May was truly a festival month, and we are trying an experiment with this issue by devoting almost the entire number to festival write-ups.

Sticking our neck out as usual, here's the score as we see it: The best dance groups: New England Festival. Best festival spirit--New Hampshire. Best setting--Albany Tulip Festival. Best general dancing--New Hampshire or Vermont, both were excellent in that respect. Most interesting dance--Orford's Honest John as done at New Hampshire. Best dance group, American--Al Brundages Country Barn Dancers for western style; Fitchburg Quadrille Club at New England, eastern style; International group, Latvian Dance Group at New England. Best school group--Fairlee, Vt, for grade and Rockport Pigeon Wingers for high school.

Many leaders of southern New England have long held to the theory that they are the answer to a square dancer's prayer; they can't hold a dim candle to the work of the teachers in northern New England schools. Better get off your high horse people and go to work; you've been left so far behind you can't see their dust.

Sincerely

Ralph
So Ralph Page wants me to write something for the Junket about my work. How I can do that without boasting to the heavens about the good luck that brought me to this point I do not know.

Particularly do I remember a day last October. Our Maine Folk Camps were over, and those of us who were left to pick up the pieces were still brimming over with the joy of it all—the new people we had met, the rich experiences we had shared together, the beauty of our surroundings on Kezar Lake at the foot of the White Mts. We had reluctantly driven away and on up into Aroostook County where autumn had preceded us by a few weeks. There I had worked a few days helping with a Folk Festival sponsored by the Houlton Community Center, and soon we were on our way to the Black Hills Recreation Leaders Laboratory in the Black Hills of South Dakota. It was a long way from Aroostook County, Maine, to Rapid City, South Dakota, but it was October, and in spite of my frequent lack of judgment I have grown wise enough to know that living is to be done along the way, so I had planned time to enjoy New England enroute to the west.

And that brings us to that October day I mentioned in the beginning. It was a long day
which lasted more than 72 hours for I can't remember where it was the loveliest or where I lived most—among the monstrous birches of New Hampshire; on the colorful surprise road past the Great Stone Face; on the side roads near Rutland Vermont; or in Cherry Valley of New York State. For here, even in spite of the rain, the colors danced for joy, and the apples were so luscious and so cheap that we bought a peck every time we came to a road stand.

And I said to myself that October day, as I have done so many times before and since—how lucky am I to have such a wonderful job—or lack of one perhaps—that I can travel the byroads of the United States from Fort Kent Maine, to Yuma Arizona, meet what certainly must be the very nicest people everywhere I go, teach them a little about making life happier—and come away with more ideas than I was ever able to give others. For such a happy gypsy life, I frequently get paid, usually enough to get me to the next place that is—unless it's a new Folk Festival or Dance Camp we're undertaking and we have to dig down deep to pay for an idea.

Now all that sounds very adventuresome and gay, and it is, but it needs explanation, especially of just how one gets this way.

Since I am a farm girl, it was natural that I would be especially interested in the problems of rural people, so it was a natural sequence to go to work for the Extension Service as soon as I got out of college—and the five years I spent as the Recreation Specialist for the State of West Virginia were very happy ones. Though all forms of recreation interested me, my very special interest was in the folk arts. We did folk and square dancing in the 4-H Camps in West Virginia, but somehow that didn't seem to be enough. So it came about in May, 1941, representatives
from five counties got together in a couple of cabins at Oglebay Park near Wheeling so that we could get our fill for two whole days of folk dancing, square dancing, washing our faces in the May day dew, and other such nonsense. It only made us more so. We had to do it again in September, and so it has continued both spring and fall, now in the ninth year of Folk Camps.

After I left West Virginia to work for the National Recreation Association in the Rural Recreation work, I found my contacts broadening, for I was helping to train leaders in any state that asked for help; with the Extension Services; Granges; Farm Bureau Groups; Churches and Schools. But one thing bothered me— I was having to leave behind the part of recreation I was most interested in—the folk camps. So that is how the Rural Recreation Service came about. It's my own business. Why, I even spent good money getting little folders printed to advertise my service. Keep forgetting to use the things.

In the two years I've been working for myself, we've launched two major Folk events— the Folk Camps in Maine at Kezar Lake, and the Christmas Festival at Mount Horeb, Wisconsin. Without the wonderful assistance of such people as the editor of this magazine, the Hermans, the Bunnings of Colorado and others like them, these experiences could never be. Perhaps one of the most joyous discoveries I've made is to find that people and ideas are more important than money to a lot more people than we realize.

In addition to Folk Camps and Recreation Leaders Camps, I still spend most of my time training rural leaders. My goodness! Here am I, can't even carry a tune some of the time, and I get up
the nerve to help people lead singing among other things. But then, isn't it more satisfying down deep inside to be able to get other people to do things better than you yourself can? Even if you don't get credit for it. Oh yes, and if anyone's curiosity is still not satisfied about the Rural Recreation Service, they are certainly welcome to some of my $83 worth of printed yellow propaganda.

LETTER FROM

HERBERT COOK

LONDON, ENGLAND

"Last Thursday evening, I had a wonderful experience. It was a very wet night and I was tempted to stay at home, but the car was outside and I went ahead with my plans. I was one of a demonstration team of about twenty people from our Country Dance Group, and we went to try to bring some pleasure and interest to the patients of the Towers Mental Hospital in Leicester. There are all types of cases there, but it is handled on modern lines of Occupational Therapy, with social interests wherever possible.

