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Mrs Ralph Page
182 Pearl St.
Keene, N.H.
Too many of us professional callers are giving only lip service to the cause of helping beginners. I was reminded of this at the N.H. Festival. Several members of the Federation have been giving afternoons to teaching the grade children of nearby towns to square and folk dance.

How long has it been since we have given our time for free to teach school children to dance?

It is paying off in New Hampshire as anyone who saw the Saturday afternoon program will tell you. I saw hundreds of kids dancing with the ease and assurance of accomplished dancers.

We offer all kinds of excuses when confronted with the idea of donating our time for such an enterprise. I wonder if the right answer isn't our own sense of self importance? "If they want me they gotta pay for it". Sound familiar? It ought to for you've heard it enough times.

Some of us do not have the temperament nor patience to get along with youngsters; but the Recreation Departments of many cities are crying for help with their night classes for adult square dancing.

Let's give one afternoon or night a week to one of these projects. We'll be amply repaid in years to come with something more precious than money--friendship and goodwill.

Sincerely

Ralph
Square dance periodicals contain some nicely written articles, the opinions of various persons on many varied subjects. The subject I have in mind does not concern me directly but is more of the nature of an infection that has knawed at my innards for some time, and could apply to any other activity other than square dancing.

To get on with the subject; it bothers me tremendously, because I know of no remedy for the friction and sometimes sheer animosity so prevalent among many Leaders in this particular field. Again, this is nothing personal, for I have not reached the stage of importance to be affected, or if I had, I would refuse to recognize it for its insignificant value.

Over a period of time covering many friendships, conversations and observations, it is discouraging to note the definite strong feeling concerning some particular Leader in regards to his character, material, personality, mannerisms, and his likes and dislikes. Usually this comment will come from someone far less capable than the person in question.

This is a tender subject and maybe I should not be the one to attempt a solution, which may only add tinder to the fire. But it
seems to me that in this big country of ours we all have ample space and opportunity to display our wares without injury to the other fellow. How many times have we listened to an other's comment of some particular person with a tongue in the cheek attitude? I have, and usually the critic has not increased his rating with me, and I will still choose to find out for myself if what he says is true, and if so, I still may not have the same opinion as that of the original critic.

Why try to force your opinion and meth-

ods on the other fellow and then when they are not accepted, condemn him for what good he may be doing? I am very fond of sea food of all kinds, but I am also aware of the fact that many people are not. So what? I can only feel sorry for the pleasure they are missing. I may provide the opportunity for them to make their own decision, but certainly never condemn them for their bad taste or allow myself to be kidded into the thought that this food will supply me with greater amounts of that all important brain matter.

We are selling and promoting a form of activity that adds greatly to the happiness and welfare of a people, and yet so often we forget to maintain the element among ourselves.

I admire a man who is honest. Honest with
himself and with his fellowmen. This species is rare and not always easy to take, but at least he has the courage of his own convictions, and would not voice a remark that he dare not mention in the presence of the person whom it concerns.

Maybe I was fortunate in having an extremely serious illness in early life that put me at death's door, followed by a long period of convalescence, with plenty of time to think. As an outcome I have learned to appreciate the small things in life and have no time for bitterness. I should like to have some people appreciate as I do, the sunrise from a mountain top, the mere fact that we have been granted another day to enjoy this beautiful world; the beauty of mother nature at work; the wag of a dog's tail; the smile of a child; the warm hand-clasp of a close friend and the unharnessed laughter and enjoyment of a group of square dancers. Thank God that I have been granted the privilege to be with them and to share in their happiness; I have no time for gripes, for there is too much to be done.

If a man has one good quality, let him know about it and forget the others, maybe he will try to live up to your opinion of him if you give him a chance, and it costs you nothing.
Someone once said, "Your actions speak so loud, I cannot hear what you say," which may be interpreted in many ways. If it is applied to the better qualities of a man, he need not speak loudly of his own deeds. If it is applied to the fellow who finds time to berate his neighbor, he has made no impression and will never obtain the desired result. God gave us the mental capacity to think, so use it to good advantage. Don't abuse it. Use your short time in pleasant thoughts and your actions will reveal your thoughts.

There is an unwritten code of ethics that applies to both man and beast which needs no interpretation other than if applied to the person who must eliminate an associate in order to gain his own goal, do it like a man.


CHARLIE BALDWIN, editor
P.O. Box 950
Brockton, Mass.,

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TED SANNELLA, 16 Pleasant St. Revere, Mass. has a full line of the FOLK DANCER LABEL recordings. The BEST in folk and square dance records.

