serving table. We found that the cards served several purposes. On the under side we put the category which the person was to furnish. Thus, at a glance, the cards left (not with the food), told us not only who had arrived but what food was missing, so we could tell when to begin serving. When a serving dish was emptied, it was removed from the table together with any serving pieces, and placed in a large grocery bag, brought for this purpose, and the card was placed on top and put on
a large table in the kitchen. It would have been better to have stapled it. This was later wheeled out so that everybody could pick up their dishes as they left the dance, and everyone washed their own pots and pans at home. There was no one in the kitchen washing dishes while others were dancing, and no one had to go hunt up dishes after the dance.

It is just as important to serve hot things hot and cold things cold at a pot-luck, as it is in your home. Use of the school cafeteria is ideal for this. Use those steam tables and warming ovens and invest in a bag of chipped ice for the salads. Foods can be kept hot wrapped in newspapers or paper cartons. If you have several platters of fried chicken, put out only one at a time and when it is gone, replace it with a fresh one. Combine baked beans and chef salads as they get low - this keeps the food attractive for the ones down the line.

Divide up the work and give everybody a job. Duty might consist of a half-hour of receiving food and putting it in warming ovens or refrigerator, or placing food on serving table, serving hot rolls, manning the coffee pot, bringing a centerpiece, serving punch between sets for the first hour of dancing, serving dessert (we like it later in the evening), or setting up or taking down tables. This will make it easy for every one; make them feel that they have contributed a share; and nobody will miss a dance. Happy pot-lucking!

Mike & Monitor v15, n2
WHAT
WERE THEY DANCING?

An advertisement in the Keene (N.H.) Evening Sentinel of Saturday, March 26, 1898, reads like this:

LAST BUT NOT LEAST
I.O.O.F Waltz Party

March 30, 1898

PROGRAM

Waltz
Schottische
California Reel
Two-step
Newport

Waltz
Polka
Portland Fancy
Galop
Two-step

Money Musk
Waltz
Caprice
Schottische
Extra

INTERMISSION
Lancers
Schottische
Newport
Waltz
Extra
From Ira Laby, Holyoke, Mass. these two programs:

A program of the "First Annual Grand Ball" of the Gravesend Volunteer Firemen's Association of the 31st Ward, Borough of Brooklyn (N.Y.) Wednesday Eve., October 24th, 1900 gives a list of dances as follows:

**Part First**

1. Grand Entree
2. Lanciers
3. Waltz
4. Quadrille Waltz
5. Two-step
6. Waltz
7. Polka
8. Lanciers
9. Waltz
10. Schottische
11. Lanciers
12. Waltz

**INTERMISSION**

**Part Second**

1. Re-Entree
2. Lanciers
3. Waltz
4. Two-step
5. Quadrille Waltz
6. Waltz
7. Polka
8. Lanciers
9. Waltz
10. Schottische
11. Lanciers
12. Waltz

**Home Sweet Home**

Music by W.G. Ferris! Orchestra

And another program of the same organization. This time Annual Grand Invitation Ball, at Staucl's Palace Hall, Coney Island, N.Y. Lincoln's Birthday Eve. Monday, February 11th, 1907. Music by Ferguson's Full Orchestra. The program is as follows:

Grand March To Start At 8:30 p.m.

Overture

Grand March
Lanciers
Waltz
Two-step
Waltz
Two-step

Lanciers
Schottische
Waltz
Lanciers
Two-step
Firemen's Quadrille
Waltz
Two-step
Waltz

Supper March

Re-Entrace
Lanciers
Waltz
Two-step
Waltz

"Au Revoir But Not Goodbye"

# # # # # #

Also from the files of the Keene Sentinel:

The Keene Quadrille Band seems to have been auxiliary to the Keene Brass Band. In November, 1859, an advertisement in the Sentinel tells us that "it has been reorganized the present season, and furnished with new and choice selections of music."

Names mentioned in the advertisement are: George Pullam, 1st Violin; B. Hadley, 2nd violin; George Day, Clarinet; C.N. Tottingham, Cornet; C.F. Holton, bass & prompter.

In December, 1863, the name was changed to "Merril and Holton's Quadrille Band", with S.F. Merrill, 1st violin; F.A. Bowen, 2nd violin; James Spencer, clarinet; H. H. Wilcox, cornet, and C.F. Holton, bass. We have heard it said that as a prompter, Mr. Holton had few equals in the country.

# # # # # #
There is no one in the world so urbanized, so "civilized", that every spark of folk instinct has been extinguished within him. In fact, in everyone there remains, however misunderstood, a capacity for the appreciation of folk art, folk expression, and folk performance. And there are some individuals in whom the folk elements burn undiminished, and unrestrained; these members of our society are the doers, the artists, the performers, even the revivers, of our folk traditions.

The function of a folk festival is to bring together, as audience, those people in whom there lingers at least the appreciation for folk culture. Folk dance, folk tale, and folk song are all performances and as such imply not only a performer but also an audience. It is the duty of the folk festival to bring together at one time and in one place the audience and the performers without which the folklore experience (or for that matter, any other artistic experience) could not exist.

A folk festival recognizes great performers and great performances. It also gives to the new performers
and the new performances opportunity to be heard and to be seen.

Folk Festivals do not preserve the folk - no one can do that and no one needs to. Folk Festivals do preserve folklore; they afford a chance for its expression in surviving forms, in revived forms, and even in adapted forms. Folk festivals enable us to understand ourselves by bringing to us the very traditions of which we, however unwittingly, are the product.

