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Ralph Page, 182 Pearl St. Keene, N.H.
All of us have attended parties which were "flops". The attendance was bad, or the party lagged and was a dreary performance from beginning to end, and we wished a dozen times we were anywhere else but where we were.

It seems to me that there are at least four steps in the co-ordinating of a successful party and you can apply them to any kind of a party:

1. Buildup. Develop anticipation for the party or series of parties. This can be done in many ways.

2. Provide atmosphere. This may be done by decorations and costumes, as elaborate or as simple as you wish. Good music comes under this heading too.

3. Refreshments. Again, you may go "whole hog" and have the most elaborate refreshments. Or you may have only a bottle of "coke". Better yet, is to have something in keeping with the theme of your party.

4. Program. Be sure there's something to do—for all, not for just a few expert dancers. Be sure you know who's going to do what and when it's going to be done in order to keep the ball rolling and have no dull spot on your program.

There's more to running a party than hiring a hall and an orchestra and waiting for the people to come.

Sincerely, Ralph
Contra dances and northern New England are fast becoming synonymous terms in American dance terminology. Far from being quaint "reliques" rescued for the tourist trade from a limbo of forgotten Americana, they are today as vigorously alive and as much loved among us as were their ancestors - the English "longways for as many as will"; the Irish "cross-road" dances; and the vibrant Scottish "reels" - at the time of the settling of Maine, New Hampshire and Vermont. So much so that it is, to say the least, disconcerting to some self-appointed leaders elsewhere in the country who would "foist upon us, willy-nilly, the "great American square dance". And equally baffling to those eager beavers afflicted with "round dances", is our preference for "Money Musk" or Patronella - to name but two - pretty much as they were danced 250 years ago, to the newest creation, "Hotsy Totsky in a Bosky Dell" or the "Frissy Pretzel Polka".
Contrasts are said to appeal to a special type of dancer, and that could be true. At least one has to be able to count to eight and to dance in time with the music. To live more or less unchanged for three hundred or so years, they must have something. Perhaps it is a combination of English resentment to change; Irish bull-headedness; and Scottish stubbornness, for in the beginning at least 90 percent of our early settlers came from those three named portions of the British Isles.

Let's pause for reflection here and see what we can find about their past. Literally a contra dance is a dance of opposition; a dance performed by many couples face to face, line facing line. It is a very old dance form and by no means an innovation of recent centuries. It embodies the principal of sexual attraction, approach, separation, multiplied into communal participation. As such it is allied to ancient rites of fertility and religious dance forms. You can also work up quite an argument that it has its origin in the war dance and battlemime. It may well be, too, that it had its origin away back in the old processionals of early Egyptian or Greek vintage. Does it really matter except to learned scholars? For the present it's enough to remember that contra dances came to this country from the British Isles; that every one of the thirteen colonies knew them; that they were danced by people from all walks of life and especially by the country people.
Contras, or longways, were the rage of England in the 17th century. The peasantry and bourgeois society of the country developed the contredanse to its highest point in complexity. For example, the number of corresponding country dances of England in 1728 numbered some 900 dances in all, and explored every form of cross-over and interweaving, with numbers of participants varying from four to an indefinite number. Sometimes each couple in succession led through the figures, sometimes alternate couples, and sometimes the whole group "for as many as will" performed simultaneously.

Is it any wonder then, that during the 16th and 17th centuries the English were known as the "dancing English"? Country dances were the ordinary, every day dance of the country folk, performed not merely on festive days, but when ever opportunity offered. The steps and figures, while many in number, were simple and easily learned, so that anyone of ordinary intelligence could qualify as a competent dancer. Truly they were dances of the people.

The Tudor royal family were passionately fond of dancing and introduced many Court Masques embodying many of the country dances of the day and period. In the reign of James I it was said that it was easier to don fine clothes than to learn the French dances, and that therefore "none but Country Dances must be used at Court".
There is a legend that Queen Elizabeth bestowed the office of Lord Chancellor on Sir Christopher Hatton, not for any surpassing knowledge of the law, but because he wore green bows on his shoes and danced the pavane to perfection. No wonder her Court produced so many fine dancers! It was good Queen Elizabeth too who commissioned John Playford to collect and set down all the country dances of the nation. This he did, and since he was a bookseller and a musician of considerable ability, he found no difficulty in publishing a series of books: The English Dancing Master—Plaine and Easie Rules for the Dancing of Country Dances, with the Tunes to Each Dance. The first of these volumes was brought out in 1650 and the last in 1728. Obviously the books had great popularity and were continued by John Playford's successors. While the majority of the dances in the Playford collection are not pure folk dances they certainly had a folk basis. The Country dance ordinarily consisted of a series of figures arbitrarily chosen to fit a given tune; only in certain instances did a particular combination of figures prove so enjoyable as to achieve universal acceptance. The country people never lost their love of these old dances and they still survive, from Cornwall to the Border Counties.