Our audience consisted of about 100 people, all patients, and in the one and a half hours between every demonstration set, we taught and danced simple dances with the patients—every one of us—girls and men alike. Each one took a partner of the opposite sex from the patients. It was really exhilarating to see the pride these people had in being accepted as ordinary people. No body mentioned the fact of their illness, and I
was amazed how quickly these people reacted and how quickly they learned—how responsive they were in appreciation, and how easy it was to get to know them.

One girl in particular impressed me. She was probably in her early twenties and she danced very nicely, and I complimented her upon it. She responded with appreciation and interest, and in a moment of such pleasantness, one would think she would have smiled—but she seemed to have lost the ability to smile and not a muscle of her face moved. However, I know she was enjoying herself and loved the compliment to her. In any case, if we impressed her as much as she impressed me, she will soon be better again.

Afterwards, we sat down amongst the patients and took refreshments with them and talked with them—some talked a little irrationally, and others very rationally. Some appeared to be 'possessed of devils', as was the medieval belief in similar cases; but as I looked at them, I concluded that these poor people were too much 'possessed with themselves' and what a tremendously different thing that is!

On my way home, I thought how mean I would have been if I had allowed a shower of rain to prevent me from taking 'something' to these people, charming people at that, and how simple and insignificant are our worries to the trouble these people have. In the selfish pursuit of enjoying myself I felt that incidently, I had helped some unfortunate soul along the road, and perhaps I had gotten the cart before the horse, and should try a little more to get it 'round the other was.
There is no better way to start an account of the New England Folk Festival than to quote the words of the committee's president, Patricia Parmalee: "Festival! What a magic word it is. Add "Folk" to it and it's doubly magic! We welcome you to the sixth New England Folk Festival—another opportunity for a wealth of priceless interchange and association." Madam president, you've added a priceless sentence to the literature of all Folk Festivals.

It is not idle boasting to say that this was by far the best of the six festivals. On the other hand it would be sheer nonsense to say the attendance was the best ever. It wasn't. But let us tell you about the festival.

SATURDAY AFTERNOON

The party got away to a toe tickling start with some grand fiddling by the "ensemble". The dancing opened with the Rockport Pigeon Wingers of Rockport, Mass. Josh Tolford, leader. They did many western figures in eastern style and tempo and the result was delightful.

They were followed by the Lithuanian Folk Dance Group of Boston-Juniors; Mrs. Ona Ivaska as leader. These youngsters were in fine form as they danced: Cegoneles-Suktunis—and Mikita.

Then came a new group to festival followers: The Latvian Folk Dancing Ensemble of Boston; Mrs. Lidija Graudins, leader. They were excellent. Also they showed fine cooperative spirit which might well be emulated by many older groups: they delib
erately did slower dances then they usually do, to offer a contrast to the preceding group. They gave an outstanding performance of "Bread Pudding Hoedown" (well that's the name they gave us three couple dances-Brother and Sister Back Dance-Fisherman-and closed with "Country Lane". We trust that this was but the first of many visits

Marian Roberts, Boston, led the audience in folk singing, and a fine job you did, Robbie.

The Shaker Singers of Enfield, N.H. were as interesting as ever. Led by Clarice Carr they kept the big audience entranced with their songs and dances.

The Junior Reelers of Durham, N.H. then gave a top notch performance of two versions of the old New England contra dance, Chorus Jig. Led by Mrs. Gene Schultz with J. Howard Schultz caller they were perfectly at home with or without a caller, for once during each variant Dr. Schultz stopped calling and the young people kept right on the beat in the best New England style.

Followed then the Storrs Junketoers, Conn. led by Warren Schmidt, with many figures of the Kentucky Running Set.

The program closed with members of the Krakowiak Dance Group of Boston, dancing a few of the many figures of the Krakowiak, and an Oberik. Their leader was Mrs. Felicia Kutten.

However there was an hour or so of general square and folk dancing for everyone present.
A capacity house greeted the fiddlers as they opened the party. By now the group had been augmented by a dozen fiddlers, guitarists, accordionists, bass viol pickers. Friends they really gave out.

The Scottish Country Dance Society, Boston, Branch; Joanne B. Carmichael, leader, gave us a grand showing of traditional dances of Scotland. They were good last year, and were much better this spring, for Joanne Carmichael is an excellent teacher. The audience loved the kilts and the dancing of a few non-Scot members.

We always look forward to seeing the Norco Aggie Folk Dance Group of Walpole, Mass. We were not disappointed either. They have developed an outstanding young caller at the school—Dudley Laufman, and remember the name.

The first choral group was from the Bureau of Jewish Education Choral Society, Boston. Mrs. Evelyn Borofsky-Roskin, director. The group sang well, but I doubt very much if their songs were true folk songs. My wife says they weren't. And she ought to know.

A period of folk songs for all led by Miss Marian Roberts, and general square and folk dancing followed. Ed Durlacher of Freeport, N.Y. who was visiting the festival was much enjoyed as he called his favorite dance "My Little Girl". Michael Herman, Flushing, N.Y. was a big favorite too, as he led the crowd in folk dances.

Then came our old friends of the English Country Dance Society, Boston. Led by Miss Louise Chapin they gave their usual high standard performance. This is one of the best trained groups in New England.
The first folk singer of the festival—Robert Abelson—then sang three American folk songs: I Wish I Was Single Again—John Henry—Putting On the Style. Abelson is a newcomer to the festival and endeared himself to the crowd with this noteworthy performance. Come again, Bob.

The evening's exhibition numbers closed as The Gang from Old Joe Clark's, led by Alan Smith had the audience gasping and cheering as they swung and whirled through contras and squares.

The program closed with an hours general dancing, both folk and square.

