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Ralph Page, 182 Pearl St. Keene, N.H.
Been several thousand miles since the last JUNKET! In Montreal just in time for a swell blizzard. I had the pleasure of working with Bob Hill and his orchestra, including two of the finest fiddlers I've ever heard. I was told that their older brother was better than either of them, and if that is so then he is the best fiddler in North America. In Quebec, the music is of more importance than is the caller; I can think of many callers on this side of the border who might well profit from an extended residence up there!

In Chicago for a two day Contra Institute it was wonderful to note the splendid work already done in that area by Mr & Mrs Elliott Buskey, now of Des Plaines, formerly of Fitchburg, Mass. At the Saturday night party I called nothing but contras and not a word of complaint was heard. And why should there have been? Contras are no more monotonous than squares. Paul and Gisel Dunsing headed a committee who thought of every thing and it was wonderful to work for them and for the group of dancers attending. The Chicago Callers Association sponsored another contra institute the following day.

In New York, at Folk Dance House, I found another enthusiastic group of contra dance lovers who really had a workout! Live music helped out for the evening party, and a real Vermont Turkey dinner with most of the fixin's provided an interesting interlude.

And lastly: Michael & Mary Ann Herman, Jane Farwell and myself are going to Japan, Sept 1 - Oct 15 for a series of Institutes all over that country.

Sincerely

[Signature]
SQUARE DANCING
AS A
CHRISTIAN RECREATION

More and more the churches of various denomina-
tions are growing conscious of their responsibility to
their congregations, and their communities, not only
spiritually but in other phases of daily living. Thus
there is being developed what is known as Christian
recreation.

Christian Recreation may be described as any
wholesome activity in which the participant benefits
physically, mentally and spiritually. Among these act-
ivities are play-party games, quiet games, active
games, stunts, various crafts, church drama, church
sponsored athletics and dancing.

Since time began man has sought to put motion to
It is inherent to desire to dance and express emotion rhythmically. Yet somehow, back down the years our church forefathers got the idea that dancing was sinful - the work of the Devil. This attitude has been labeled puritanical, when as a matter of fact, as S. Foster Damon has pointed out, the Puritans approved of dancing and enjoyed it thoroughly. Some of our most beautiful dance movements have come from ancient religious dances.

Now the old attitude is changing. Churches are recognizing that dancing can be beautiful; it can be wholesome; it can be re-creative. The Presbyterian Church U.S. as well as other denominations, has become aware of this, and tries to have some form of folk and square dancing at various conferences and rallies.

Folk and square dancing are, in my opinion, better group activities than social dancing. I am not against social dancing per se, and feel that upon certain occasions, such as victory balls after games, and Junior and Senior Proms, it has a definite place. But for real joy at a church sponsored activity such as family night, teen-age night, rallies and conferences nothing can bring forth the spirit which results from square and folk dancing.

It has been my experience that for children, square and folk dancing help materially in the development of the social graces. And one high school teacher has told me that her children made better grades after several classes in folk and square dancing. I have learned too that for adults there is no better therapy for frayed nerves and worried minds. I have known men
and women to come to a square dance emotionally laden with many cares, yet after a few sets they were completely relaxed and refreshed.

If your church has not introduced square and folk dancing as part of their program of Christian Recreation, I strongly urge that you start them off. You'll soon discover that it is a wonderful medium for fellowship.

Vernon W. Johnson
Director of Recreation
Highland Presbyterian Church
Fayetteville, North Carolina

DO YOU REMEMBER?
by.
John j. Gardner

Square dancing, over the nation, was preserved for us through the spirit of sociability and democracy which the dance represents.

The early pioneers of the dance, sharing the toils and perils of frontier life with their neighbor also shared in their common community forms of recreational endeavor which consisted in the main of gatherings of friendly neighbors in a building, land clearing or harvesting bee followed by a real honest to goodness square dance in which everyone, regardless of age, participated until the wee hours of the morning.