This then was the status of country dancing at the time of the first settlements in New England. No one will ever make me believe that the English colonials did not bring with them their love of dancing. Not all of the Puritans were pickle-faced joy-killers.
So much for England. Let us turn northward and see what was happening in Scotland during this same period.

From time immemorial the Scots have followed all facets of Country and Highland dancing with delight and enthusiasm. Their fondness for it amounts almost to a passion. All efforts of the Kirk to put down "promiscuous dancing" have been failures. The Scot dances naturally and with intuition, which seems logical enough when we remember their great love of music. However, descriptions of the early country dances of Scotland are very meagre, though we know the names of many from the old ballad "Col kelkie Sow", wherein twenty dances are mentioned.

The reason for this poverty of description is that the Scots, while practicing the musical arts, had not reached the point of penning treatises on any of them; and then came the times of John Knox, when dancing was looked on as a sin and only spoken of to be inveighed against. We must remember that dancing or sports of all kinds had very much obscured the
original significance of religious ceremonies and the Puritans were but endeavoring to return to the simplicity of ancient times when they sought to curtail somewhat the amusements of the people.

By 1723 however, a weekly dancing assembly was established in Edinburgh and was largely patronised, and in 1728, the Town Council of Glasgow appointed a dancing master with a salary of 20 pounds "to familiarize the inhabitants with the art". And by 1768 we read that "the Rev. John Mill includes dancing --- and Church music among the many things necessary for a Gentleman's education".

Dancing at weddings was a common custom among the Scottish people. In the 18th century dancing took place on the green when weather permitted, and the first reel was danced by the newly-married couple; next in line were the bridesmaids and their escorts. The first reel was called "shemit", from the supposed bashfulness of the young couple.

From wedding to the death-bed is a sad journey, but extremes meet. On the night after a death in Scotland, dancing was kept up until the next morning, just as it was at a wedding. If the dead person was a man, his widow - if he left one - led the first dance; if the deceased was a woman, the widower began the measure.

When one thinks of country dancing in Scotland one thinks of the "reel". The Scots dance their reels for the reel's sake. The dance is not with them an excuse for a social gathering, or means of carrying on a flirtation. The Scot arrives on the dance floor as he would on the drill square and he dances until he is tired out. When performed by two couples it is called a "foursome Reel"; when danced by
three couples it is called a "sixsome reel" etc. the difference being in the music with a corresponding difference in steps. It might also be noticed that the Scot did not depend always on the playing of some instrument to accompany his dances, but often "reeled" to his own music.

How the ballet step known as "Pas de Basque" found its way into the Scottish reels is a most intriguing question, as well as controversial. The logical answer seems to be: from French dancing masters. But perhaps this is too logical an answer. What was the reel step before the introduction of the Pas de Basque?

The longways dance was equally as popular in Scotland as in nearby England, and was danced and enjoyed in the Lowlands and Highlands alike. In fact they have never ceased to be danced in the smaller communities.

(To be continued)

Dance Listings. Club & Federation News. Record and Book Reviews. Pictures. All pertaining to Square & Folk Dance Activities in New England. $1.50 per year

CHARLIE BALDWIN, editor
P.O. Box 950
Brockton, Mass.
How do, Ralph -

As I guess you know, it's my fate, or maybe my fortune, depending on how you look at it, to get around a little bit more than some folks seem to. 'Course I got a good deal of faith in my right thumb, particularly when it's stuck up in the air alongside a highway...which is just another way of saying that I believe in the essential goodness and co-operativeness of mankind. No matter which way you slice it though, if I hear of something interesting going on, like as not, I'm apt to be there, providing the good Lord wills it.

Which is just my long-winded way of getting around to say that now and then I run on to an event or whinging of some sort that's worth talking about a little; and so, thinking you might be interested, every once in a while I'll drop you a line. How's that?

Been a lot going on around Boston this past month, at least I haven't been home enough evenings to get more'n a smidgeon of reading and studying done. I remember three occasions
in particular. On October 8th, the Fanny Peabody Mason Music Foundation (now there's a good Bostonian title for you) sponsored a showing of EUZKADI at Jordan Hall. Now you'd think that such a name would scare folks away wouldn't you? but the place had more people in it than a honey tree has bees. Turns out that Euzkadi is a name which the Basques, whose home is in the Pyrenees Mountains of Southern France and northwestern Spain, use to describe themselves, much as we call each other "Yankee". And by golly they put on quite a show, make no mistake about that.

Far's I could see, they were all pretty much experts, a body could tell that they'd had both choral and ballet training, but that didn't stop their putting on a recital that had a lot of folk flavor, a tremendous amount of vitality and a good deal of variety. Of the folk songs they sang, I remember one in particular, not so much for the words, which I couldn't understand as for the translation of them that was printed in the program:

"Yester,yesterday,yesterday,yesterday, Ten old women died. If the price of wine does not go down More will die. Ziriki,tiriki,biriki, Let us run through the streets in a Happy mood."