May 12th to 14th: "Weekend of Dancing with the Dunsings" George Williams College Camp, Williams Bay, Wis., Rev and Ginny Wilder guest teachers. Registration deadline is May 10th. Write: Mrs. Paul Dunsing, 736 N. Brainard St. Napierville, Illinois, 60540

The 6th National Camporee of the National Square Dance Campers Association Inc. will be held at Bear Lake and Cedar Springs Camp grounds near Manawa, Wisconsin, July 14, 15, and 16, 1967. That's Hwy 110, Folks!

Camporee Chairman, Ray and Bea Sinclair of Green Bay have announced plans for the following program. A Trail In Dance, Thursday Evening, July 13th. The Kickoff Dance, Friday Evening. The Annual Membership Meeting will be held Saturday with plenty of dancing on Saturday Night. Note that plenty of time is allowed just for camping, as both Campgrounds have excellent facilities. A Youth Program, Badge Dances and Campfires plus on-site Church Service on Sunday will be available.

More information from Bill & Mary Wazniak, 3710-10th St. Menominee, Mich. 49858.
ABE KANEGSON RECORD

We are planning to produce a record of Abe Kanegson's singing from numerous tapes that were made when he was with us. Thanks to Norman Epstein, we already know there are enough tapes of virtually professional caliber available for such a recording, but we are interested in locating any more tapes that might contain material we could use. If any of you own or know the whereabouts of any tapes of Abe, we would appreciate your contacting one of our committee about them.

Our goal is a 12-inch LP record of superior quality, which will cost $5. Any profit that might be made from it will go to Abe’s family, whose permission we have for this project. Those wishing to subscribe now may do so by sending us a deposit of $1 to $5 with their names. Checks should be made payable to OLD JOE CLARK, Inc.; FOR KANEGSON RECORD FUND. You may send your name only, if you prefer to wait until the record is out, since it will be helpful to know in advance how many people are interested. Of course the more serious subscriptions we have, the faster will be our progress. Friends of Abe’s who are willing and able, may make an additional contribution to back the project, with the understanding that their contribution will be returned if expenses are met through record sales.

Progress notes about the record will appear in future issues of NORTHERN JUNKET. Meanwhile, send in your subscription and put your name on our mailing list by contacting Miss Doris Weller, who has volunteered to act as secretary, in care of Old Joe Clark, Inc. 32 Fayette St. Cambridge, Mass. 02139

Richard Castner
Norman Epstein
Betty Kanegson

Ralph Page
Louise Winston
Doris Weller
Dancing in the Rococo Age

Opera had spread from Italy throughout Europe, and ballroom dancing spread from France in the same way. The ceremonial ball had established itself in the reign of Louis XIV, gaining its name because it was governed by pre-ordained rules and led by a master of ceremonies. In the 18th century this most stately form of dancing... formed an important part of court entertainments, and was also very popular at the private fetes given by the aristocracy.

The participants in this type of dancing wore their finest clothes and took great pains with their adornment. The Mecure de France describes one such ball held in the Salle d'Hercule at Versailles on 26 January 1739. The musicians' gallery was occupied by 50 soloists in blue dominoes. The ten-year-old Dauphin opened the proceedings by dancing a minuet with his sister. After that, other couples advanced, one by one, in order of rank, and each danced a minuet. Then came the quadrilles. After the dancing, which went on from 7 un-
til 9 in the evening, refreshments were provided.

The description in the Mercure de France shows the importance attributed to the dancing of the separate couples.

Society dancing had developed into an art in its own right. Nothing displays it better than the minuet, the favorite dance of the century in every country, declared by the dancing-masters of the period to represent the culmination of all the graces that dance was supposed to teach.

In the earliest years of the century the minuet had already achieved perfection, and had far outstripped the popularity of the dances customary at an earlier period, such as the "allemande", "courante", "sarabande", and "gigue"; the "gavotte," "passepied," "Branle", "Bourée" and so forth, all of which were performed with stately bearing and at moderate tempo.

The European popularity of the minuet was rivalled only by that of the "contredanses", such as the "Française", which were danced by couples standing face to face or in two rows, and of the "quadrille", where four couples formed a square and went through various figures together or in succession, to the accompaniment of much bowing and curtsying. Not until the 1770's did a new dance cause such a furore that the highly-cultivated ballroom dances of the rococo period were forgotten. This was the waltz, a foretaste of the pre-romantic spirit, in which two partners remained together --
from start to finish and each couple revolved upon itself in the whirling ensemble.

The vogue of the "bal pare" at the beginning of the 18th century was rivalled by that of the "bal masque", of fancy-dress ball, which soon captivated the whole of Europe. In obedience to the theme selected the guests came to those dances attired as Chinese, Orientals, shepherds, peasants and so forth; indeed, at the "Bal des Ifs," held at Versailles in 1745 to celebrate the marriage of the Dauphin to the Infanta Maria Theresa of Spain, the 'masked' guests, to the number of about 1500, came as yew trees. From Naples to Stockholm, from St. Petersburg to London, no fete was now complete without its masked ball.

from "The Rococo Age."

A Yugoslavian folk dance ensemble, Lado, will appear at the Montreal world fair's Expo Theater Sept. 20-23. Featuring traditional dances and costumes of the different ethnic groups that make up Yugoslavia, it will be the group's first North American appearance.

The New York Branch of the Royal Scottish Country Dance Society is pleased to announce its fifth Spring Weekend of dancing and instruction at Holiday Hills, Pawling, N.Y. The weekend begins with supper at 6:30 p.m; on Friday, May 19, and runs through supper on Sunday, May 21.