******************************************************************************
We have made two very recent trips across the border, in addition to many others. Each of these trips leave us in a very pleasant state of mind.

Tia Juana is about twenty miles south of San Diego and has a population of about 20,000. There is very little formality in crossing the border. You drive in a lane and a Mexican officer looks at you and waves you on; you are now in Mexico, just like that.

The language, customs, etc. takes a decided change. The big red signs at street intersections now read "ALTO" instead of "STOP". Street after street consists of tourist shops, every one a duplicate of the one next door.

They sell Paris perfume, German toys, Mexican arts of all types. Maracas (gourds with a handle, partially filled with dried small beans, gravel or buckshot, which are shaken by musici-
ans in Latin orchestas and by tourists all of whom get a kick out of rattling them.

There are beautifully carved woodenware of all sorts, clothing, particularly the hand painted women's skirts with the artist busily engaged, with a circle of cloth on a circular six foot casel. Sombreros of every description some as much as four or five feet in diameter.

El Zapatero makes and repairs the shoes—zapatos—Some of the finest cowboy boots are made in Mexico. Tortillas and tacos at the stands. Shaved ice with bright colored flavoring poured on for the children. Mexican sweets on large trays or pushcarts or carried by slings over the shoulders of the vendor.

In front of the churches are many sellers of beads and other religious objects. There are hand tooled leather billfolds and belts. Some of this exhibits exquisite workmanship and artistry.

At the street corners are small burros painted with stripes until they look exactly like zebras. These burros are hitched to native carts and the tourists climb in and have
their pictures taken.

Then there are the amusements, the night clubs which are everywhere. Movies showing both American and Mexican films. Neon lights too. There is the Fronton Palace, a large ornate building where the game of Jai Alai can be seen four nights a week. This is a game played by men wearing a sort of net on the right hand and is a terrifically strenuous game which attracts large crowds. Then there is the bull ring and the horse races.

Great throngs of Americans wander from shop to shop all day and much of the night. Sad to relate, many of our good solid American citizens go to these border towns and conduct themselves in a manner that does not exactly raise the American nation very highly in the eyes of our Mexican neighbors.

You may fill your tank with ethyl gasoline for 20 cents a gallon. The business people speak English, but it is well to have your little "Spanish-English" book along with you.

We found good use for ours when we broke a fan belt and had to negotiate with a Chinese who spoke no English. We spoke no Chinese so that made us all even. However, we broke out the little book and managed to get the information we needed. We are ashamed to say that the combined Spanish vocabulary of the three of us consists of some fifteen or twenty words. But we are demons with the book!

The adults in the region do not as a rule perform the folk dances; however these dances are taught in the schools and are exhibited quite frequently. The adults prefer the more modern dances such as the Mamba, La Danza, Rhumba, Paso Dobles, and the La Bamba as well.
as the Fox Trot. Right now the Mamba is the craze.

If you should happen to hear on your radio a weird cacophony which sounds like this: "Bleep" then a rather long wait, then another "bleep" then more rests, then a big grunt "Hah dahdahdah hum hum, HAH HAH HAH" this will be the Mamba without question. With reaching steps and shoulder shrugging you step it to the weird beats. It has caught on in this country too, and we get more and more requests for it.

We drove south from Tia Juana to Rosarito Beach, (population about 250, big hotel and radio station) through rolling hills which were covered with yellow mustard and green grass. No trees in this area. The temperature was about 75 as spring begins hereabouts in February. In one ranch yard there was an old automobile. A goat was perched on the top eating what was left of the roofing upholstery, while two more goats stood on the engine waiting their chance to jump up to where the tidbits were. The road was paved, with all the signs in Spanish. Speeds are in kilometers—40 km-25 miles.

We stopped at a small store on the way. Four men drove up in a car bearing Baja California license plates. They untangled themselves from a bass viol and two guitars, then one man opened the trunk and took out another guitar and the ever present maracas. They then gathered in front of the store and played and sang one number for the customers. They seemed
to be in a great hurry for they piled back into the car and took off with a rush. This was probably one of the mariachi orchestras. These are strolling orchestras who serenade any and all for pay. While you are eating your dinner they frequently surround and entertain you.

At Rosarito Beach, a fiesta was in full swing. The people had fixed up a large concrete barn. The floor was of hard packed dirt with concrete platform about twenty by twenty at one end. It was beautifully decorated with streamers and other ornaments. The exhibitions were on the concrete platform and general dancing followed. There was a barbecue, beer and soda pop. Of all things, there was square dancing as well as the Mexican dances. Oh, yes, the Mexicans do the cuadrillas, though we have seen but little of it ourselves.