Their dances reminded me of English country dancing; the souletines (masquerade dance) of the French Basques, being very much like a Morris Dance, complete with hobby horse and sticks to ward off evil spirits. On the other
hand, some of the dances were utterly unlike anything else I've ever seen, notably a "victor's dance" called Txankarrenku, full of high leaps and splits, probably originally having a fertility significance --- the higher the jump the taller grows the crops.

Juan Onatibia, their leader, impressed the audience with his all-round virtuosity, and in particular got a big hand for his rendition of Urretxindor Abestia, song of the nightingale, on the txistu, the Basque flute, which he played with his left hand while drumming with his right, much like the English pipe and tabor.

A few nights later came the party toward which a lot of folks had been looking forward and working for some time. The Boston Chapter of the Royal Scottish Country Dancing Society at their meeting place at Sargent College, Cambridge, were hosts to a number of out-of-town guests on October 11th at what amounted to a Ball. Leastwise it seemed like one to me. Although it wasn't planned as a pretentious affair it certainly was a colorful one, what with the ladies becomingly dressed in white gowns with appropriate tartans draped round their shoulders, and the men dressed in kilts and black jackets.

The guests too, were worth observing. I remember that Michael Herman, who with his wife Mary Ann, brought a number of dancers to the party from their workshop group in New York City, had on a Serbian Jacket which must have been unique. And Dave Rosenberg, from Washington, D.C., showed up in such a tweedy outfit that had it not been for his famous mustache and accent, a body'd have thought that he was just in from the Hebrides.
After a baked bean supper (what else, on a New England Saturday night?) during which there was ample opportunity to renew "auld acquaintance", the evening commenced with a Grand March, to the piping of Angus Murdoch. For the record, the remainder of the program was as follows:

Come Ashore Jolly Tar and
Circassian Circle
Machine Without Horses
Corn Rigs
Jenny's Bawbee
Hamilton House
De'il Among the Tailors
La Russe
Intermission - Highland Fling
Money Musk
Demonstration - My Mither's Comin' In
Reel of the Fifty-First

The program, which Jeannie Carmichael had planned for, purpose for ease and variety of figures and tempos, met with vociferous approval. Perhaps as popular as any was Hamilton House with its flirtatious setting and turning figure. During intermission, Angus Murdoch tuned up his war pipes once again, to furnish appropriate music for Al Smith, Art Cornelius and Connie Taylor, who did yeoman work in recalling the Highland Fling which they first learned several months ago, prior to last Spring's New England Folk Festival. They were sensational.

A selected group of Boston dancers demonstrated a longways dance, near the end of the program, which contained the fascinating double
triangles figure where, in the pattern itself is traced out the Cross of St George. Finally under Jeannie's tutelage, the whole group - from Boston, New York, Hartford, Albany, Washington and way points - topped the evening with the famous Reel of the Fifty-First Division, that dance evolved in a German prisoner of war camp in the '40's which promises to be a permanent addition to the traditional repertoire of Scottish country dancing.

After the dance, virtually everyone adjourned to the nearby home of one of the Boston dancers - and kept right on dancing! Although to be sure, the accent was transplanted from strictly Scot to general folk. I remember we did a number of kolos, Ted Sannella and I both called a change or two for square dancing there were hambos, waltzes, and all the others that seem to be in demand wherever and whenever a bunch of "crazy folk dancers" get together.

Sunday afternoon, Columbus Day, the "clan" gathered once again; this time at Walker Memorial at M.I.T. to have a workshop session. They weren't disappointed either, for Jeannie spent
a good deal of time on the basic "skip-change" and "strathspey" steps, not only demonstrating them and having the people try them, but also showing film strips so that we could see how the steps and figures are done by the experts in Scotland. In addition, Dave Rosenberg showed some of the films that he took when the Boston group visited Washington, earlier this year.

The day was completed, after supper at Jim Cronin's, off Harvard Square, with a gab fest at Jeannie's apartment for those who hadn't had to leave. All in all, quite a weekend.

The third dance event in a memorable trio took place on October 20th, when the Dancers of Bali visited the Schubert Theater. I can see why they got such rave notices in the New York papers, for they truly are an exceptional, maybe I ought to say, exotic group. It's a good thing that I'd read a bit about the culture of Bali particularly its music and dancing, and heard some recorded gamelan music while taking a course in folk music some time ago. It sure helped me to understand what was going on far more than I would have otherwise. For this was undiluted Indonesia. Some of the selections had been "edited", shortened, a bit for stage presentation, but so far as I could tell, no other compromises had been made.

Though not given too prominent a place in
the program, I think that the part which I'll remember longest was that titled, Ketjak... "a chorus of the kind usually accompanying a trance dance... based on an episode in the Ramayana in which the chorus is transformed into a monkey army." Done from a darkened stage, dimly lit with deep red and blue lights, the vocal sounds which came from the group of twenty-odd men gathered around a mime in the center were nothing short of spectacular. From low moaning to football stadium chanting and shouting, they were hypnotic.