SUNDAY AFTERNOON

The fiddlers were in better trim—they'd had some practice since the festival opened!!

The Orford, N.H. Dancers opened the show with their beautiful variant of Honest John. Led by Walter Horton they gave a fine performance. Mr. Glenn Pease did the calling and the fiddler was Mr. Remembrance Martin.

Elsa Shore sang four American folk songs.

We forgot to mention that the afternoon opened with general square dancing. Had to, for there weren't enough participating groups there to do otherwise.

Marian Roberts led folk singing and everyone loved the "Cuckoo Song."

The Latvian Folk Dance Group "Rota", Boston Welta Wilks, leader, gave the outstanding performance of the entire festival. Composed entirely of DP's, they excelled in: Ackups, Sesdancis and
Ekuseze. Here was the finest folk dancing that I have ever seen at any festival in the country and sincerely hope they can be with us again.

The Armenian National Choral Society of Boston; Siranoush Der Manuelian, leader, then sang a group of Armenian folk songs in fine manner.

The final exhibition group of the afternoon was the Fitchburg, Mass. Quadrille Club, James West leader. They gave a polished performance of three contra dances: Chorus Jig-Money Musk-Lady of the Lake. They proved that they are one of the outstanding contra dance groups in this section.

Folk and square dancing ended the program.

SUNDAY EVENING

The fiddlers were really warmed up now!

The Circle Eighters, Boston YWCA, Louise E. Winston, leader, opened the exhibiting groups and did an excellent job; dancing as though they enjoyed doing so in both folk and square.

Our old friends the Kobzars-Male Ukrainian Choir, Boston; Anton Paszak, leader, sang several of their beautiful folk songs and were vociferously received by the audience.

No New England Folk Festival would be complete without some Irish set dancing, and the Eire Society of Boston, led by Mary O'Keefe excelled in their numbers: Siege of Carrick-Antrim Reel-Bonfire Dance. The latter proved most interesting, being a big circle dance in reel time. Accordionist Tom Senier was in fine fettle to-
night and had everybody's toes tapping in time with his superb music.

Then came general folk singing and folk and square dancing. Mr Zanzig made his only appearance in time to lead some of the singing.

The Lithuanian Folk Dance Group of Boston Seniors, led by Mrs Ona Ivaska, gave their usual high class performance of "Linelis; Ozelis;" and a breathtaking Malunas. The crowd roared its approval of the latter, and got a big kick out of the "Goat Dance," or Ozelis.

Dick Best was grand in his singing of American folk songs. You ought to be on every program Dick, you're that good.

The Kobzars returned for some exciting Ukrainian dancing. They even dragged Michael Herman onto the floor for some of their dancing and to the great delight of the audience Michael did himself proud. Heck, people, Mike used to dance with this group years ago. I don't know if I liked this group's dancing better than I did the singing. Both were excellent.

The final exhibition of a program filled with outstanding dancing was that of the Belmont Country Dance Club, Charles Campbell, leader. They danced a quadrille number and Money Musk. And furthermore, they danced them well. It's a tough position, the last of a two day program, and only an experienced group can fill it. They did so and the festival ended on a high note.

FESTIVAL NOTES

There was an excellent exhibition of related folk material in the Individual Gym on the 6th floor. Books, magazines and records were on
display. Ted Sannella was chairman of this part of the festival and he is to be commended on the exhibit. It attracted a worthwhile number of people, too. Michael Herman's Folk Dancer records got a big play. Maybe because he and Mrs Herman were there in person.

Callers who helped out with the general dancing were: Josh Tolford, Dick Delery, Dudley Laufman, Ted Sannella, Joe Perkins, John Kenyon, Alan Smith, Joe Blundon, J. Howard Schultz, Charles Campbell, and Ralph Page.

Musicians were: Llewellyn Powers, Will Ayer, Walter Lob, George and Robert Gulyassy, Emil Kessler, Dick Best, Remembrance Martin, fiddlers; Bob McQuillen, Mrs Best and Marian Roberts accordionists; Cy Kano and John Ward, banjo; and whoever was available to play Dick Best's bass viol. Beth McCullough was the festival pianist as in other years. Our apologies if we've missed anyone.

Michael and Mary Ann Herman did a wonderful job leading many folk dances in the periods of audience participation. And speaking of the latter, there was more of it than ever before. No one can truthfully say there was any lack of it.

Following the last of the general dancing Saturday night, Joe Blundon and his fiancee led a group of festivalites into Chinatown for a late snack. Included in the group were: Michael Herman, Mr & Mrs Ralph Page, Tony Selisky, Dick Castner, Eleanor Boyer. Joe reports that Mike and Ralph ably upheld their reputations as able trenchermen. And while on the subject of eating—a subject very close to the hearts of all folk dancers—after the Sunday afternoon performance, Mr & Mrs Herman and Ralph Page were guests of the Fitchburg Quadrille Club at The Norseman; they were joined by The Gang from Old Joe Clark's and the entire party enjoyed delicious smorgasbord.
Benjaman Lovett was an interested spectator at the Sunday afternoon program. Mr Lovett has forgotten more about square dancing than many of us will ever know. Many men have claimed to be the Father of the renewal in interest in square dancing but Mr Lovett is the true "father," of the movement. Being the kind of a man he is Ben Lovett would be the last to say so.

Michael and Mary Ann Herman said that the festival was one of the best they'd seen. "New England seems to be the only place where the exotic commercial influences have been kept out. The festival was grand; a true family style party." And that is a good note on which to take leave of the New England Folk Festival til another year. Except to say, that if you live in New England and didn't see it you should go home and hide your head in shame.