We visited the beach and found it quite similar to the New Hampshire coast near Little Boar's Head. It seems that everybody rides the horse at Rosarito; one girl about 16 years of age rode up and offered to let Don have a ride on her horse. After seeing her ride, he was afraid to get on the horse, so regretfully he declined. She took off in a cloud of dust and really showed us how to ride a horse. Several others came down to the beach on horseback, they certainly have plenty of room for horseback riding down there, to say the least.
Mexicali is on the border, about 130 miles east of us. We attended a big celebration at the bullring last week. The dancing was done by the schools. There were about 1000 to 1500 participants, all in the most colorful costumes we have seen in many a day.

There are two ticket offices at the bullring. One is labelled "Sol", which means "sun", the other is "Sombre" or "shade". Wooden fences divide the ring into two parts: one for those who pay a lesser sum for a seat in the sun, and the rest for those who sit in the shade. Pink paper decorated the Governor's seat. We sat in the sun as it was rather cool that day. We left our car on the American side and walked across. We learned that the bullring was just down yonder a few blocks, then we learned that it was forty blocks east, then we realized that as usual, the Mexican is a bit hazy as to distance, so we made further inquiry and this time the Mexican insisted on writing down the name of the bus which would take us out to the ring, and the name of the street where we would catch the bus. Armed with written instructions, we felt more confident and caught the bus with no more confusion. We were early, so we sat on the curb with our feet in the gutter and ate tacos and soda pop with a group of Mexicans with whom we carried on a very pleasant conversation by means of pointing, grinning, and an infrequent word from our totally inadequate vocabulary of Spanish.

The dances ran all the way from primitive Aztec fire worshipping dance to those of more modern date. They did a fantasia in which the boys wore a head-dress of large white beads on strings. Those strings had the appearance of hair. In one part of the dance, the boys knelt
with their heads down as a whole host of little girls entered and danced their own part. These girls were dressed in snow-white costumes, with white balloons attached. After the girls retired, the boys rose and resumed their part of the dance.

The standard of living in Mexico is far different from that on our side of the border and it does them great credit—the care with which they undertook such an elaborate festival.

I hesitate to touch on the many and varied festivals and dances of Mexico as that is an exhaustive subject in itself. The fiesta is very much loved there and is an important segment of that country.

The people are very musical. We can never forget one particular night in a typical Mexican cafe. The bar was lined with sleepy looking customers, some with their elbows on the bar with chin in hand. Altogether a rather sad and dejected crew. We were looking for musical talent and were trying out a couple of Mexican singers and musicians. Murietta was playing on the piano while they sang and accompanied her on their guitars. In over so many Mexican songs there are places in which the singers give out in high, long drawn out notes, a sort of wailing something like our cowboy yells in our western songs. All the customers were entirely engros-
sed, each in his own manner, until the singers would reach one of these places, then all in unison, every single head in the place would be raised and every single person would join in on the high note, then subside into the trance-like pose until the next high note was reached. They really gave out too. We kept it up quite some time and have never forgotten it.

The Mexican is a very polite person indeed if he is permitted to be so. He is discriminated against greatly and he knows it. Even so, if you show him that you appreciate him he reciprocates in a manner to warm your heart. We have never once visited Mexico that we have not come back with a feeling that we have associated with a kind and generous folk who obviously live well below our standards, but who are well on their way toward making their country a better place to live by their own standards. In other words, I am not certain at all that they wish to copy us; they have a design for living of their own. More power to them.

Hasta la vista

The Merrills

THE ROUNDUP

FOLK DANCE INFORMATION
PUBLISHED BY THE FOLK DANCE FEDERATION OF MINNESOTA

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When, in 1951, the Officers of the Physical Welfare & Recreation Branch of the New Zealand Department of Internal Affairs, decided to introduce Square Dancing to the people, they began an interest which was to become part of the life of a great many people, both young and old. For many years, the Officers of this Branch had taught the dancing of other countries at their "All Nations Club" and when it was known that they would introduce and foster Square Dancing the response was overwhelming. It was obvious on the first night, that they would have to find a much larger hall than the one they were at present using, in order to accommodate all the people who wished to Square Dance.
As the interest grew and maintained, with as many as 600 people attending the dances in Wellington, it was decided that the Officers would select people from various Clubs, Youth Groups, etc. and also people from the country districts, to train as callers. The Physical Welfare Officers did a first class job of training these people and especially in teaching method which was so important here where Square Dancing was such a new thing. This training turned out some top rate callers who were quick to teach their groups how to enjoy Square Dancing with the result, that we now have a very large number of enthusiasts all over Wellington Province.