For that matter, so was the gamelan, or orchestra itself. Entirely percussive, the musici and nevertheless commanded an extremely wide range of tones, tempo, and rhythms with gongs, drums, xylophones, and cymbals of stone, metal and wood. From their accompaniment of the Djan ger(almost like a square dance), through the Legong (the classical dance of Bali, telling in dance form their ancient legends) to the Barong (a mythical beneficent monster who fights Rangda, Queen of the Witches), the players wove a spell over both the dancers and the audience.

Don't know as there's any particular sort of conclusion you can draw from all this; for myself, I still have a sort of kaleidoscopic impression of a variety of kinesthetic expressions, as it were. It seems that it's natural for human beings to move about to rhythms of one sort or another, but what variety. Since this is belaboring the obvious, I'll stop along about here, to write again later, provided my thumb puts me in the way of something interesting to folk and square dancers.

Dick Castner
Do the square dance callers wish to be come organized? Do the square dance callers wish to become affiliated with a sectional, or New England, or National Association. That is what we are hearing around here, now.

The first thought that comes to us is: What would be the benefit to the average caller? What would the caller who calls for a small dance once a week in a small village think about it? Would the average caller be willing to have a leading caller from another section of the country call at an institute that was organized by him and other callers and pay this caller a hundred dollars or more for this service? Would he get enough out of it? This is one of the benefits that we can get out of a callers association. Will the average caller be willing to sponsor or provide the backing for this program?

At the present time we have some leaders in the square dance field trying to promote a square dance callers association.

We have had and will continue to have square dance camps, square and folk dance institutes and callers schools. They are very good for the purpose that they are intended; but attending a school for two or three weeks is
not enough to make a square dance caller, except in very rare instances. There is only one way of becoming a square dance caller and that is, getting out and calling. If the dancers like your calling, you will be in, and will in time become a good caller. This anyone knows from experience.

In the country today we have three groups of callers. First, we have the professionals. This is the smallest in numbers. They are the callers who are making their living out of square and folk dancing by making records, writing books, traveling around the country giving instructions or teaching square and folk dances and holding callers classes. This group has made a success out of square dancing. This is also the group that has commercialized square dancing. They have also done a great deal for the publicity of square dancing. When any article is commercialized it must be publicized and kept before the public. There are also some members of this group who are willing to help promote square dancing anywhere within a reasonable distance without receiving any compensation for their work. There are other members of this group who will not call anywhere unless they receive pay for it.

Up until a few years ago there were but a few callers in this professional group in the whole country. At that time we had in this section, Sammy Spring, "Pop" Sweet, John Garrity, Harold Gates and a few others. Sammy Spring, "Pop" Sweet and Harold Gates ran farms during the day and played for dances at night. John Gar-
rity was, and still is, a blacksmith, and has a shop in Norfolk, Conn. These old timers, with a few exceptions, called and played the fiddle at the same time. To them should go the honor of keeping square dancing alive. Sammy Spring and many of the other old callers we have known all our lives. We have danced to Sammy Spring calling and fiddling when we were just learning how. Sammy played most every night in the week and was always booked months ahead. Whenever Sammy called and played for a dance, the hall was filled.

These men were born fiddlers even "though they knew not one note of music. But when they heard a piece of music how they could fiddle it! Sometimes you wouldn't recognize it as the same piece that you heard before some place else, but it was fiddled and you could keep time to the fiddling. What we are getting at is, all of these gentlemen of the old school did not have any associations and most of them did alright for themselves. We wish sometimes that we could do as good and have folks speak of us the way they do of these old timers. Us young folks of today do not know anything compared to them. We have danced to Sammy Spring when all that he had was a piano player with him. I believe they were as good as many of the orchestras that are playing today.

The professional callers came into the picture when these old timers were going out. This group of callers is given credit by many
people for the building up of square dancing to its present level.

For our second group of callers we have a group who have a position during the day and call for square dances at night; supposing we call them semi-professional callers. This is by far the biggest group in numbers and to them should be given credit for the continuance of square dancing. You will find one of these men tonight calling for a small group in a grange hall or small village town hall; tomorrow night you will find him calling in a big hall for a group numbering three or four hundred. Sometimes they are well paid and other times they just work for the fun of it. This group of men are the real backbone of square dancing. When we hear this group complaining we should lend an ear and begin thinking what is happening to square dancing, as they have their finger on the pulse of square dancing all the time. They are also calling for dances in places where dances have been held for years and square dancing is nothing new to the folks in these sections.

Now we come to the third group. We can't say amateur; for we do not know of a caller who hasn't at some time or other received pay for calling. They are the callers who call once in a while; or is a beginner; or has called for a long time and just isn't good enough to call steady or isn't interested enough to keep at it.

There are the three classifications of callers as we see them. Would an association help all of them or would it be of direct ben-
efit to one group in particular?