The Boston Centre of the Country Dance Society invites you to attend the Twentyfifth Annual Country Dance Weekend at Pinewoods Camp on Long Pond in Plymouth, Massachusetts. The weekend begins with supper (7:00FM) on Friday, June 25, and ends with breakfast Monday, June 26. For further information, write to the Boston Centre Country Dance Society, 3 Joy St. Boston, Mass. 02108
DO YOU HAVE

Musical Mixer Fun - $1.00
by Ray Olson

Swing Below - $1.50
by Ed Moody - A Book On The Contra Dance

Dancing Back The Clock - $1.50
directions for 94 Old Time English Round Dances

Let's Create Old Tyme Square Dancing - $2.50
by Ralph Sweet - A MUST book for serious callers

New Hampshire Camp Notebook - $1.00
200 dances, square, contra, folk - songs - recipes

New Hampshire Camp Fare - $1.50
by Ada Page - favorite recipes at N.H. camps

Country Kitchen - $1.75
favorite recipes of Monadnock Region of N.H.

COMPLETE YOUR FILE OF NORTHERN JUNKET!
we have many of the back issues @ .50¢ each

Order Any Of The Above Material From:

Ralph Page, 117 Washington St. Keene, N.H. 03431

Thanks to: Tony Selisney - cookbooks
Miriam Lidster, "Folk Dance Rhythms"
Eleanor Ely Wakefield "Folk Dancing in America"
NORTHWEST FOLK

DANCE CAMP

Aug. 7-13, 1967, $75.00
At Bellingham, Washington. Instruction by:
Dennis Boxell, Jane Farwell, Tom Flett, Athan Karras
College credit available
Write Ted Morgan, 18725 37th N.E. Seattle, Wash.

NOVA SCOTIA SUMMER DANCE CAMP

at Interprovincial School for the Deaf, Amherst, N.S
August 11th to 20th, 1967

Classes in Scottish Country Dance, Square (both traditional and modern), Folk, Ballroom, Contra,
all offered at beginning, intermediate, advanced levels in all types of dance. This will be a family dance camp geared to all age levels. Excellent food and accommodations at reasonable rates.
Sponsored by Nova Scotia Dance Federation in co-operation with the Physical Education & Recreation Office of the Department of Education. Further information from: Mrs. Margaret Ellis
Box 260
Port Hawkesbury, N.S. Canada
COME TO THE 11th
INTERNATIONAL
PITTSBURGH
FOLK FESTIVAL

Sponsored by Robert Morris Junior College

Friday, Saturday, Sunday

June 9, 10, 11

CIVIC ARENA
Pittsburgh, Pa.

DICK CRUM, Program Director

Non-Stop Folk dancing to Live and Recorded music
with Dick Crum - Michael Herman - The Taylors -
Andor Czompo - Ralph Page - Jerry Helt -- and
other top leaders. 22 nationality groups perform-
ing a different spectacle each evening 8:00 to 10
Delicious foods from old-world kitchens. Authentic
costumes and music.

General admission $1.50 - Reserved seats $2.00
Matinee .50 For full ticket information and special
"Folk Dancer" week-end rates write: Pittsburgh
Convention & Visitors Bureau, Inc. 3001 Jenkins
Arcade, Pgh., Pa. 15222
THE THISTLE

A Magazine For Scottish Dancers

Descriptions - Background - History

Times And Places for Dancing In Canada

Six Copies Per Year, $1.25

3515 Fraser St.  Vancouver 10, B.C.

The Canadian Folk Dance Record Service carries a full line of NEW SCOTTISH RECORDS.  Write for their list

605 King St., West, Toronto 2B, Ontario, Canada

WANTED

Copies of old recipe books, the privately printed ones gathered together by Ladies' Aid Groups, Rebeckahs, or Churches & Granges.  AND old dance & festival programs, Convention Programs.  Don't throw them away.  Send them to me.  I collect them as a part of a research project I am working on.  ALSO, any old-time music, for violin or full orchestra.  Dance music only, please.  Send to:

Ralph Page, 117 Washington St.  Keene, N.H.  03431

Conny Taylor, 62 Fottler Ave.  Lexington, Mass. announces a new FOLK DANCE RECORD SERVICE.  For more complete information call him at VO 2 - 7144
CONTRA DANCE

DUD'S REEL

Music: "Indian Reel" Folk Dancer MH 508

Couples 1, 3, 5, etc active and crossed over
Balance and swing the one below
All forward and back
Opposite ladies chain - and back
All forward and back again
Circle four with opposite couple
The other way back with a left hand star

Repeat as long as desired.

This is a good "first" contra. I'm sorry to have forgotten about all these years of NORTHERN JUNKET.
Music: "Wheels Q" Top 25075

Introduction, Break and First Ending

The head two couples right and left through
Side two couples right and left through
All join hands, circle left, circle round to place
Allemande left your corner, right to your partner
Grand right and left all the way around

Figure: All four ladies grand chain
    Chain back
    Around your corner do si do
    The men star right once around the ring
    To your corner, there you swing.
    Take that corner lady and promenade the ring

Repeat figure once more.
Then the break.
Then figure twice more

Last Ending: Grand Square
    All four ladies grand chain
    Chain back
    All promenade partners

This isn't quite the way that Dick Leger calls it on the recording, but who wants to be a copycat? It is one of several fine tunes that this company is bringing out. The tune is danceable, and has a definite beat. An excellent combination of instruments doesn't hurt either! If your caller can't call to this recording, fire him! You deserve a better man.
A capstan chanty

When I was a youngster I sailed with th' rest
On a Liverpool packet bound out to th' west.
We anchored a day in the harbor o' Cork,
Then put out to sea for th' port o' New York.