The Physical Welfare Officers, their good job done, have now handed over the job of carrying on from where they left off, to the Wellington Square Dance Teachers' & Callers' Association—the association formed by those trainees. This association, in turn, will foster Square Dancing over the entire Wellington Province, keeping the Callers up to date on new dances, new methods, etc. and training Callers to replace any who may not be able to carry on with their particular district.

Our coming Season commences in mid-April and from all indications, it would appear that it will surpass last year's excellent results. The Callers have been working at top pressure most of the summer months, learning new dances etc. and all are ready to get off to a good start when the opening date arrives.
We mainly dance Eastern style but are en
deavoring to give the public an insight into all angles of Square Dancing. The circle dan-
ces are very popular and of these "Oh Johnnie" tops the list. I scarcely attend a dance where there is not a request for this circle dance—probably because it is fairly simple and be-
ing a progressive dance, gives it appeal.

Our biggest obstacle was lack of materi-
al due to the extreme scarcity of dollars in this country. However, we have many of the Callers in the U.S.A. to thank for helping us out with copies of their dances, and to these people we are here in New Zealand, Callers and dan-
cers alike, say a very big "Thank You".

We look forward to Square Dancing being available in every district and I am quite sure that it is here to stay, thanks to the foresight of the Physical Welfare & Recre-
tion Branch.

DANCERS, CALLERS, LEADERS, do you have spare copies of square and/or folk dance material? Such as books, back issues of square or folk dance magazines, records, programs of festivals, special parties, etc. It will cost you but a few cents to mail them to New Zealand and can you think of a better way to extend the friendship of square dancers, or a worthier cause to contribute to? Send all parcels to:

Miss Audrey N. Fitzgerald
P.O. Box 1728
Wellington C.1
New Zealand
CONTRA DANCE

New Century Hornpipe

The Music

The Dance

Regular contra dance formation; 1st, 3rd, etc couples active. Do NOT cross over.

First couple balance (forward & back)
Right hand to partner turn $\frac{1}{2}$ round
Ladies chain
Balance again
Right hand to partner turn $\frac{1}{2}$ round to place—below one couple
Right and left four

ooooooo
SQUARE DANCE

Around Just One

as called by Dick Castner

Music--whatever you like

The Figure

First couple down the center and split the ring, around just one (thus facing the caller, Man 1, Lady 3, Man 3, Lady 1)

Forward four and four fall back

Forward again to the head of the set

Divide in the center and around just one by couples (thus, first man and third lady as a couple--she on his left--go around the fourth lady and stand between her and her partner--fourth gent--so, on the caller's left will be a line--M4, M1, L3, M4, and on caller's right a line--M2, L1, M3, L2)

Forward all and all fall back

Center four forward four, pass right through, separate and around just one to place.

From here, you may do as you wish. The head couples are coming at each other, and are in an ideal position for a do si do; or an allemande left around partners, allemande right around corners; you may have them allemande left with partners and do si do corners. Or you may have a long version by having break end with a promenade corners. With good dancers, you may have the head two couples start using a "pass right through, and around just one, and forward immediately at the sides."
FOLK DANCE

Little Man In A Fix

Danish

Formation: 2 couples, or as many sets of 2 couples as will, around the room. Men have right arms around partners' waists; ladies right hand on hip, left hand on partners' shoulder.

Figure 1: Men hook left elbows and run forward counterclockwise. Ladies lean back. (M 1-8)

Fig. 2: Men without stopping take each other's left hand and swing ladies around in front of them; men raise left arms, ladies bend and run under the arch, men at same time taking ladies left hand with their own right. Ladies turn themselves about to own left, place their right
hands over men's. With arms thus crossed and facing slightly in, all continue to run in the same direction—counterclockwise (m.1-8 repeat.)

Figure 3: Partners join inside hands (man's R, lady's L.) outside hand on hip. Starting with outside foot, couples take 4 Tyrolean waltz stepd moving forward (Turn slightly back to back on first step, face to face on second, etc) joined hands swing forward and back. (m.9-12) Partners take ordinary waltz position and all dance four waltz steps, turning. (m.13-16) Repeat all of figure 3.

Couples find another couple and repeat dance from beginning.

Take short easy running steps throughout figures 1 & 2. Avoid a stiff kneed run! You are doing a Danish dance, not a German "goose step"

The natural light-heartedness of the Danish people is never long suppressed, and today there is a rich and living tradition of folk dance, costume and music. All the important occasions in the life of the people are marked by feasting and dancing. They dance at christenings, at weddings, at Church festivals, at the harvest feasts, and at funerals.