Here in Connecticut we had a situation a short time ago when, for one of our leading festivals, the committee engaged a group of professional radio entertainers to play for the festival. We contacted the chairman of the festival and entered a protest, and got exactly nowhere. Then we wrote a letter to every caller in the state asking them to protest this arrangement; we also asked them if they would be interested in forming an association to protect our interest. We received about eight letters in reply out of one hundred sent out. Not much interest then was there? Would an association at that time been able to correct this kind of a situation, and how would it have done so?

In other areas there such callers clubs and from reports of callers who are members they are successful; from the reports of callers who are not members they do not seem so good. There are conflicting reports about many of these associations. One report that we have heard about is, that an outside caller is not welcome in these sections. Another report is that any caller not belonging to the association is not allowed to call for a festival, and the members are not allowed to call for a festival without getting paid for it. This makes one think of a union. Do the square dance callers wish to be unionized? We don't think so. Neither do we think that any one man should be come the dictator of a callers association.

How would a callers association be run as
a national organization? Would an attempt be made to unionize it? We think there would be. The temptation would be too great for union organizers to leave alone. We are not entirely against unions, but would like to ask, what benefit would it be to the callers to belong to a union?

At the present time we are on the verge of something in square dancing. We can't seem to put a finger on it or the reason for it. We are becoming more restless all the time. Is it because the commercial end is slowing down? We have heard reports that an effort is being made to make more nights available for recreation purposes so as to make more work for callers. Is it because the peak has been reached in square dancing and we are now leveling off? Do we need a callers' association to keep interest alive?

We have some callers who should not belong to an association. These fellows would not follow any rules or by-laws if they did not wish to do so. What are we going to do with them? If they are left out what happens? If we take them in and they break the rules what happens?

We do not think that any set fee should be charged for a caller's services, as this would hurt square dancing in the small places where they have neither the room nor the population to pay a high price. Callers working in
large cities can charge a high fee for their services because they have more folks and larger places to dance, but the small town caller cannot charge the same price and continue to have square dances. One of the best things about our good old American square dance is, that it has always been a free enterprise.

Now an association would have the complete backing of the group in anything sponsored by the association, but what would happen to anyone else who wished to sponsor a dance for someone else? An association would also be able to sponsor institutes with callers and leaders from other sections of the nation, but would that be of particular benefit to all of the callers or would it benefit the leader of the group. Who would be the most likely to be engaged to travel to other sections?

We must not forget our number two group of callers who are the backbone of the square dance movement. We would not like to see them used for the personal profit or gain of someone else. An association would be a good place to exchange calls, though we have, at the present time many places where we can get new calls if anyone is interested. This, we must thank our number one group for.

Perhaps in our zeal for associations etc., we are overlooking the fact that a caller may
be a wonder in his section of the country, or a particular dance call may go over big in one area, but when either caller or call is transplanted elsewhere it just doesn't go over.

Then we come to the standardization of square dance terms or calls. This could also be worked out in an association; it seems to be the first thing they think of. Is this what we want? Do you want the job of telling your dancers that what they've been doing for years is wrong and that they can't do it that way any longer? It's sort of fun going round to other parts of the country and dancing a bit differently. We think it is interesting.

We are in favor of anything that is of real benefit to square dancers, callers, or to square dancing in general and have joined with Al Brundage in getting word to as many Connecticut callers as possible to come to a meeting in Hartford with the purpose of finding out if there is enough interest to warrant the formation of a callers association. Lawrence Loy and Bob Brundage of the University of Massachusetts are doing the same thing up there on the same day. The callers hold the answer and they are the ones to decide. We hope we are not getting into something too big for us to handle. Having a tiger by the tail may be interesting to the tiger but apt to be a short lived interest to the man.
SQUARE DANCE

Circle Three and Balance Four

An original square by ABE KANEGSON

Head gents to the right and circle three
Head ladies do si do
Once and a half on the sides of the floor
*Into the middle and balance four
Now balance four, four in line
Heads allemande left your own
A right hand round your corner
And you balance to your own
Then swing your partners everyone
You swing your partners all
Now take the lady that you swung
And promenade the hall.

Repeat for the side gents

*Head gents pass through to the center of the set and join right hands with each other and left hands with partner. Balance that way four in line.

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CONTRA DANCE

Megunticook Reel

Suggested music - Turkey in the Straw

Regular contra dance formation
1st, 4th, 7th, etc. couples active. DON'T cross over

Active couples cross over and go down the outside below two couples

Step into the center and
Turn partner quite round with right hand
Turn third couple with left hand
Turn partner with the right hand
Turn second couple with left hand
Turn partner to place with right hand
Down the center, same way back
Cast off, right and left four

This is one of our "Heirloom" contras and we found it in "Eben's Order Book for Dancing". So far, we have not found any music bearing the name "Megunticook Reel" and am beginning to believe that there never was a special tune for the dance but that the old fiddlers played any tune they felt like playing for it. Probably it comes from the state of Maine, since there is a mountain, a stream, and a village by the name of Megunticook; or so we've been told by several State o' Mainers.
This is one of the scores of Tarantellas. We suggest a HARMONIA record, #2051, if you use records. We learned the dance from Dave Rosenberg, Arlington, Va.
NEAPOLITAN TARANTELLA

Formation: In couples, facing partner, man's back to center.