There was no class distinction in those neighborhood parties. All folks were measured according to one
particular standard regardless of occupation or station in life. Whether blacksmith, farmer, carpenter, storekeeper or woodsman, each had a part in the life of a community and each depended upon the other in their way of life. The same way of life was reflected in their recreational effort and principally in the group dances of the day. Each was a good neighbor!

These early pioneers, as they moved our frontiers across the nation, left their dances behind them as they moved from east to west. Each section of the country developing it's own particular style, but all keeping the basic essential of friendliness and family style neighborhood fun for their complete relaxation.

We too, in our first introduction to the square dance, were impressed by its high potential for friendly and co-operative fun. Our own enthusiasm was so high that it could not be contained...we just had to let others in on it.

Let's go back to 1946. That's when the square dance was getting it's new toehold in Wisconsin and upper Illinois. It's not too far to go back. To many of us however, it seems like WAY BACK WHEN!

That was the time when folks who came for a square dance just to satisfy their curiosity, suddenly found themselves on the dance floor and mixing with
the other dancers in a circular two-step, dancing an old-time waltz, Rye Waltz, Herr Schmidt, Finger Tanz, polka or some simple folk dance number. Next thing they knew there were one of the couples in a square dance set and after but a few minutes of orientation were shouting, laughing, and having a whale of a good time doing such dances as Nellie Gray, Texas Star, Dip and Dive, Lady 'Round the Lady, Ocean Wave, Virginia Reel and many others of the old standards the nation over.

Remember the high sociability existing then? Remember how many of the folks who came to the dance as complete strangers were seen leaving the floor at the end of each number, arms linked to new-found friends and chattering in as neighborly a fashion as though they had known each other a life time instead of a matter minutes? Yes, and at the end of each program, despite the fact that axles were a dragging, they did not give a hoot about going home, but were already making plans for the next party.

Remember when the change came? Remember how folks who had so much relaxing fun for the first few years no longer seemed to be in the swim? Yes, new dances were making their appearance. The contest between nationally known and would-be greats was beginning to be felt by the simple dance folk.... they were now sitting on the sidelines most of the time, or were no longer interested in the dance as they could not feel relaxed and free while trying to keep up with the Jones' of the "new style" square dance.

Dances which they enjoyed so immensely, no matter how many times they had done them, were no longer...
the clubs' programs. America's traditional dances were going through a period of transition and if you did not immediately learn the dozens of new ones which were coming out each month, you could have more fun by staying at home playing tiddliwinkes.

We have no gripe with the folks who like to learn as many of the new type dances as they can, which for the most part are no more than a speeded up series of left and right allemandes and stars cued by directives which were originated by the originator of the dance itself. We do not object to their use among dancers who like to use them and enjoy doing some of them ourselves, and get a kick out of it when some one messes the thing all up. We do believe, however, that these dances should not be called to dancers who are out for the kind of fun intended by the dance.

We believe that the simpler a dance can be made, the more appeal it will have to the public as a possibility for their own dance recreation. This belief was proven beyond a doubt, in the days when the dance was being revived in this area and it appears that, today, if we wish to build up participation in the dance for the other 98% of potential dancers, we should bait them on with dances that offer complete relaxation instead of building tensesions which are accompanied by strained expressions and by the almost-audible: "1-2-step-back-step-cross-dip-twirl-kick, etc."

Let's do our intricate dances with groups that want them, but not be so anti-social as to show our contempt and openly disdain the companionship of the fellow who is out for the spontaneous fun the dance still offers to many a dancer. If we dance where the majority of dancers want the easy old-fashioned kind of enjoyment, let's not look down our noses at them--nor consider them as "country bumpkins". Rather than that, let's look at ourselves and ask the question: Are we a part of the thing we are supposedly promoting as a high level type of social dance recreation in which all have an equal part if they so desire, and are we conducting ourselves in such a manner as will make our
type of dance appeal to others?

Let's think it over and if our own analysis shows there is nothing wrong with the dance, but something is definitely wrong with the dancers who present it to the public, let's admit it and willingly make amends by extending a friendly hand of welcome and greeting to others and resolve to do our part to create for both old and new dancer, an atmosphere of all around acceptance and hominess which will build his or her enthusiasm for a lifetime of good, happy, and friendly neighborhood type of dancing that we remember WAY BACK WHEN!