The folk dance revival in Denmark is carried on largely by the Foreningen til Folkedansens Fremme, the Danish Association for the Promotion of Folk Dance. The was founded in 1901 and has given birth to many other associations all over the country. These have combined into a national organization—Danske Folkedansere—or Danish Folk Dancers. More than 1,000 dances have been collected and recorded and a history of Danish folk dance is now being compiled.
FOLK SONG

Zulu Warriors

Transcribed by Kathleen Hill, Johannesburg, S.A.

This is a hunting dance song of the Zulus.

On the repeat, half of the group chants "Chief, chief, etc" while the other half sings the melody. The last time, let the "Chief, chief" chant grow fainter, then everyone yell for the kill.

'NGANYAMA

'Ngan-

yama, gan yama in-voo-boo, ya-boo, ya-
Accompaniment may be made by patting the knees with hands to simulate the sound of bare feet on a path. The song is somewhat of an argument. Half the group says the warriors are bringing back a lion. The others say it is a hippopotamus. Start the song softly, and each time increase volume. Gradually soften and die away.

We are indebted to Miss Marion Roberts of Boston, Mass. for these two songs and they are used with her permission.

Would you like a job in an adult summer camp this summer? Leading folk and square dancing and folk singing. At a camp where these are featured, but are not stressed. Write to Ada Page, 182 Pearl St. Keene, N.H.
More than 300 children and their parents attended the combined, afternoon and evening sessions of the Junior Festival sponsored by the Dukes County Extension Service at Tisbury School Auditorium, Vineyard Haven, May 5th. Demonstration groups trained by local leaders presented dances at both sessions.

The outstanding group of the afternoon session was, "The Younger Set" who danced to a recorded version of "Massachusetts Mixture". The Cottage City Cut-Ups danced with precision and ease during the evening session to a record of the "Spinning Wheel". The Dennis Polka Dots accompanied Dick Anderson to the Island and exhibited their version of "Jessie Polka Star". Members of the various 4H units presented Dick Anderson with a handmade copper ash tray with an inscription expressing their appreciation of his leadership during the series of classes conducted during the past winter.

Plans were made by a group of interested persons to continue during the summer with a series of bi-monthly classes to be held at West Chop on July 14th & 28th, August 11th & 25th, to be supported by subscription.

The Bourne Kiwanis Club will sponsor a
series of three clambakes and square dance parties, June 13th, 20th & 27th in conjunction with the "Enjoy the Cape" program sponsored by the Cape Cod Chamber of Commerce. Tourists will be escorted to these affairs, part of a package tour of the Cape. The general public will be welcome at either the clambake or the square dance. One exhibition dance will be presented each evening under the direction of Dick Anderson who will also do the calling to the music of Mel Von's Ranchmen. The clambake will be served at the open-air Blue Moon pavilion, to be followed by the square dance. In case of bad weather the complete program will be moved across the street to the Community Center building.

Members of the Falmouth Square Dance Club are rehearsing for an exhibition dance to be presented at the Second Annual Strawberry Festival at Falmouth, Mass. June 14th. An outdoor square dance will feature the last night of the festival with Dick Anderson caller; Von's Ranchmen supplying the music.

The Cape Cod Square and Folk Dance Association held their final dance of the season at the Ezra Baker School Auditorium at South Dennis, May 27th, with several guest callers who supplied a program composed mostly of request dances.

Plans for the Fourth Annual Summer Festival, sponsored by the CCSAFDA for the benefit of the skating fund, to be held at Barnstable High School Field, Hyannis, Mass. July 18th were discussed at a meeting of the Board of Directors of the CCSAFDA. A nominating committee was appointed to present a slate of officers at the first annual meeting to be held in late October.

It never rains but it pours and that may
be good or bad. Jay Schofield finds it very difficult to refuse an invitation to serve as a guest caller at the Annual Summer Festival at Amherst, Mass. July 18th. The fly in the soup being the fact that July 18th is also the date for our Cape Cod Summer Festival where Jay is scheduled for an active part on the program. However, this condition offers no problem to Mrs Louie Dean, Director of the local festival, who politely informed Lawrence V. Loy, that he would have to plan his program without the help of Jay, and added that we may consider allowing Jay to attend at a future date, in a year or so.

Dick Anderson

Square dancing around this section of Connecticut does not look too good at the present time, though we are playing three and four nights a week. What I mean is:- we have two Saturday night dance halls that have closed down because of poor crowds. By poor crowds I mean, rough. The Italian American Legion Hall and the Memorial Hall in Bothlehem, Conn. have been closed down because of the noise and the tough element that were attending these dances. The town officials, as I understand it, in both places, were the ones who closed them.