Chorus:
And it's Ho! Ro! Ho, bullies, ho!
Th' Liverpools gir-ils have got us in tow.

For thirty-two days we was hungry an' sore.
Th' wind was agin us an' gales they did roar;
But at Battery Point we did anchor at last,
Wi' th' jib-boom hove in an' th' canvas all fast.

Chorus:
Th' boardin' house masters was off in a trice,
An' shoutin' an' promisin' all that was nice;
An' one fat old crimp he got cotton to me,
An' said I was foolish t' follow th' sea.

Chorus:
Sez he, "There's a job as is waitin' for you,
With lashins o' likker an' nothin' t' do.
Now, what d'ye say, lad, will you jump her too?"
Sez I, "Ye old beggar, I'm damned if I do!"

Chorus:

But th' best ov intentions they never goes far,
After thirty-two days, at the door ov a bar.
I tossed off me likker an' what do ye think?
The dirty old rascal had drugs in me drink.

Chorus:

Th' next I remember, I woke in th' morn
In a three skysail yarder boun' south roun' th' Horn.
With an old suit o' oilskins, an' two pair o' sox,
An' a floorin' o' bricks at th' foot ov me box.

Chorus:

Now all ye young sailors take warnin' by me,
Keep watch on yer drink when th' likker is free,
An' pay no attention t' runner or whore,
When yer hat's on her head and yer foot's on th' shore.

Chorus:

This is one of the songs that Jack Sherrard used to sing to us young lads when we were growing up. I've made the last two verses a bit more respectable than the way they were sung to us by the old ex-sailor.
FOLK DANCE

BRIDGE OF ATHLONE

Old Irish Air

A long set of 5 couples
Men in one line, ladies in the other; facing partners
All forward and back
All forward again and cross over (passing r shoulders)
All forward and back
All forward and cross over as before
The top couple down the center and back
Top couple cast out to the foot, followed by others.
   Men cast to left, ladies cast to right
Top couple make an arch at foot. Other couples lead up
   through the arch to new places
All make an arch with partner. Leading lady comes up
   the middle and down the outside, while leading
   man comes up the outside and down the middle
All swing partners

Repeat entire dance as desired
The Cultural Face Of
A Changing Nation

by SARAH GERTRUDE KNOTT

The cultural face of the United States is changing. If one could catch a glimpse on the face of our young pioneer Nation courageously struggling to establish itself, it would be very different from the modern World Power country whose vision extends far beyond the confines of its own border. The folk songs, music, dances, legends, folk tales and other lore which crossed the oceans with early and late settlers now reflect different periods of our country's cultural history and that of other countries from which our people came. Sometimes it seems that more consideration is now given to what is happening culturally in far away lands, than to what is happening right at home.

The United States is putting away anything unimportant, larger, and complex, and concentrating on international cultural appreciation and understanding. Important as we know them to be are confusing the
national picture before we as a nation, have developed an awareness of what constitutes the major contest of our own national cultural mosaic.

Old Americans, deeply intent on many international problems, are not generally conscious of the cultural changes throughout our nation. These changes are reflected by emphasis on new American folk songs, music, dances and customs of our varied people, descended from many different races and nationalities; however, our cultural pattern is not "hodgepodge", as many think. That is a basic pattern peculiarly our own in the United States. That is reflected in the folk songs, and other traditional expressions of our older American groups, still lingering, but fading in every state in the Union.

Newer Americans are much more conscious of the value of their folk cultures more recently transplanted here from the Old World. The recent-comers have strong fraternal, political, and cultural organizations in our country and in their many fatherlands throughout the world - strong bonds, consciously made and kept to bind the people together in native lands and in the countries to which they have scattered.

As more and more, the value of international culture exchanges become evident, meaningful and demanding - as more and more we inevitably become internationalists, the more concerned many may feel that our own people fail to see the rapidly changing cultural pattern in our own land, or the necessity of official national emphasis and effort to hold our own precious, distinctive folk songs, music and dances. If the lack of emphasis and recognition of our rich store of folk traditions
continues, our fate may well be that of certain countries of older civilizations at periods comparable to those through which we are now passing. We might finally look around and find a surprisingly changed face of the United States - changed in looks, in spirit and in philosophy - a nation which has lost its original rugged individuality which thus far has characterized our nation.

Most countries are now members of the International Folk Music Council, headquarters in London. This movement was revived after World War II because leaders in many countries believed that interchange of ideas and actual folk music songs, dances and other lore, is one of the ways to help break down barriers and develop friendship and real understanding of widely separated world neighbors, who inevitably and even more closely must live side by side.

Almost every person in our country has relatives in a "second home" in England, Russia, Israel, France, Germany, India, Mexico, Brazil, Poland. The folk songs and dances brought here form a strong bond between our people and those they left in the Old Homelands. International, political and fraternal organizations which connect these people of different races and nationalities with their widely separated lands, create a "cultural sputnik" to be used for weal or woe.

Totalitarian countries have proved it is possible
to advance their causes by certain use of folk tradition. Democracies can profit in the same manner. The United States has a chance to become one of the greatest folklore reservoirs in a rapidly changing world. Our store of folklore from all over the world, and the folk legacies which have sprung from our own soil—plus our genuine cultural democracy—gives us this chance; but we shall not "drift" into the situation which should be brought about. Conscious effort must be made now to hold and revive what is passing with this generation, or we shall lose the original patterns of our folk songs, dances, and customs like those which have already passed in many older countries.