NORTHERN JUNKET is happy to announce a new service to its readers.

We plan to add a line of books that we consider to be the best in the Square and Folk Dance World.

The first book we chose is:

LOL SINGING CALLS by Frank Lyman jr.
Price $2.00 postpaid

Order from RALPH PAGE
182 Pearl St. Keene, N.H.
Our Fifth Annual Jamboree proved to be one of the most successful that we have had. It was attended by a crowd of nearly 1,100 square dancers who came to dance to some of the leading callers in the country. It was held for the benefit of the Litchfield County 4-H club and they and myself wish to thank each and every one for the effort and time that they put into the date.

The program opened right on time, 8:30 P.M. with the playing of two polkas so as to get us livened up for what was to follow. Then came a Grand March directed by Warren Schmidt of the University of Connecticut and led by the guest callers Mr. & Mrs. Ed. Durlacher; Mr. & Mrs. "Duke" Miller; Lawrence Loy and partner; Mr. & Mrs. John Mansfield. Al Brundage had not arrived at this time and Ralph Page was a little too bashful to take a lady and get into the march. The guest callers were followed in line by the square dance groups that were in costume, they in turn were followed by all attending square dancers.

Following the Grand March, which ended with everyone lined up the length of the Armory in front of the stage, the National Anthem was sung led by Mrs. Avery Skilton of Morris, Conn.
Greetings from the 4-H Club were extended to all present by John Breakell, Goshen, Conn., President of the 4-H Service Club.

"Pop" Smith being the host caller, called the first set of squares. The calls were "Life on the Ocean Wave-Two Head ladies Cross over," "Battle Hymn of the Republic" with this figure-"The first little lady promenade the inside of the ring, when you get home you swing your own you give him a great big swing, now the lady go right and the gent go left around and around that ring, as we go marching on. Now you sashay round your corners and you sashay round your own allemande left your corners and allemande right your own and a grand right and left around. Then repeat for the 4th lady etc. For the third call "Pop" used MacNamara's Band, Phil Green's version

The first exhibition group on the program was listed as a folk dance by the Albany Folk Dance Group of Nassau, N.M. but due to a misunderstanding the group was not prepared to stage an exhibition. Dick Richardson of Marlboro, N.H. the old time fiddle player of Ralph Page's orchestra very willingly filled in with some fiddle playing-New Hampshire style.

Charles C. Thomas, Editor of American Squares Woodbury, N.J. was the first guest caller on the program. At this point the program was disarranged somewhat by a radio broadcast over station W.T.O.R. This was a half hour program and although it did throw the program off a little, it made up for it by the publicity it gave to the festival. Charley's first call was the Texas Star, done to The Arkansas Traveler. After a little speaking in which Charley was interviewed over the radio, Lawrence V. Loy of Amherst, Mass. took over for the second call. Larry called his Four Leaf Clover. Tude Tanguay of Warren, Conn. played a short fiddle tune for the radio. Ed Durlacher then called
his famous "My Little Girl". The radio program ended after a few more inter-
views by the playing of "Sally Doodin" by "Pop" Smith's Old Timers.

The next exhibition group was the "Stor-
rrowtown Country Dancers" of Springfield
Mass. The group gave a demonstration of "Hulls' Victory", called by John Mansfield of Longmeadow

Al Brundage, of Stepny, Conn. was the next
guest caller. Al called "Just Because," "March-
ing through Georgia" the version where everyone
marches around, and for his third call Al used
"Bachelor's Shack" which was something that the
dancers were not used to around this section. Af-
ter lining the ladies up with the side gents the
call went like this:

Forward up six and back
Forward up six and the ladies stand there
The gents go back to the Bachelor's Shack
(Four ladies are standing in the center)
The first gent does:
Right hand round with your right hand lady
(with the # 1 lady)
Left hand around with your left hand lady
(with the # 4 lady)
Right hand round with your right hand lady
(with the # 2 lady)
Left hand round with your left hand lady
(with the # 3 lady)
This brings 1st gent to 3rd gent's place.
Elbow round with your left hand lady
(this leaves # 1 gent in position to--
Left hand round with your left hand lady
(lady # 2)
Right hand round with your right hand lady
(lady # 3)
Left hand round with your left hand lady
(lady # 1)
Right hand round with right hand lady (lady # 4)
Allemande left with your left hand, dance right into a right and left grand, etc. Then repeat for other men.

After a short intermission prizes were awarded to the following: The oldest couple dancing-Mr & Mrs Condon, Springfield, Mass; Door prize Mr Griffin; Complete square dance set coming the longest distance-Storrowtown Country Dancers Springfield, Mass.; Costume prize went to Stepney Country Barn Dancers, Stepney, Conn.

After the awarding of the prizes "Tude"Tanguay of Warren, Conn. staged his famous "Trick Fiddling Act". "Tude" played his fiddle in most any shape or manner. He ended up by laying flat on his back and playing while holding his fiddle under him.

Charles Thomas the next guest caller, called "Sally Goodin" and "Old Arkansaw". Charley had Mrs Thomas with him also in addition to the Thomas family which is seven weeks old so Charley had to leave early for home.

Ed Durlacher called "Uptown, Downtown" and the "Alabam" which is a version of the Texas Wagon Wheel. Lawrence Loy called "Red River Valley

Ralph Page, New England Singing Caller from Keene, N.H. called his famous "Nellie Gray" which is the New Hampshire good night dance and also a favorite wherever square dancers get together. Ralph also called his "Crooked Stovepipe" which is one of the calls on his new records that have just come out.