A number of years ago, Square Dancing went through a period of prosperity that we have been enjoying for the past few years. The
ROUGH ELEMENT took over, and Square Dancing went down and down. During this time it looked to some of us, as if Square Dancing was down for the count. If a good square dancer was asked, "Are you going to the Square Dance tonight?" the reply would be, "There is no square dancing any more; all they have is WRESTLING MATCHES."

Drinking and roughness does not go at a square dance and I wonder how long it is going to take some of these people who are running or putting on Square Dancing to find this to be true. At our dances the Caller has complete control of the inside of the hall. We reserve the right to return the admission price to any undesirables who get in.

On the whole, we cannot say that Square Dancing has reached the spot in Connecticut where we are in danger of going back to the place where we were when square dancing was down. But we will soon be, if this rough and drinking element isn't kept out of square dance halls. Now is the time to put a stop to it, not tomorrow or the next day, but today.

Recently we had the pleasure of attending the New England Folk Festival, held in the Memorial Auditorium, Worcester, Mass. This was our first New England Festival we have been able to go to out of the eight that have been held.

It would seem as if a festival on the level of this one, could be held on other nights besides Friday and Saturday. I believe that the crowd of dancers would be just as large or larger. At least it would give more callers a chance to attend. Friday and Saturday nights appear to be the best nights in the week as far as dancing goes, and most every dance band and caller are busy on these nights. Also, if dance
bands and callers are busy on these nights, it stands to reason that there must be a group of dancers attending these dances instead of going to the festival.

We think that the New England Festival is something that everyone connected with folk or square dancing should attend. The Board of Directors try to arrange the program so that the old time quadrilles etc. are danced, also the more modern dances. Folk dancing is also very well represented and Folk Dance exhibitions in native costumes were on the highest level.

The Fancy Eight with Henry Wiley the leader, and danced by the Buttons and Bows of Cumberland, R.I. and also the Double Set Lancers by the Little Rhody Reelers dancing under the leadership of Mr. & Mrs. John Kenyon were very good. In fact all of the exhibitions were very good, but these two stuck in our minds longer than the others.

Swedish Folk Songs by the Chaminado Singers of Worcester, Mass. filled a definite spot on the program. This is the first time that we have ever seen or heard a group singing on a festival program and it certainly gives a festival a finished touch and makes out a well balanced program.

We do not know who had charge of securing the band for the festival, but with so many good square dance bands around why did the one in charge have to engage a group of musicians who had evidently never played together before? There were ten or twelve musicians in the outfit, and a good band of five or six would have been just as good or better. We can think of a dozen bands we'd recommend instead of the group that was there.

We were impressed also with the craft ex-
One of the best assortments of Square Dance records and books, caller's books etc. that we've ever seen were also there. In fact we brought home one of Fenton, (Joner) Jones square dance books, which we can recommend to anyone. A good thing about this book, is that along with the call it also 'tells you just what record to buy,' so that you always have the music to go with your calling. This should be of great benefit to anyone who does not know just where to secure the music for their calls. One of our main difficulties is getting the correct music for our calls.

Pop Smith

VERMONT COUNTRY DANCE FESTIVAL

by Herb Warren

Our festival, in its third year, hit the highwater mark in the history of Vermont recreation events. Hundreds of young Vermonters and friends thronged the afternoon party at the Norwich University Armory, dozens of sets present for the first time.

The demonstration to the Durlacher recordings brought out the biggest number of groups mostly from schools—sign of the new trend in school activities. The younger generation got
a double exposure to the old time favorite Portland Fancy, by a demonstration of it by several groups especially trained, and by the teaching of it to all-comers. Introduction to contrasts was by a special demonstration of "Haymaker's Jig" long time favorite of State o' Mainers.

General dancing to the music of Chick Wells' orchestra and the calling of Paul Hunt of Long Island proved the big experience of the day for young Vermont and Long Islander.

"Never in my life have I seen anything like it," said Paul afterwards, "hundreds of school youths dancing together like old hands co-operating with each other and with me to the fullest degree; this is social behavior at its best; your youth leadership is superb."

The evening party packed the armory, dance floor, side seats and bleachers. The Grand March, led by Lt. Gov. and Mrs Joseph Johnson of Springfield, brought out a floor full of itching feet and allowed sideline observers to get seats and settle back.

Paul Hunt started off the program with an easy square, full of fun; he was "accepted" on the spot. Gradually feeling his way along he offered prime selections from his rich repertoire that hit the spot all evening long. Skilled in teaching, interesting in presentation Paul Hunt will linger in Vermont memories along with a record evening of fun and gaiety.