HAVE YOU HEARD?

Madelynne Greene's Sixth Annual Folklore Camp will be held at Mendocino Woodlands, California, June 16-25, 1967. Staff includes: Madelynne Greene; C. Stewart Smith; Gordon Engler; Jan Sejda; Nelda Drury; Maureen Hall and Dorothy Kvalnes. Further information and brochure by writing Madelynne Greene, 1521 Stockton St. San Francisco, California, 94133.

If you are planning on an Alaskan vacation this summer why not plan it for the weekend of July 28-30 for the Alaskan First Annual Square Dance Festival, to be held in Fairbanks, Alaska? If interested write to Helen & Red Lawyer, P.O. Box 973, North Pole, Alaska, 99705. The name is not a gag. It is a suburb of Fairbanks.

The Vancouver Island Western Square Dance Association in conjunction with the British Columbia Centennial Committee, are sponsoring a "Centennial Square Dance Party" in Victoria, B.C. June 30th and July 1st. Write to Cam York, 2544 Graham St., Victoria, B.C. for further information.
The Lancers

Part 4

THE LANCERS IN

ST. LAWRENCE COUNTY

by HOWARD M. SMITH

During my research of the dances in St. Lawrence County, New York, I frequently asked old-timers what dances they danced when they were young. Invariably the answer was: the Lancers, Letter S, Money Musk and a few others.

The Lancers came to St. Lawrence County about 1857 being brought in by travelling dancing masters from New England, who would spend some time in each community teaching dances to the young people and anyone else who cared to attend their classes. As a result, many formal and military balls were held with all their glitter and pomp of military uniforms and formal attire. The dances were performed in a manner comparing favorably with those danced in European courts.

The dancing masters were very particular to stress the fact that they taught the dances exactly as they were danced in the courts of Europe as you will note
from the following certification. "The Lancer Quadrille" composed for the piano with precise and perfect description of the new figures as executed at the principal courts of Europe and at the "Elite" of fashionable parties and balls and as taught by Monsieur Martin of the Imperial Academy of Paris and Professors at Philadelphia." Copyright 1857.

Note: "To admit no doubt in the minds of amateurs respecting the rectitude of the above described figures I do hereby certify, without fear of contradiction, that they were taught to the fashionable world of Paris, Dieppe, etc. in the years 1855 & 56 by the great Professor Celarius, precisely as indicated above and in no other manner. Jules Martin, of the Imperial Academy of Paris and Professor of Philadelphia." The sheet music containing this certificate formerly belonged to Eva Finnimore of Morley, N.Y.

In St. Lawrence County, when the Lancers were performed, the dancers had to know the dance as it was not prompted. However, such was not the case in the Saratoga Lancers. In this dance the first gentleman in each set prompted the set. The Saratoga Lancers arrived in St. Lawrence County in the late 1880s and had considerably more action than the regular Lancers.

On a recent trip to Alaska, I talked with an elderly gentleman who, in his younger days had attended a military school in England. He informed me that as a part of their course they had to learn the lancers and get them letter perfect. If they didn’t, the day following a military ball, they heard from the sergeant, good and plenty.
Here are the figures for three sets of Lancers that were actually danced in St. Lawrence County: "The Centennial Lancers", "The Saratoga Lancers" and a very interesting one from across the river, a Lancers from the Province of Quebec. Only the St. Lawrence River separates Canada from the United States and there always has been a great deal of swapping dances back and forth across it. I am indebted to M. Guy Thomas, of Montreal for the following:

**LANCIER FROM QUEBEC**

Note: Formation: Eight couples with two couples on each side of the square. Couples hold right hands about the height of the stomach when couples are inactive. Balance steps are begun by the right foot. Free hands are always loose and never on hips. The dance is performed with a two-step, except for special parts which are noted. When one meets his partner, he swings the corner first and then his partner, unless one meets a new partner, then he swings the new partner first and then the corner. The numbers in parenthesis are actual counts, and not bars of music.

Figure #1. La Rencontre Des-Dames:

(8) Couples #1 and #3 advance to the center and present (bow).
(8) Back up to their original places
(16) Ladies of couples #1 and #3 cross the square to the opposite man. The men go forward to welcome the lady on the (8) and pivot so as to keep her on his right, goes back to his place and they pivot as a couple, keeping the lady on his right without joining hands.
(4) Couples #1 and #3 right hand in right hand balance in place, once to the right and once to left.
(12) Couples #1 and #3 only swing
(4) Everybody balances to their corners
(12) Everybody swings their corners
(16) Couples #1 and #3, men cross the square to
meet partners (ladies doing balance steps in place and let men come to them).
Salute partner
(4) Everybody balance to the corner
(12) Everybody swing corner
(4) Couples #1 and #3 balance their partner
(12) Couples #1 and #3 swing their partners
(16) Couples #1 and #3 by couples, right hand in right hand, cross the set to their original places
1st couple passing in the middle of the 3rd couple
(4) Everybody balance to the corner
(12) Everybody swing corner
(4) Couples #1 and #3 balance partner
(12) Couples #1 and #3 swing partner
(16) Everybody swing partner
Couples #2 and #4 do the same dance from the beginning except the last (16).