A western square dance exhibition was staged by the Stepney, Conn. Dancers. These dancers certainly did a wonderful job. They were all
dressed in different colored costumes and certainly demonstrated what western dancing is. They went from one figure into another without a bit of hesitation and when they ended the applause that they received was well worth the effort that they put into it.

A folk dance exhibition was staged by the Hartford YMCA Folk Dance Group under the direction of Stuart Hamilton. The group did a German Folk Dance called "Windmiller". This group also did a wonderful job of demonstrating a folk dance under the worst conditions. The orchestra not being familiar with the tune that goes with this dance played it altogether too slow, but despite this, the group went through the dance very well and it showed what a well-organized and well-trained group they have at the YMCA.

"Duke" Miller of Gloversville, N.Y. was an unexpected caller on the program. "Duke" says that he wouldn't have missed it for the world although it looked for a while as if "Duke" would not make it. But by leaving Gloversville about 3 P.M. Wednesday afternoon they arrived on time for the festival. "Duke" called his version of "The Girl I Left Behind Me".

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NOTES OF THE FESTIVAL

Mr & Mrs Ed Durlacher, Mr Ralph Page and Mr Dick Richardson were guests of Mr & Mrs "Pop" Smith 243 Oak St, Winsted, Conn. for dinner. There is one thing that I would like to correct, that is a statement that a gentleman from Vermont made about Ralph Page. This gentleman told me or led me to believe that Ralph always takes his pie in his hand to eat it. I kept very close
watch of Ralph all of the time and not once did I see Ralph with his pie in his hand.

The guest callers and the exhibition groups were received about the best at any festival that I have been connected with.

Dick Richardson of Marlboro N.H. was busy fiddling with the orchestra most of the evening. Dick says that they play them a little faster down this way.

Why is it that we have such a hard time getting newspapers to give very much space to events like this? If anyone has a ball why the papers are filled with news of it. But when us square dancers have a festival and attract a crowd of 1200 people from all over, all that we get is a little news item in one of the papers. I wonder if we couldn't do something about this?

Bill Fuller, the weather man from Brainards Field, Hartford, was dancing with his square dance group and the next morning Frank Atwood, Farm Program, W TIC, was asking Bill all about it. Bill Fuller told Frank Atwood that he had a wonderful time and enjoyed the guest callers very much.

A square dance set from the West Hartford square dance group was also on hand and having a good time.

Mr & Mrs Frank McKenna from Dublin, N.H. were present to greet Ralph Page.

At our first festival held in Falls Village I found a set of false teeth. I made these up in a package and sent them to Ralph Page asking him if he had lost them at the festival. I received a letter from Ralph telling me that he hadn't lost them, but that he was sending them to Ed.
Durlacher, that in perhaps eating his steak, Ed might have lost them, Ed Durlacher sent them to Herb Greggerson in Texas, Herb sent them on their journey around the country. Last Wednesday night with very impressive ceremonies, the false teeth were given back to me after travelling all over the country. Now I wouldn't part with this set of teeth for love or money. It just goes to show you that your chickens always come home to roost.

We had to move our festival last year from the Regional High School in Falls Village to the Armory in Torrington because the high school was not large enough to handle the crowd. Now I guess that we will have to look for a larger place as each year the crowd gets larger and larger. On the whole we had a wonderful time and everyone enjoyed it very much. We have received nothing but good compliments from all who attended.

After the festival, Mr & Mrs Ed Durlacher, Mr & Mrs "Duke" Miller, Ralph Page and Dick Richard son adjourned to Mr & Mrs "Pop" Smith's home in Winsted and lunch was served and everyone talked square dancing until Mrs Durlacher led Ed to bed about 4 A.M. Thursday morning.

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A gentleman from Boston who was dozing in one of the big armchairs in a Boston hotel recently, was suddenly aroused by the deeply Southern accents of a lady engaged in shoving another chair across the carpet. "Where I come from" said she, looking him squarely in the eye, "no gentleman would sit by and see a lady move her chair." "Madame" he replied, "where I come from Boston-no lady would address a gentleman without first being introduced." (Boston Post)

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A "gut-hammer" is the gong used to call loggers to meals.
Now here was a Folk Festival!! If you have been wondering how these state festivals rate in the festival world, stop wondering. They're tops.

Sponsored by the New Hampshire Folk Federation and held at the Belknap Recreation Area in Gilford, the event drew over 2300 paying guests to their three programs. A Saturday morning workshop in Country Dance Leadership developed some interesting and constructive comments.

As good as was the New England Festival the one here had a better "festival" spirit, and the general dancing was far superior. The best festivals have a lot of audience participation. Read these programs and take note:

**FRIDAY EVENING**

Fiddle tunes-Country Fiddlers
Grand March-Audience
Soldier's Joy-Audience (called by Guy Mann)
Four Leaf Clover-Strafford County 4-H Dancers
Krakowiak-Durham Reelers
Country Dancing-Audience
Ballads-Dr. J. Howard Schultz
Folk Singing-Audience (Margaret Badger, leader)
Old Zip Coon-Bristol Community Center Dancers (Robie Elliott, leader; Willie Woodward, caller)
Scottish Eightsome Reel-Meredith
(William Rigby, leader)
Country Dancing-Audience
Honest John-Orford
(Walter Horton, leader, Glenn Pease, Caller)
Folk Dance (Boston Two Step) - Audience
Country Dancing-Audience
Hull’s Victory-Mass Demonstration
(J. Howard Schultz, caller)
Country Dancing-Audience
Western Style-Caller’s Choice (see notes)
Folk Dance-Audience
Country Dancing-Audience