Nor were Vermonters in any way backward in taking to a few new twists and turns—now it can be safely told that they did a "western do si do" without turning a hair, and calling it good without saying so in so many words.

The evening demonstrations were definite-
ly on the special side. Old timers could see once again the old favorite "Portland Fancy" the easy "Haymaker's Jig" that gave hundreds their first exposure to a contra dance, and the grandfather's pride and joy, "Twin Sisters" with all the sashays. Of an entirely different order was the several-set demonstration of the present-day novelty, "Venus and Mars", which kept everybody wide-eyed watching the play and interplay of star figures. A special treat demonstration by the Paul Hunt workshop group, a brilliant exhibition of western influence in square dancing, beautifully timed, smooth flowing from figure to figure, never a lost beat or lost action.

Such was the program that sparkled with highlights for the dancer and spectator alike which played up to an overfull house to the finish. Small wonder that hundreds waited for the very last glimmer with little regard for the late-hour trip back home, and it's quite a piece of road from Northfield to Averill, St Albans, Windsor or Manchester.

7TH NH. FESTIVAL

Once more we returned to New Hampshire Hall at the State University in Durham. Somebody has a very special pull with the weather gods too, for after a cold wet May the festival was held on a gorgeous week-end.

Something new was offered at the two even
ing performances when the Festival Committee and the Executive Board of the Federation gave a flawless exhibition of the Oriental Lancers. Officers of a federation seldom get a chance to demonstrate, and many couldn't dance well enough anyway.

As usual with the New Hampshire festivals there was plenty of audience participation. And grand dancing it was too. Gov. and Mrs Adams arrived the first night in time to lead a Grand March, and stayed throughout the performance. We saw them dancing whenever there was occasion.

Especially pleasing was the Saturday afternoon youth program. The future of square dancing in New Hampshire is in good hands. Worthy of special mention were the two sets from the Franklin School, Manchester, led by James McKeon. These kids were out of this world. New Hampshire is contra dance territory and it takes a superb demonstration to cause us to applaud a contra while the exhibition is going on. Yet that is what happened when these youngsters danced Lady Walpole's Reel.

Nine fiddles, guitar, banjo, bass viol, and piano gave us the finest square dance music we have ever heard at a festival anywhere.

An interesting craft exhibit and a showing of square dance material filled one of the rooms off the main hall. In another room was an exhibit of early New England rooms, most of them replicas of Mrs Adams home in Deerfield. Mrs Adams carved and made each of the rooms herself and in many instances used old woods and materials. The Early American Childs Room nearby was nice. Both exhibits drew large numbers of spectators, and received nothing but praise. We should have it again.
At this time of the year, when our appetites are apt to be a bit on the search for any thing "different"; most housewives are grateful for suggestions for something tasty. The flavor Lemon, for those who care for it, is just the welcome touch.

This pudding is nice as it makes its own sauce, and is a perfectly delicious time saver.

EASY LEMON PUDDING

\[
\begin{align*}
\frac{1}{4} \text{ cup butter} & \quad 2 \text{ tablespoons flour} \\
1 \text{ cup sugar} & \quad \text{pinch of salt} \\
\text{Juice & rind of} & \quad 2 \text{ eggs, separated} \\
1 \text{ lemon} & \quad 1 \text{ cup milk}
\end{align*}
\]

Cream butter and sugar; add juice & rind of lemon, flour, salt and egg yolks beaten light. Stir milk in slowly, this prevents curdling. Now fold in beaten whites. Turn into baking dish—greased—and bake at 350 until brown like cake. It is not baked like a cake, as it must be set in pan of lightly warm water. Bake 40-60 minutes. Serves 4 or 5. Best served while hot. It will be cake on top, & sauce on the bottom.
LEMON SAUCE

1 cup sugar (scant)          4 level tablespoons
2 egg yolks                  cornstarch
juice & grated rind          1 cup cold water
of 1 lemon                   a wee bit of salt

Cook all together, and after it begins to thicken add 1 cup milk and a little butter, and cool. Use immediately. May be made without the egg yolks by adding a little yellow food coloring. It may also be used as a pudding if served with a meringue, or it may be used as a pie filling.

LEMON FROSTING

\[ \frac{1}{2} \text{ cup butter} \quad 1\frac{1}{2} \text{ teaspoons milk or \ } \frac{1}{2} \text{ tsp lemon extract} \]
\[ \frac{1}{2} \text{ cups confection} \quad \text{cream (about)} \]
\[ \text{fers sugar} \quad \frac{1}{2} \text{ tsp lemon extract} \]

Cream butter. Sift sugar, gradually add creaming constantly. Add enough milk to make mixture right consistency for spreading. Add lemon extract. Makes enough to frost one 8 x 8 x 2 cake.