A DANCER'S SABBATICAL
by J.Howard Schultz

Now that it's October and time for what the English call Moron's Delight - soccer, that is, not country dancing - the dancers are getting limbered up, and we are joining them about four nights a week. Since dances get under way on time, about 6:30 or 7:30, and cost only about thirty cents (with plenty of live music) we aren't suffering.

The square dance fad that the royal family started has pretty well run its course, but the Country
Dance Society managed to skim off and hold some active new members as a result of it. Seriously interested square dancers can still find good dances at the Cecil Sharp House, where they will be exposed to just enough traditional English dances to get them interested in other activities run by the Society. Square dancing of a sort that everybody can do bridges the gap between total ignorance and the mysteries of "Nonsuch" and still more involved country dances. Sufficiently advanced members can find their proper level of traditional English dances, morris and sword dances or the old English figures recorded by Playford in the sixteen hundreds.

On social evenings, a program will contain an American square or two (with maybe an Allemande Thar) and a couple of Yankee contras. We have danced "Beaux of Albany" (as a duple dance yet!) and even something announced as "Sackett's Hornpipe." It turned out to be "Sackett's Harbor," or maybe "Harbour." "Hull's Victory" is known here in the form preferred by our own Mr. Gowing, and lately the same dance has turned up named as "Pins and Needles." As all Yankees know, their "Hull's" is an adaptation of "Scottish Reform." It goes like this now: hands across and set (balance) in line; turn half round by the left hand, gents facing up, and balance in line; turn half round by the left and ditto; active couple turn full round by the right and set to partner. Down the center, etc.

To go back a little, I found Ireland from the inside to be an interesting contrast to the impression I had of its zeal and boiling energy when I was on the boat. The most noticeable fact that strikes the hurried visitor is the emptiness of the Free State. The population is about one quarter what it was a century ago, and the speed of that decrease has gone on unchecked during the thirty years of independence. The telephone directory, the only one, contains all the telephones in the country, and the book is a shade thin-
ner than that of our Worcester. Out of every three Irishmen one meets, it seems, two are planning to live somewhere near Lowell, Mass. and one of the two has already lived there. I commented to one discontented citizen that apparently the beauty of his country exceeded her attractiveness, and that as near as I could figure it, every able-bodied son was ready to fight for Erin but had not the slightest intention of living there. I couldn't understand why they sang so devotedly of Mother Ireland. "That's easy," he said, "'Tis a foine country - for singin' about." And the men standing around laughed a little grimly. The Irish government is trying desperately to save Irish tradition and folkways, but it can do little in the face of a pathetic enthusiasm for our citified existence. I could find not one person who had ever actually been present at a pattern. Leaving the ladies to poke thoroughly around Dublin, I made a quick trip around the Gaeltacht of County Kerry, where tradition is supposed to be thickest, and about the only thing I found really thick was tourists - and natural beauty, of course.

The state of the Gaelic language (pronounced Gay-lic in Ireland) will illustrate my point. The visitor sees Irish script on all public signs and announcements, and he may even hear hello's exchanged in Gaelic, because some of the country's official language is prescribed in the public schools. But who will stumble along in school-room Gaelic when he can speak fluent English and be understood anywhere? School children are beginning to rebel at having to study a language that nobody uses except the inhabitants of the Gaeltacht, and parents are backing them up. To find the Gaeltacht on a map, look for the Dingle peninsula.
in the extreme southwest. From below Dingle to the end of that peninsula is an area the size of a pinhead. It contains about four hundred people, all of them on the point of moving out. They, and a smaller handful on the Isle of Aran are the only honest speakers of Irish left.

As yet, Irish young folks have not shown a general enthusiasm for actually learning either their dances or their irregular verbs. Folk dance groups are likely to be small and lukewarm. Public school dance teaching just about supplies enough little girls (only) to do a few dances for the tourists. There are jig dancers of course, but nearly all step dancing for exhibition is as far from folk as American tap dancing. Set dancing is much respected, like all things Irish; but too often with the comment "I just love to watch it."