Saturday Afternoon
(Youth Session)

Fiddle Tunes-Country Fiddlers
Grand March-Audience
Sicilian Circle-Audience
Bob’s Favorite-Grades 5P & 5M, Way School, Claremont-Led by Winifred Perkins & Ruth Rollins
Pop Goes the Weasel-Friendly Club, Concord
(Mrs Clement, leader, Tommy Shovan, caller)
Buffalo Boy-Barnard Square Dancers, South Hampton (Mrs Kathryn Currier, leader)
Country Dancing-Audience
Folk Singing-Audience
Country Dancing-Audience
Seven Jumps-Laconia Girl Scouts
(Leaders, Mrs James Doherty & Mrs Frank Stimac
San Antonio Rose-Grade 6R, Way School, Claremont
Troika-Audience
Nellie Bly-Amoskeag School, Manchester
(John McKeon, leader)
Georgia Peach-Grade 6P, Way School, Claremont
Chorus Jig-Durham Junior Reelers (leader, Gene Schultz, caller, J. Howard Schultz)
Country Dancing-Audience
Jingle Bells-Bakie Square Dancers, Kingston
(leader, Mrs Q. Magnusson)
Highland Schottische-Rochester Girl Scouts (leader, Mrs. C.S. Garran)
Country Dancing-Audience

Saturday Evening

Fiddle Tunes-Country Fiddlers
Grand March-Audience
Portland Fancy-Audience
Square Dance-Franklin High School
You Call Everybody Darlin' - Merrimack County Youth Extension
Country Dancing-Audience
Fisher's Hornpipe-Tercentenary Group, Hampton
(led by Mrs. Hazel Coffin; Leon Stewartson-fiddler-caller)
Silent Couple-Concord Square Dance Group
(Paul Frost, leader, Leo Guimond, caller)
Ballads-Dr. J. Howard Schultz & Margaret Badger
Folk Singing-Audience
Country Dancing-Audience
Bavarian Landler-Hanover Folk Dancers
(Richard Castner, leader)
Folk Dancing-Audience
Criss Cross-Sea Coast Region Square Dance Association (Mal Hayden, caller)
Green Mountain Volunteers-Exeter
(Arthur Tufts, leader & caller)
Pages Nightmare-Butterfield's Barn Dancers
(Mrs. Ida Taggart, leader, Ralph Page, caller)
Money Musk-Mass Demonstration
(Dr. J. Howard Schultz, caller)
Country Dancing-Audience
Western Style-Caller's Choice
Folk Dancing-Audience
Country Dancing-Audience

See what we mean? A total of 28 events for general audience participation. The next time you talk with any folk festival committee tell them about the New Hampshire Festival, and when
they register disbelief, show them this program.

So you see it CAN be done. Audience participation is the only way to get a good carry-over of folk festival ideas and aims. It makes people feel that they are a necessary part of the show. It makes them feel wanted instead of being tolerated as cash customers. With all this audience participation there couldn't help but be plenty of real festival feeling.

One thing that impressed us; was the way in which the groups were brought onto the floor quickly, easily, and with a minimum of lost time. As one group left the floor another was coming on. They actually passed each other a few times. The audience didn't have time to get restless or have time to realize that they were sitting on hard bleacher type seats. It wasn't the rat race it sounds either; as a group was being introduced it was coming out onto the floor. In other words there was some terrific work being done out in the waiting room getting the many groups lined up and ready to do their stuff.

Honest John, danced by the Orford group was the hit of the festival. We were told that they practically stopped the show. For several years these people have struggled to operate clean square dances for the young folks of the town. They needed the mental lift that comes with knowing your efforts are appreciated by others.

Saturday afternoon's program was a Youth Session. You need have no fear for the square dancing in this state for the next generation, for here we saw over four hundred grade and high school youngsters dancing with nice smooth style. In the words of Dick Castner, these kids exorcised admirable self control. They did it as though they had been brought up that way too.
If it is true that one can tell the ability of the leader and his knowledge of the dance by the manner in which their groups do the dance then it is equally true that there are some top notch leaders in our public schools. Yes, New Hampshire has a right to feel proud of its dancers, young and older.

A word about that western style caller's choice business. It was the most delightful small rat race we ever got caught into. Ten callers strutted proudly onto the floor and took up previously allotted places; basked warmly in the limelight as they were introduced; gallantly bowed to the audience—the orchestra—the balcony; smiled sweetly as their ladies joined them; and glared apprehensively as the other previously assigned couples took their respective places. The orchestra played "Irish Washerwoman," and every caller called whatever he pleased for his own set. It was a ten ring circus. It was chaos set to music. It was wonderful. The thousand onlookers ate it up and kept up a continual round of applause. None of the callers had an inkling how long or little time he had to do his stuff. By all that's holy, we'll swear that Mrs Thompson waited until we were all hopelessly involved in a pet manoeuvre—then stopped the music. Every one of us was caught short and this brought forth the biggest cheer of the act.

We repeat. It was quite a festival. Slainte New Hampshire!
Three centuries of Albany history rolled back, disclosing a merry group of Beveryck men and women dancing in their attractive garb upon the soft greensward of Washington Park.

This victory over time was accomplished by the adept Albany Folk Dancers as the Tulip Festival burst yesterday into full bloom, matching the myriad and multi-hued blossoms of the city's official flower.

As if in prearrangement with the committee the weather cooperated magnificently on this first Sunday of the Tulip Festival. After many days of chill winds and rain, the sun was warm and inviting and the scene in Washington Park was a spectacle of life and color and movement—a feast for the cameras that everywhere were in evidence. The thousands who thronged the park to view the floral display and witness the folk dancing were beyond estimate.