Figure #2. Promenade Simple

(16) Couples #1 and #3, right hand in right hand with two-step, cross the square to the opposite place. 1st couple passing to the left of the third couple
(16) In the same way return to their original places
(4) Couples #1 and #3 balance to their partners
(12) Couples #1 and #3 swing their partners
(8) Everybody joining hands to make a circle go to the center with 4 walking steps and back to their places with 4 walking steps
(4) Everybody balance their partners
(12) Everybody swing their partner
Couples #2 and #4 repeat the dance.
Then everybody does the dance again. Everybody does the dance twice through. The last time everybody swing (16) more.
Figure #3. The Grand Salut

Everybody in a big circle, joining hands
(4) Go to the center with walking steps
(4) Back up to place
(4) Go to the center again and bow (there is a special stop in the music).
(4) Back up to place
(32) Everybody by couples walk around the circle to their places. (By the right hand. Man places his arm horizontal and lady places her left forearm on his right forearm
Repeat again, but this time the walk is done to the left.
Repeat to end the figure

THE CENTENNIAL LANCERS

Originally known, I believe, as "Royal Lancers", but later the name was changed to "The Centennial Lancers". This is an 8-couple dance, two couples on each side of the square. Numbers in parenthesis (8) denote actual number of bars of music required to dance the figure.

Figure #1.

Address partners and then corners (8).
Head couples forward and back (4); turn the opposite (4); head couples chasse, opposite couples outside (4); reverse back (4); turn partner (4); side couples forward and back (4); side couples chasse, opposite outside (4); reverse back (4); all balance partners (4); turn partners (4); repeat with head couples and then with side couples.
Figure #2.

Wait (8) measures.
Head couples forward and back (4); ladies cross over (4); chasse (4); cross back (4); all join hands, forward and back (4); turn partners (4); side couples forward and back (4); ladies cross over (4); chasse (4); cross back (4); all join hands, forward and back (4); turn partners (4); head couples forward and back (4); gents cross over (4); chasse (4); cross back (4); all forward and back (4); turn partners (4); side couples forward and back (4); gents cross over (4); chasse, (4); cross back (4); all forward and back (4) all turn partners (4).

Figure #3.

Wait (8) measures
Head couples forward and back (4); forward and address (4); head ladies chain (8); side couples forward and back (4); forward and address (4); side ladies chain (8); all join hands, forward, leave the ladies in the center facing partners and address (8); gents circle eight hands around the ladies (8); all join hands, forward again, leave the gents in the center facing partners and address (8)

Ladies all hands around (8);

Figure #4.

Wait (8) measures.
Head couples lead to the right and address (4); lead to the opposite couples and address (4); address partners in place (4); heads right and left (8); side couples lead to the right and address (4) lead to the opposite couples and address (4); address partners in place (4); sides right and left (8); repeat with heads leading to the left, etc. and then the sides leading to the left, etc.
Address partners (chord).
All hands around (16); head couples face out, the other couples face in line (8); chasse (8); march (8); all forward (4); turn partners (4); all hands around (16); next two couples face out (8); chasse (8); march (8); all forward (4); turn partners (4); all hands around (16); last couples face out (8); chasse (8); march (8); all forward (4); turn partners (4); all join hands forward and back (4); forward and address (4); all promenade around the hall.

THE SARATOGA LANCERS

Note: In the late 1880s or early 1890s another variation of the Lancers appeared in St. Lawrence County - "The Saratoga Lancers". It is said to have been originated by Professor Allan Dodworth, of New York City. It proved to be very popular with us in northern New York State because all of the couples were in motion almost all of the time. This factor certainly added life to the dance and undoubtedly added many years to its popularity.

Figure #1
Address corners and center of the set (8)
Heads forward with side couples on their right and turn that opposite (8); heads chasse through the sides and return on the outside (8); all forward and back with corners and turn (8); sides forward with head couples on their right and turn that opposite (8); sides chasse through the heads and re-
turn on the outside (8); all forward with corners and turn (8); repeat with heads (24); repeat with sides (24).

Figure #2.

Wait (8) measures
Heads forward and back with sides to their right, forward and leave ladies in center facing partners (8); all chasse (4); cross to places (4); all join hands, forward and back (4); turn partners (4); sides forward and back with heads to their right, forward and leave ladies in center facing partners (8); all chasse (4); cross to places (4); all join hands, forward and back (4); turn partners (4); repeat with heads (24); and with sides (24).

Figure #3.

Wait (8) measures
Heads forward and back with ladies to right (4); forward again and address (4); same ladies chain (8); sides forward and back with ladies to right (4); forward again and address (4); same ladies chain (8); repeat with the heads (16); repeat with the sides (16).

Figure #4.

Wait (8) measures
Heads lead to sides and address (4); exchange partners, lead to left and address (4); exchange partners, lead to heads and places (4); heads right and left with sides to the right (8); sides lead to the right and address (4); exchange partners, lead to the left and address (4); exchange partners and take your own partner to place (4); sides
right and left with heads to right (8); repeat with heads (20); repeat with sides (20).

Figure #5.

Address partners (chord). Grand right and left half around (8); extend right hand to partner, swing half around and grand right and left to place (8); first couple face up the hall, other couples fall in the rear (8); all chasse (8); march down the center and up the outside, forward in two lines and turn to places (8); repeat with grand right and left, etc. second couple facing out, etc. third couple, fourth couple.