STRING BEANS IN LEMON BUTTER

2 cups cooked string beans
3 tablespoons melted butter
2 tablespoons lemon juice
salt and pepper

Mix lemon juice and butter and pour over seasoned hot beans.

These four recipes are from Mrs. Ada Savage Tucker, Lancaster, N.H.

---------------------------------------------
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---------------------------------------------
IRISH STEW WITH DUMPLINGS

2½ cups meat stock  1½ lbs cooked lamb  
or water  (diced)
1 teaspoon salt  ¼ teaspoon pepper
2 onions, sliced  1 turnip, diced
2 carrots, diced  1 stalk celery, diced
sprig of parsley  2 cups cubed potatoes

Add enough stock to cover meat, season. Add onions, turnip, carrots, celery, parsley and potatoes and cook 35-40 minutes. Thicken liquid if necessary with flour and serve stew with dumplings. Serves 6

DUMPLINGS FOR STEW

2 cups sifted flour  1½ teaspoons baking powder
3/4 teaspoon salt  
milk (about 2/3 cup  1 tablespoon butter

Sift dry ingredients together. Cut in butter. Add milk to make a soft dough. Turn onto floured board and roll ½ inch thick. Cut into small squares, drop into hot liquid, cover closely and cook 20 minutes. Makes 12.

MAPLE SIRUP GINGERBREAD

1 cup maple sirup  1 cup sour cream
1 egg, beaten  2 1/3 cups sifted flour
1½ teaspoons baking  1½ teaspoons ginger
½ teaspoon salt  4 tablespoons melted shortening

Blend maple sirup, cream and egg together. Sift dry ingredients and stir into liquid, beating well. Add shortening and beat thoroughly. Pour into greased cake pan and bake in moderate over 350-30 to 40 minutes. Serves 8 to 10, depending on how hungry you are.
BORN: April 25th to Mr & Mrs George Kullberg, a son, William George.**
DIED: April 26th, Raymond Buzzell, 55, well known caller and musician of Springfield, VT, at Mary Hitchcock Hospital, Hanover, N.H. of injuries received in an automobile accident, April 12.***

Dave Ashman, Walpole, Mass is now in the Air Corp stationed at Sampson, NY Write to Dennison’s, 25 Franklin St. Boston, Mass. for their catalogs, "Handcraft," "Paper Flowers" "Parties With A Purpose Enclose 25¢ for each catalog wanted."********

John C. Campbell Folk School, Brasstown, N.C. is offering two courses of interest to folk and square dancers. A short course in recreation comes June 5-14, and a handicraft course June 16-28. The first course includes Danish, American and English dances, folk singing, carving puppetry, recorder playing, with a party every night. The handicraft course has similar offerings except the emphasis will be on wood carving, wood turning, weaving, vegetable dyeing, metal work and puppetry.******************

The dates of the Craftsman’s Fair of the Southern Highland Handicraft Guild have been set for July 21-24 in Asheville, N.C.*****************

Historic old Chesnut Street in Salem, Mass, on Wednesday June 25 is again opening its doors to the public. Chestnut Street Day will revive memories and customs and living of long ago.**

Joe Perkins calls for square dancing to show the folks some of the dance steps of our grandfathers.*********************

The popular series of dances at Rockport, Mass. will start for the summer the first Friday in
June and will continue every Friday night in the gallery of the Rocport Arts Association.***
The second Essex County Country Dance Festival is scheduled at Rocks Village on the Merrimac River, Saturday, June 21.*****************
The Junior Class, Hancock, N.H. High School will sponsor a series of square dances in the town hall every Friday night beginning June 27 with Ralph Page and his orchestra.*****************
The Standard Oil Company has for loan, a 27 minute Folk Dance film (high school students in American dances); operator, projector, film and screen are supplied—(But not on week-ends)***
The name is "Dancing Silver Spurs." The dancers are high school students of Spokane, Washington, directed by "Red" Henderson.*****************
You might like: "Fire Society Night at Pops" in Symphony Hall, Boston, Mass. June 18th.*****************
The Haystack Mountain School of Crafts at Liberty, Maine sounds attractive. Instruction in Pottery, Weaving, Woodworking and Block-Printing Also the First Annual Seminars on the Folk-Culture of the Pennsylvania Dutch Country, August 4-9 at Bynden Wood Mountain Center, Wernersville, Penna. Sponsored by the Penna. Dutch Folklore Center, of Franklin and Marshall College.********

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