1. With hands overhead, dance four pas de basque steps to own right, left, right, left. Then, keeping left hand high, each takes partner around waist with right hand and does four step-hops (start on right foot) around in a small circle. REPEAT all of #1.

2. Man takes lady's left hand in his right and brings his arm around over his head as the lady two steps ccw around him (man does NOT turn). Beginning on outside foot, facing in line of direction with inside hands still joined, take one pas de basque step away from partner and one toward partner. Drop hands and turn individually away from partner once around with four walking steps, clapping own hands on first step. REPEAT all of #2, end facing partner, hands free, man's back to the center of the circle.

3. Partners take four walking steps forward, almost passing right shoulders, but not so far as to lose sight of partner's face. Crouch as you begin and gradually straighten up as you go past. Begin with both hands held back - gradually move hands forward and up until they are overhead as you move beside partner. Arch back and flirt with partner over right shoulder. Take four steps back, reversing arm movements. Do si do around partner, keeping arms overhead. REPEAT all of #3.

4. In ballroom position take six polka steps ccw around the room, following line of direction of circle. Man turns lady twice under his left arm (she moves forward and ccw) as he con-
continues to dance forward with two polka steps.
REPEAT all of #4.

N.B. This dance should be done coyly, flirtatiously. Tambourines are virtually essential, but in their absence substitute occasional finger snapping at intervals. It should be understood that the dance described here is merely one combination of many different tarantella figures; the various tarantella step-patterns are probably just as numerous among the Italians, as the laendler patterns are among the Germans. This was the favorite folk dance at the '52 New Hampshire Folk Dance Camp.

THE ROUNDUP

FOLK DANCE INFORMATION
PUBLISHED BY THE
FOLK DANCE FEDERATION
OF MINNESOTA

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Wondering about a Christmas present for that New England square dancer, far away from home? Send him the NORTHERN JUNKET. Only $2.00 for twelve issues. He'll thank you, and so will we.
Plans are complete for the Annual meeting of the Cape Cod Square and Folk Dance Association at the Ezra Baker Auditorium in West Dennis, Monday, Oct. 27th. A business meeting will be followed by dancing for the remainder of the evening.

A nominating committee with Scott Corbett as chairman will present a slate of officers for the coming season which will be elected at this meeting, subject to nominations from the floor. New officers on the slate include: Pres. Jay Schofield, N. Eastham; V.P. Arvard Craig, E. Dennis; Treas. Lloyd Simmons Yarmouthport; Director, Roy Anderson, Provincetown.

The CCSAFDA will sponsor a series of two classes starting with a class for beginners at Lyceum Hall, Yarmouthport, Tuesday, Oct. 21, and an intermediate class at Sear's Memorial Hall, E. Dennis, Wed. Oct. 22. Both classes will be open to the public, but registrations will not be accepted after the second session.

Future plans of the CCSAFDA include a regular monthly social night, a county-wide Leadership Training Course, and the 5th Annual Festival some time in January with Al Brundage as the featured caller.
The Falmouth Square Dance Club meets regularly at the Community Center in Falmouth every second and fourth Saturdays with Otis Baker helping on the instruction. Starting Nov. 22 the club will devote their fourth Saturday to sponsoring a public dance at the Community Center with Dick Anderson calling and music by Mel Von. This series will continue throughout the season.

A group of dancers, including personnel from the Marine Biological Institute and the Oceanographic meet regularly every Thursday night at Woods Hole, with the help of visiting instructors from the Falmouth Square Dance Club.

Lawrence Loy started the ball rolling for the season at Vineyard Haven with a large gathering on Oct 3th. Dick Anderson will continue through the season with classes and a regular dance every second Saturday of the month during the fall and winter months.

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The regulars had dropped in at the post office; they had collected what was coming to them in the evening mail. A few still lingered leaning on the desks, to hear tell and to have their say; among them were Ed Piper and Bill Owen, on opposite sides of the lobby.

The talk stayed local and rather general till someone got to wondering out loud whether "Ike" would get it?" - Presidential Election was only a matter of days. Comments rambled on and on, till Ed piped up with a question to the point:

"Mr Owen, you know a lot about such things, y' think Eisenhower'll win out?"

The "Mr" was deference, of a sort, put on for a purpose - not needed at all, both were old neighbors, though somewhat removed from each other in various ways.

"Oh, I guess I could tell you a few things" was Bill's ready reply, "but you might find 'em a little weighty".

"Mebbe you're right" Ed answered, "but my mappers are still pretty broad and not too
But there had been needling in that "Mr" deference, and signs of it came to the surface.
"I could tell you a lot, yes, quite a lot; -- but there's more to it than you think - I'm not so sure that you could take it."

That was loading it on heavy, and amused looks on the bystanders' faces indicated that Bill had the edge on Ed for that round.