Note: This is not the original Saratoga Lancers, but it is the way it has been danced on our county for many years.

to be continued

next issue - Some European Lancers

The Roberson Folk Dancers of Binghamton, N.Y. announce their 2nd Annual Oquaga Lake Folk Dance Camp to be held at Scott's Oquaga Lake House, Deposit, N.Y. September 29 to October 1, 1967, with Michael & Mary Ann Herman, general folk dancing & Ralph Page, New England squares and contras. Write to Roberson Folk Dancers, Roberson Center for Arts & Sciences, 30 Front St. Binghamton, N.Y. 13905

The Nashville Tennessean, Magazine, for February 12, 1967, began a two-part series, written by Louise Davis, "The Un-Worldly World of the Amish." The series deals with the dress, customs and beliefs of the Amish of Lawrence County, Tennessee.
The first public restaurant opened in Egypt in 512 B.C. It served only one dish, consisting of cereal, wild fowl and onions.

In 402 B.C. little boys were permitted to sit at the dining table with their parents in Corinth, Greece. Girls were not until they were married.

In 150 B.C. the first pay-as-you-leave restaurant in Rome failed - due to "forgetfulness" of patrons.

In the year 40 B.C. the first "businessmen's" lunch was featured by Sergius Locates, a Roman innkeeper, for ship brokers too busy to go home.

In 219 A.D. Emperor Heliogabalus invented the "progressive dinner". It required guests to go to different parts of the city for each of the 22 courses.

In 325 A.D. when English knights offered to "spread the carpet" for friends, it meant that they invited them to dinner. In those days, "carpets" were tablecloths.

In 698 A.D. dinner clubs were the rage in Constantinople. Everybody belonged to at least one. Even the slaves had their own.
The earliest inns were in the Orient, where public houses were used as caravan stops.

In 1124, Spanish innkeepers stimulated dinner trade by providing story-tellers for guests.

In 1621, any French innkeeper was liable to arrest and imprisonment if a patron complained of a stomachache after eating.

In 1693, all Italian inns went broke because of a vegetarian fad that swept all of Italy.

"Restaurant" is believed to have originated in the mid-16th century, when medicinal soup was called "restorant". One tavern famous for this soup was called a restaurant by its patrons. Other taverns took up the name.

In 1657, the first English Chocolate House was opened at Queen's Head, Bishopsgate. Guests supplied their own silver mugs to sip chocolate.

In 1736, King Charles VI of Hungary, fearing he might some day lose his job, purchased 70 taverns throughout the country.

The first "drive-in" eating place was devised by a New Jersey innkeeper in 1762. Men on horseback could ride up to a special window and eat without dismounting.

In 1799, a full course dinner in any New York City restaurant could be obtained for only 18 cents.

Dinners in New England were called "square meals" during the late 18th century because most of the food was prepared in square tins.

In 1802, Biller's Restaurant, featuring "farmstyle meals" opened in New York City. Fashionable guests enjoyed dining in the rustic atmosphere.

Courtesy "Country Fare", Thetford, Vt.
Superstitions

A dream about bread is a sure sign of money coming to you.

The person who inadvertently takes the last slice of bread from a plate is doomed to be a spinster— or bachelor. However, the girl who deliberately waits for the last slice is clearly waiting for a wealthy or a handsome husband.

For reasons not easily explained, whitefooted horses have been considered unlucky. This verse suggests this superstition:

One, huy me,  Three, shy me,
Two, try me,  Four, fly me.

To prevent nightmares, hang a stone with a hole in it at the bed's head, over the door, or tied to the key.

Horsehairs turn into snakes if left in water tanks.

There is a folk superstition in Texas that dead rattle-snakes left on fences or bushes will bring rain.

There was a superstition common to many parts of Europe that eating the seeds or spores of ferns would make the eater invisible to others.

Whatever happened to punchboards?
The Blackfeet Indians call April the New Grass Moon.

When swallows do not return to their old nest, there will be a fire in that house.

If you sweep your room at night you will become poor.

It is a bad sign to dream that your tooth falls out.

A bride who wears orange blossoms may expect only good luck.

**TONGUE TWISTERS**

This small space should be saved for Sally Sneeth, Sara Sneeth's small sister.

Sloppy slums surely smell smogily smoky.

Addled Addie Adkins rapidly added rabid racing rabbits accurately.

Small smart smelts soothly smack staring smirkers.

**IDLE THOUGHTS**

An old-timer is a fellow who remembers when folks rested on Sunday instead of Monday.

What you hear never sounds half as important as what you overhear.

Don't think that every sad-eyed woman has loved and lost. She may have got him.

Never put off until tomorrow what you can do today. Tomorrow it might be against the doctor's orders.

Opportunity doesn't knock these days. It rings the telephone and asks a silly question.
WHICH IS WITCH?

Where can a man buy a cap for his knee
Or a key for the lock of his hair?
Can his eyes be called a school
Because there are pupils there?
In the crown of his head, what gems are found?
Who travels the bridge on his nose?
Can he use in building the roof of his mouth,
The nails on the ends of his toes?
Can the crook of his elbow be sent to jail?
If so, what did it do?
How does he sharpen his shoulder blades?
I'm stumped. I don't know. Do you?
Can he sit in the shade of the palm of his hand
Or beat the drum in his ear?
Can the calf of his leg eat the corn on his toe?
If so, why not grow corn on the ear?

CAN YOU REMEMBER?