Mr & Mrs Reuben Merchant led a dozen couples of dancers wearing self-made costumes except for the decorative wooden shoes imported from Holland. They danced on the lawn before the summer house. Only a fraction of the festival visitors were able to break into the big circle of spectators which surrounded them as they went through the steps and stomps and hand clapping of Dutch folk dances of nobody knows how old in antiquity.
There was nothing either mincingly coquettish or uncouth about these dances, upon which a great deal of research and rehearsal had been lavished by the Albany Folk Dancers. Their manner was frank and wholesome yet maintaining a certain stately dignity. The wooden shoes were by no means as clumsy as they looked.

The dances announced by Kenneth Bacon were called Seven Jumps, Dutch Dance, Arrival at Regensburg, Skotse Trije, Dirkesman and for a climax the picturesque Windmill.

For an intermission feature the dancers lined up and sang a couple of Dutch folk songs. The girls were dressed in pointed lace bonnets, striped full skirts, black short-sleeved waists and aprons. The boys wore black puff-legged pantaloons and tight skimpy jackets and black visored caps.

The weather, the background of gorgeous tulips, the holiday spirit of the spectators, combined to make this Tulip Festival a day to be long remembered in Albany history.

(courtesy Reuben Merchant)

It is possible to send very impressive letterheads from a very small postoffice.

In gold mining, it isn't the 49ers who clean up, but the party who owns 51% of the stock.

It's only a pace from a boon to a bane.

We should not treat everyone alike, but with equal justice.

Where your treasure is, there also shall be your tax.

The largest organization in the world is the Mutual Commiseration Society.

Harly Quin climbed in the wagon when White Horse broke into a decanter.

Ivory tower; an intellectual concentration camp.  

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The State Department of Recreation sponsor their first Country Dance Festival here before an audience of over 2100 friends of square dancing. If numbers were the only measurement of success then this was a success. However it so brought out some very fine dancing and proved to the sceptical that some excellent work was being done with this form of recreation in Vermont schools.

Never have we been treated better. Never have we felt at home so quickly as we did here. Attending the pre-festival committee meeting and dinner held in the Brown Derby Restaurant just outside of Montpelier we met the people back of the idea of a Country Dance Festival. Thirteen of us, and not a superstitious person among the group.

We were impressed with the earnestness the committee felt toward their task of bringing a festival to Vermont. Here one looked in vain for even a hint of sordid commercialism. Here was only the hope that through the festival idea would come to the general public the belief that square dancing was to be found the finest recreation available for all ages and classes.

This was their first festival and as such was better than the average first festival. A lot of hard work had been done all over the
state in the endeavor to obtain good groups.

They did, too. More, they found some grand leaders. Men and women who, without any fanfare are preserving the fine old traditions; the fine old dance forms of their communities.

Here is the program:

Afternoon

Old Fiddle Tunes-Country Fiddlers
Durlacher Squares-Mass demonstration of Head
Two Ladies Cross Over-Around the Outside-Honolulu Baby-by these schools: Barre, Chester, Fairlee, Montpelier, Marshfield, So. Royalton, Woodstock and Rabbit Hollow.

General Dancing-Same dances as above, for all.

Four Set Specialty-Northfield; Albert Sweetser leader.

Squares-Rabbit Hollow, Mr & Mrs Robert Davis leaders.

Polka & Square-Putney, Mary Titus, leader.

Red River Valley-Chester, Ardis Stevens, leader.

General Dancing

The Maverick-When the Work's All Done this Fall. Poultney & West Haven, Mabel Westcott, leader.

Pop Goes the Weasel & Virginia Reel-Cabot, Mrs. Gertrude Sulham, leader.

General Dancing

Contrast in Records-Fairlee

Contras-Bakersfield, Emerson Lang, leader.

(Patronella & Jefferson and Liberty)

General Dancing

The groups were all well trained and gave an excellent performance except Putney who insisted on using that horrible "bull by the tail swing, much to the scorn of other schools.

We liked especially the Rabbit Hollow--Bakersfield-Fairlee-Poultney & West Haven- and the Northfield schools. The leaders are men and
women who know their dances and can transmit their knowledge to the children. Bakersfield did two nice contras, one of them being the seldom seen Jefferson and Liberty. Fairlee's Contrast in Records was a high grade effort.

Prentice Barker, Londonderry, called several interesting squares during the general dancing. He is one of the best callers in this section.

Evening

Old Fiddle Tunes—Country Fiddlers
General Dancing
Old Time Dances—Chelsea, Ed Larkin, leader
General Dancing
Contras—Washington County Dancers
(Morning Star & Speed the Plow)
General Dancing
More Old Time Dances—Chelsea
My Little Girl—Montpelier
Contrast in Records—Fairlee
Double Contra—Vt. Dancers, led by Albert Sweetser
Squares—Chelsea
General Dancing

Prentice Barker and Ray Buzzell called for the general dancing. Good work fellows.

Fiddlers remembered were: Will Ayer, Llewelyn Powers, Leo Butler, Gene Eastman, Chris Mikkel son, bass viol, Mrs Gertrude Sulham, pianist. This group of musicians, really "gave out" on the old square dance tunes.

The Chelsea Dancers gave an outstanding exhibition. Twelve contra dances and a set of old time quadrilles.