A short breath and Ed was right back: "Tell y'what, Mr Owen, I think I might be able to take it, fact is, I'm sure I could---in my wheelbarrow."

Dropping in at a mid-Vermont village lunchroom for an afternoon snack, I said to the presumable owner-manager in the white apron, "Guess I'll have cake and coffee."

"Cake all sold out" was his response, "but there's doughnuts..." "No" I put in ---- "and pie" he continued. I could see the pie on display there in the glass showcase, and remarked pleasantly I thought, that it looked like blueberry pie.

"That's what we made it for" was the reassuring reply. Then getting right down to the serious business of pie, I went on, "You didn't let those two crusts stay too close together did you?"
I thought for a moment that I must have said the wrong thing; there was dead silence and dead pan all round—man in the apron, woman behind the counter, and the one she had been talking to on my side. But not for long!

"Well, I hain't seen them crusts—exactly saying hello to each other yit," countered the man in the apron. The ice-breaker clinched the sale; I put in a firm order, and excused myself for a moment.

Back from the washroom, I spotted the table with the pie and coffee, but no sign of a spoon. Smoothly as I could, I got up, edged over to the counter, and loud-whispered to the woman on the other side: "I want to spunn my coffee."

Hardly had I got the handy implement in my hand when the owner-manager came out with the explanation to correct any possible misunderstanding: "Well, Mister, round here, we hain't got much beyond using our first finger yit".

*****

And as long as the Folklore department is visiting in Vermont this issue, we can't refrain from including these stories from the pages of "News and Notes" a publication of the Vermont Historical Society:

It seems that a somewhat truculent farmer named Zed was annoyed by the white hens that raided his oat piece, said hens belonging to a
little old lady, his neighbor. He warned her that there would be trouble unless she kept her hens at home. A few weeks later, he saw the hens again in his oats. He roared to his hired man: "Shoot every hen and lug them down to the old lady!" The deed was done, and with a bouquet of hens in each hand, the hired man went to the house and yelled: "Come out here and get your hens!"

The door opened a crack; one pale blue eye peered through, and a thin voice shrilled: "I killed my hens a week ago. Them's Zed's own hens!"

One of our town clerks who has good stories to tell of Vermont is responsible for this one. He can give names and dates, but we eliminate them.

In the elder days when revivalists bore down heavily on the "hell-fire and brimstone" theory, a certain revivalist discussing the above theme, announced with vigor: "My grandmother was a bad woman, and she is in hell."

As he ranted on, one, two, and then three men rose and left the hall. As each departed he yelled at his audience and to each: "There goes a man straight to hell!" The first two made no answer. The third, sedately and calmly turned and asked mildly: "Have you a message for your grandmother?"
Dear Ralph:-

Whenever I read your NORTHERN JUNKET it puts me in mind of the old saying: "Home comes the sailor". In the case of the NORTHERN JUNKET it is "Home comes the dance". Rather than finding so-called NEW dances each month you have dances that have survived the years and years, and which are slowly but surely coming back into popularity with dancers all over the country.

The time has now come when all of us should follow your example in re-introducing contras, lancers, and others, that for one reason or another were partially forgotten in many areas.

So many who have come recently into this field think of these dances as EASTERN, forget-
ting that EVERY part of the country had them in the early settling. You can still feel their influence in the south and west along with the central part of the country as well as in the east. In the re-popularizing of square dancing it was a natural thing for those not versed in the lore of this field to think that they just HAD to make up 'new' dances, never realizing that beneath their feet they had a wealth of material. This produced what is now called 'new-dancitis'. Sometime ago I read in another magazine an article pointing this up and deplored it. Yet this magazine goes on its merry way each month printing MORE new ones!

I feel, as so many do, that square dancing should never become set, and so stagnate. However, I do think that it's high time for other leaders beside yourself to delve into the dances that helped to make up the full American square dance, and to develop a natural pride in the dances indigenous to each area.

In going around the country I am often shocked to hear some people who do not know better say "Oh we wouldn't think of doing ANY dance that isn't new". The people to blame for this are of course the new callers who're forever trying not only to keep up with the Jones but actually trying to out-do them. They, with no basic background, actually believe they HAVE to keep creating new dances ALL the time.

So it is again with pleasure that I commend the NORTHERN JUNKET, and feel secure in the knowledge that "Home comes the dance".

Sincerely

Ed Dulchaker
BORN: Sept. 30 to Mr. & Mrs. Fred Taylor of Reading, Mass. a son, Stephen. 

MARRIED: Dorothea Lawson and George Baird, in New York, sometime in September. A reception was held in Folk Dance House.

MARRIED: Lorraine Sinclair and Karl Goldschmidt, also in September and in New York.

MARRIED: October 18th in Marlboro, N.H. Loretta Richardson and Donald Thoin.

ADOPTED: By the Dr. J. Howard Schultzze's a son, Charles H., age 3 yr. 5 mo.


If you attend the International Festival in Chicago, Nov. 8, and have time to spare stay over and visit the Dunsings' class Wednesday night at the McCormick YWCA 8-10 pm.