One hopes that what happened in England and Scotland may yet happen in Ireland, and that magic leadership may save the dance. Perhaps Irish-Americans may turn the trick abroad and carry enthusiasm back to Ireland.

And now for a note or two on the actual dances, leaving aside those taught more or less artificially. At crossroads dances near Killarney, if my information is correct, one may, in the course of an evening, see one or more of these standbys: "The Walls of Limerick" and "The Siege of Ennis." (circle dances, two face two and four face four, respectively; both rudimentary); "Haymakers" (five face five for something like our Virginia Reel); "The Bridge of Athlone" and "The Waves of Tory" (two beginners' contras that Ralph has been known to use). Thus the country dance picture is now in Ireland about what it was in southern New England in say, 1930. I am told that back in the woods a few
old families can be found who can produce a Jig Set. And that's about it. Some old cynics deny that there is or ever was any such thing as a distinctive 'Kerry Dance.' Others say, "Oh, yes," but can't describe it. I saw something bearing the name performed for display. I give it for what it is worth so that you can have something to think of when you hear that song about the days of Kerry dancing: Contra for six couples, no crossing. Odds active. Set (i.e. balance) and all star by the right, halfway. Set (on the improper side of the dance) and star by the left to place. Actives down the center (two measures only), back and cast off. Pousette all the way back to new place. (The pousette—is a two-hand turn, couples traveling in a c.c.w. circle as they turn). The entire dance is, of course, done with the Irish pas de basque step.

( to be continued )

simple blouses and peasant skirts, with your material or mine

ANGELA TAYLOR

1462 Main St.
Reading, Mass.

Phone: RE 2-2385
THE FOOTLOOSE DANCER

A well balanced dancer enjoys other things beside a constant diet of "First and third you bow and swing" and if I was a footloose square dancer here are some of those other things I'd like to see during the next few months:

Jan - Most New Mexico pueblos - Deer and Buffalo dances; Kears Canyon, Arizona - Hopi Indians and Kiva Buffalo, Bean and Social dances; 12th, "Nesova", Amsterdam, Dutch souvenir fair; 19th, Many towns in Spain - Feast of San Sebastian - Folk dances; 24th, Trinidad - Calypso Shows; 26th, Bolivia - La Paz - Indian handicrafts; 29th to 31st, Montreal - International Snowshoers' Congress.

Feb. - Tucson, Arizona - Fiesta de los Vaqueros - also February to August the Hopi Kachina Dances; 3rd - Chinese New Year - New York - San Francisco - Fireworks; 6th to March 7, Havana - "Comparasas" carnival parades every Saturday evening; 9th, Ottawa - International dog derby; 15th, Anchorage, Alaska - Fur Rendezvous; 17th, Indio, California - Date Festival - camel races.

Canyon, Arizona - Hopi Humming Bird and Puppet dances;
April - Fort Duquesne, Utah - Ute Bear Dance; Celilo Falls, Oregon - Salish & Yakima Indians Salmon Feast Dance; 2nd. Washington, D.C. Cherry Blossom festival; 8th, Biarritz - Folk festival - songs - dances sports; San Felipe, New Mexico - Pueblo Indian Green Corn dance; 15th. Holland - Tulip Time; 16th. Tucson, Arizona - Yaqui Indian ceremonies; 24th. Hemet, California, Ramona - famous pageant; 27th, Seville, Spain - Parades - bull fights - dances.

New England

Milestone

Year End

Folk Dance Camp

The four days of the Holiday Folk Dance Camp around the recent year end at North Swanzey has found for itself a spot in the annals of New England dance events. Undertaken "frankly" as an experiment in an untried venture, presumably off-season, it abundantly proved its qualifications for development as a regional feature of folk recreation.

Centrally located the Camp drew in a wide range
of New Englanders, together with a bit of leavening from states beyond; well set in the modern Community Center, it had the right physical set-up for an easy-going, folksy get-together—everything to do with range in the kitchen to dining tables with legs folded under stored handily beneath the stage.