When boots and shoes were made alike, no rights and
lefts, and you reversed them every morning?
When the children grew up strong and healthy with
bread and real old West India molasses for snacks?
When you started work in a store how you had to clean
and fill the kerosene lamps every day?
or
When if you did something to make yourself unpopular
you were likely to be hung in effigy?
When germs or no germs, unwrapped beefsteak, corned
beef, tripe or what have you was carried all over town
in open "order wagons" before it arrived at your door?
When you could get your kerosene can filled at a drug
store?
When there were no computing scales and you couldn't get a job in a meat market unless you knew arithmetic? When the girls banged their hair? When everybody sang or whistled "Sweet Marie?"

or

When there were no sheet steel man-killer snow shovels? When every progressive merchant had a gas-pipe bicycle stand in front of his establishment? When a plug of tobacco and a jack-knife came with a pair of pants?

or

When you carried a little box of wax matches in the pocket of your Sunday vest? When roads were broken out in winter by sleds with small spruce trees attached to the runners? When if a man took his meals in a restaurant he was either a "big shot" or a stranger?

or

When passenger cars were connected with the old link and pin how your head would be nearly yanked off when they "took up the slack?"

When 200 lb. men rode on 19 lb. bicycles instead of 100 lb. men riding in two ton automobiles?

or

When if you applied for a "position" they were very particular about your penmanship, and wanted to know if you smoked cigarettes? When cigars came in real red cedar boxes? When you could lay down a dollar and get a water pail heaping full of fresh eggs?

Remember? It really wasn't so very long ago!

If you are interested in country music then you should subscribe to the JEMF Newsletter, $2.50 for 10 issues. From the John Edwards Memorial Foundation, Folklore & Mythology Center, U.C.L.A. Los Angeles, Calif. 90024.
Yugoslavian Eggplant Salad

2 eggplants 2 tbsp. vinegar
6 green peppers Salt and pepper
1/4 cup salad oil


GREEK HONEY CAKE

1 cup salad oil 1/4 cup warm water
1 cup olive oil 3/4 cup finely chopped walnuts
1/2 cup margarine, melted 3/4 teaspoon cinnamon nuts
1/2 cup sugar 1/4 teaspoon cloves
1/2 cup orange juice 1 lb. honey
5 cups sifted flour 1 cup water
3 tbsps. baking powder 1/2 cup finely chopped walnuts

Combine salad and olive oils, margarine and water. Stir in orange juice, then flour until smooth. Quickly mix baking powder with 1/4 cup of water. Stir at once into dough. Stir in 3/4 cup walnuts, cinnamon and cloves. Shape into ovals about 3 x 1 1/2 inch. Place on ungreased baking sheet. Bake 20 to 25 minutes in 350 degree oven. Let stand 5 minutes. Remove to wire rack. Cool. Warm honey with 1/2 cup water. Dip cooled cakes into honey 1 to 2 minutes, drain. Place on platter, sprinkle with the 1/2 cup chopped walnuts.
APPLE CRISP

4 or 5 good sized apples 1 egg
1 cup flour 1 teaspoon cinnamon
1 cup sugar 1/3 cup butter
1 teaspoon baking powder

Peel and core the apples, slice them thin, and then arrange in the bottom of a greased baking dish or pan. Mix flour, sugar, and baking powder, blending well. Break the egg over this mixture and stir until crumbly. Place this mixture as a topping over the apples and dust on the cinnamon. Melt butter and pour evenly over the topping. Bake at 350 degrees until the apples are well done. This may vary from 35 minutes to 1 hour, depending on the kind of apples used. The topping should be nicely browned and crisply tender when done. Good either hot or cold. Serves four.

We know wives who do the most wonderful things with leftovers - they throw them out.

Doing housework for so much a week is domestic service, but doing it for nothing is matrimony.

Don't always give your wife credit. She'd appreciate a little cash too.

Nothing is harder on a woman's clothes than her enemies.

The man who says he has never quarreled with his wife is either a coward or a liar.

Castles in the air are all right until we try to move into them.

Some people use language to express thought, some to conceal thought, and others instead of thought.
TO-NEE'S
CRAFT SHOP
On Road Between Keene And Troy - Route 12
Hand-Made Wooden Toys

SPRING SPECIALS
Dump Trucks, Racers and Single Seat Jeeps - $1.25
Small Cab & Van Trailer Trucks - $2.25
Flat-Top Trailer Trucks - $1.85
Logging Trailer Trucks - $2.00
Doodle-Bug Toys - $0.65

Write for catalog
TONY SELISKEY
Dept. NJ
547 Marlboro St.
Keene, N.H. 03431

NORTHERN JUNKET
Vol. 8 No 11
Two dollars and a half per 12 issues
Single copies @ .25¢ each
Editor - Ralph Page
Folk Dance Editor - Ted Sannella

May 1967
Published at 117 Washington St. Keene, N.H. 03431
OMISSION!!!

On page 8, this issue, please add the following musical notes so that it reads like this:-

"have the rather general underlying rhythm: \[ \text{\textbackslash n} \text{\textbackslash n} \text{\textbackslash n} \]
"and not the rather special rhythm: \[ \text{\textbackslash n} \text{\textbackslash n} \text{\textbackslash n} \text{\textbackslash n} \text{\textbackslash n} \text{\textbackslash n} \text{\textbackslash n} \text{\textbackslash n} \]
"which is characteristic of the jig."

DANCE MARATHON

2 to 11 p.m. 2 to 11 p.m.
SAT. MAY 13

all your favorite dances
no teaching, just requests

at BROWNE & NICHOLIS GYM, near Mt. Auburn Hospital, Memorial Drive, Cambridge, Mass. Soft Shoes ONLY!

#3 for 9 hours of continuous dancing and supper, or $1 from 8:30 to 11. From 5 till 8:30 there will be a "finger-food" buffet: turkey, ham, bread, cheese, crisp vegetables, relishes, punch, coffee, tea, a variety of desserts. All you can eat, whenever you're not dancing!

For further information call the Taylors at:
Lexington, 862-7144