The 7th Annual Square Dance Caller's Jamboree of the Garden State Country Dancers will take place on Sunday, November 9th at the new Fire Department Recreation Hall, Parish Drive, Mountain View, New Jersey, noon till midnight.

Joe Perkins is calling for the Belmont Country Dances the 1st & 3rd Thursdays at Payson Hall, Belmont, Mass.

Seacoast Region Square Dance Association held their Third Annual Callers' Jamboree in Dover N.H. City Hall, Sat. Oct. 18 with the following callers taking part: Josh Tolford, J. Howard Schultz, Dorothea Thompson, Brownie Thompson, with Mal Hayden as host caller.

Lois Cheesbrough, Stonington, Conn. has begun a class in Mystic, Conn. on Monday nights.
We suggest that you write to The Record Loft, 189 West 10th St. New York 14, N.Y. for their catalog of "Folk & Ethnic Music". The one we have is entirely folk song records and albums.

Did you read the picture-story in the October issue of American Magazine about Ace Smith and his wife of Salinas, California?

Members of the YWCA in Boston will meet Thursday, November 13th at 140 Clarendon St. for a snack supper in the library and to meet guest from around the world and listen to Balads & Folk Songs from Here to There with Edwin W. Kerwin, Jr. and his guitar.

Al Brundage's Country Barn in Stepney, Connecticut, was the scene of an all day Workshop, on Sunday, November 2. Days events started at 10 a.m. with a Callers Clinic; 2-5 p.m. a workshop on material taught at the Summer School; 6 p.m. a Church Supper; 8-11 Calico Ball.

Did you know that square dances sponsored by Chester Bowles, American Ambassador to India is credited a big part in promoting a better feeling of the Indians toward the U.S.?

Ted Webster is calling a series of square dances in the Ashburnham, Mass. Town Hall, alternate Friday nights: Nov. 14 & 28 are the next dances there.

The Greater Boston (Mass) Council of American Youth Hostels and the Tufts Mountain Club will sponsor a series of monthly square dance parties with Al Smith calling, at the Tufts Intramural (Couzens) Gym, Friday, November 7th and December 5th, 8-12 P.M.

The Herman's Folk Dance House is continuing a weekly square dance this season. Thursday nights are given over to squares called by Paul Hunt, the 1st, 3rd & 4th Thursdays. Ralph Page comes down from New Hampshire the second Thursday of each month for an evening of New England squares and contra dances.

Ralph Page will call the squares at the Worcester Quadrille Club party, November 24th in Bancroft School, Worcester, Mass.
For the second year the Boston School Department is sponsoring a series of square dances every Friday night, 7:30-10:00 P.M. in the Dorchester High School for Girls, Codman Square, Dorchester, Mass. as part of its Adult Evening Center program. Square, contra, and folk dances are taught by the leader, Louise Winston, of Jamaica Plain. There is no admission charge and everyone is welcome.

Have a winter vacation? Why not spend it in St. Paul at the fourth annual Square Dance Jamboree, scheduled for the Municipal Auditorium Saturday, January 31. Plans are being made to accommodate more than 200 sets of squares, largest get-together of square dancers in Northwest history. John Wald of St. Paul is square dance chairman, assisted by several other leaders from the Twin-Cities.

Write to the Dance Mart and request a copy of their latest booklet— "Books on the Dance, 1952-53. The address is Box 315, Midtown Station, New York 18, New York.

If you live anywhere near San Francisco, then you'll want to attend the Second Annual Winter Dance Institute at San Francisco State College 19th Ave. & Holloway, December 26 through Dec 30. Fee: $7.50 for the course. A unit of college credit may be earned. A list of the faculty reads like a "Who's Who of California Dance."

The Central Square Settlement House in East Boston, Mass. is planning a Folk Festival in which they will have four or five ethnic Dance demonstrations in addition to general square and folk dancing led by Ted Sannella. The date is Saturday, Dec. 6. Miss Emma Blandini is in charge of the Festival.

Lt. & Mrs Bob Lamont have been visiting and dancing in the Boston area after a two year stay in Germany where Bob was stationed with the occupation forces.

Another Kolo Weekend is planned at Folk Dance House, NYC, for the Thanksgiving weekend. Many
dancers from Boston, Hartford, and Washington, D.C. plan to attend. Replying to a questionnaire sent out to all members, the Greater Hartford Square Dance Club found that the members wanted: More mixers; Fewer couple dances; New and different dances; Guest callers; Larger hall; a "spot" on a committee; More dances.

Noted folk singer, John Jacob Niles, has just recorded an album for Boone-Tolliver Records of Boot Hill, RFD #7, Lexington, Ky. It is recorded on a 10 inch 1p vinylite microgroove record and includes 9 songs. Boone-Tolliver Company--is Mr Niles own recording company.

Rickey Holden has signed an exclusive recording contract with MacGregor Records. His first recording date is early November and the company promises to release them within the month.

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