We liked too, the Washington County Dancers who did two string dances: Morning Star and that
little seen one Speed the Plow. They danced Morning Star with a right and left hand star figure after the cast off. They explained logically enough that "if you're going to call it Morning Star, then you should have a star figure in it." Sounds reasonable. Speed the Plow they danced like this: Men danced four SLOW step swing balance steps forward and same back to place. Ladies the same, every other couple down the center and back, cast off, right & left. Nice.

The Double Contra was the nearest thing to rush hour in Grand Central Station we've ever seen, but it was interesting—once.

General dancing at both sessions was very good. For the second successive festival we did not hear one "Boston balance" 'T was wonderful! Honolulu Baby is the favorite dance with the new Mt Little Girl a close second.

Interested in the cast off figure done in all the contras. It was the old walk around figure found in English country dances. Vermont has some extremely interesting string dances and someone is going to find a gold mine doing research work along that line. Wonder why it's not been done before.

This was a good festival and Vermonters may well be proud of its Recreation Department. And of Herb Warren for his unselfish and untiring devotion to a worthy cause.
Here is the program given before a large and enthusiastic audience.

Caller-Al Lehman, Mineola
Lady 'round the Lady-John Brown-Lili Marlene

Caller-Hal Hallet, Bayside
Coming 'round the Mountain-Loch Lomond-MacNamara's Band

Exhibition-New Rochelle High School Square Dancers-Square Dance Medley. Directed & called by Jerry Donnelly

Guest Caller-Ralph Tefferteller
Tennessee Running Sets

Exhibition-Contra Dance Medley # 1 by the Pioneer Valley Promenaders. Directed & prompted by Corky Calkins, So. Hadley, Mass.

Caller-Paul Hunt, Hempstead
Circle with Side-Silver Bell-Swing Opposite

Caller-Henry "Smitty" Smith, Franklin Square Fireman's Reel-Smitty's Delight-Potpourri

Caller-Michael Herman, Flushing
Animal Fair-Waltz Quadrille-Honest John # 2
Round Dances between squares—Mary Herman
music: ROCK CANDY MOUNTAINEERS

Evening

Greeting—Ed Durlacher, president
Address—Lawrence Loy—"Why Square Dancing"

Caller—Don Durlacher, Freeport
My Little Girl—Arkansas Traveller—Texas Star

Caller—Curt Cheney, Freeport
Irish Washerwoman—Roll the Ball—Fall River Line

Guest Caller—Ralph Tefferteller
Tennessee Running Sets

Exhibition—Contra Dance Medley # 2

Caller—James Bachman, Westhampton Beach
Mississippi Sawyer—Devils Dream—Barhacle Bill

Caller—"Howdy" Nordahl, Floral Park
Rose of San Antone—Uptown & Downtown—Just Because

Caller—Harold Goodfellow, St Albans
I'm a Bum—Three Ladies Chain—Viva L'amour

Round Dances between squares—Fred Franz
music: THE TOP HANDS

This program courtesy Ray Olmsted who was quite enthusiastic about the whole festival. He said that it was the best one the association has sponsored.

And that's all the festivals this month. Perhaps your editor can get some sleep for a change—in bed, not the back seat of a car. R.P.
The Town Criers

Born: April 11 to Mr & Mrs Dick Best a son David Sherman.

Married: April 29 at Christ Church, Cambridge, Mass. Susan Goodale and Duncan Hay. A pre wedding square dance Friday April 28.

Married: May 20 in Wellesley, Mass. Vivian L. Jones and Patrick J. Mahoney

Born: May 27 to Mr & Mrs Alan Smith a daughter, Lucinda.

Square Dance Associates have brought out 2 new albums. # 4 & $10.00 per album: Forward Up Four Six and Eight; Virginia Reel; Lady Walpole's Reel with and without calls; The Grange Hall, a progressive circle; Honor Your Partner. Album # 5 without calls these tunes: Haste to the Wedding; White Cockade; Wagner's Reel; Duchess Contra; Honest John (Canadian tune) McLeod's Reel; Novak's Sourwood Mt

This album $7.00. Both albums have 12 inch unburable records. Order from Ed Durlacher, 102 North Columbus Ave, Freeport, New York

An exhibit, said to be the finest antique doll collection in the country was recently shown at Bonwit-Tellers, Boston, Mass.

Harvard Folk Dance Society will hold "Open House Friday, June 9 at 6 Everett St. Cambridge, Mass. International Folk Dance movies of the Venice festival will be shown—also movies of the Harvard Folk Dance Society Festival May 13. Dancing for all will follow. Refreshments.
Al Brundage announces his own Square Dance Summer School to be held at Brundage's Barn, Stepny Conn. July 9-14 inclusive. The curriculum will cover such subjects as Style and technique in calling; Methods of Teaching Square Dancing; Advanced Square Dancing; American Couple Dances; and Comparative American Regional Dance Forms. The faculty includes: Rickey Holden, San Antonio; Olga Kublitsky, Hunter College; Frank Kaltman and Al Brundage. Registration will be limited to 48 men and 48 women. Tuition is $30 for the week. Arrangements for room and board can be made. For further information write to Brundage's Barn, P.O. Box 176, Stepny, Conn.

An exhibit of contemporary Irish painting has been held in Symphony Hall, Boston, throughout the month of May. The exhibit was arranged by the Eire Society of Boston, and attracted a great deal of attention daily.

May 25th Provincetown, Mass. relived the institution of "The First Washday of the Pilgrims" as the town played host to 900 junior high school students from Fall River and New Bedford.

The Harvard Folk Dance Society held its 7th Annual International Folk Dance Festival at Memorial Hall, Cambridge, Mass. Saturday May 13. The Event was directed by E. Eddy Nadel.
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