The kitchen staff—Marguerite Page, Catherine Corkery, Dod Lane—was a good provider of a superior sort, with fare of great palate appeal, dishes and flavors both domestic and foreign—certainly no place for the one in search of a "slimming diet."

(Passing comment: The "priceless ingredient" of any New England chowder is that baker's bit that gave its name to a barrel and with it stamped a philosophy "Cracker Barrel." In upcountry parlance, this baker's bit is known as a good "hand cracker," that is, it lends itself easily to crunching in the hand before being dropped into the soup plate, or better still, the bowl.

What it takes to present a program of much enjoyment and take-home value—sufficient provision of creature comforts, good variety of like-minded people—was there in Camp, and also a staff ready, willing, and it top form—Mrs. Kanegson, Ted Sannella, and Ralph Page, each with offerings of his own, and rather special. Fellow callers brought something to the affair too; it was good to see them getting in a lot of good floor work, should help in getting ideas of what it is like to be on the receiving end. Particularly—did I like the work of Ralph Sweet of Willimantic, Conn. In his presentation at one of the workshop periods of several traditional Connecticut squares and their version of the contra "Old Zip Coon."

And what a program! The kind that must be thought fully planned in order to "take." There were the familiar figures, square, round, and folk that we all like to do, with an occasional question about a fine point to make it go all the better—the build up that is
right for instruction in less familiar forms.

Ted and Abe worked mostly with folk dances. It was interesting to watch the carefully worked-out plan of presentation: breakdown of figures, mastery of parts, doing it over again as a whole, and then the dance. Small wonder that campers took to the teaching: clarity of explanation, and brevity, do have appeal.

Ralph found ready response to his selection of New England country dance fare, varied enough to make one wonder if there weren't still a few numbers that he hadn't let out of the bag. Squares there were, and comfortable ones too, regular as could be but, if there was a certain glint in the Page eye - the left is the better give-away eye - it's better to play safe and jump no calls, though a little jumping afterwards might be somewhat excusable. The New England Quadrille is expansive in its very nature; suspense about the possibility of an unexpected turn can make it exciting - ask the gent who counted wrong on "Swing Your Partner ONCE!"

The firm grasp of many things showed up well in the presentation of contra dancing; anyone who wonders if these early New England dances still survive—should have been at Holiday Folk Dance Camp - everybody and his brother got involved. A good number would have been "Confusion Contra", called in turn by Abe,
Ralph, and Ted - spirited play of skill between mike and the dance floor, everything in it except..."confusion". Or for something else again, there was a workshop project, attempts at reconstruction of "Bonnie Lass of Aberdeen" from a sketchy outline with few details - old contra with earmarks of beauty.

During contra practice the point was made that there is something more to these old favorites than many of us realize, the element of precision that our forefathers so highly prized; and then to the point here and there, right on the floor; the "Cast Off" was not clean-cut, it was mixed into the following figure. The Mentor at the mike might have added: "One beat to end a figure, another to start the next"; but he didn't point well taken, one discovered. And that led to another "discovery" in "Banks of the Dee": on the call, "Lady Swing Gent Below", the gent can avoid a bad impasse at the finish by cutting his swing shorter a quarter turn and returning the lady directly to the gent above.

Another feature in the conditioning in contra dancing was the development of different types of "Balance" According to the tell of a certain one, there were those, in the good old days of long ago, who could execute a dozen different balances during a good round of "Pat'nella" — well, they must hav ben giants in them thar Monadnock hills. But yes or no, that variety of balances did provide a healthy outlet for the display of masculine pride and skill, and few would doubt that the feminine counterpart lagged far behind. Anyway, the present-day light-footers gave these old figures a good try during the lesson, and carried on their practice in later numbers. The "Pigeon Wing"
loosened a number of knees, but in most cases it remained a bit fluttery - could stand some more teaching, or better, more demonstration by the one-who-knows.

(Now one wonders who will do a similar job with the "Sashay". Our old-timers used various types - "across", "by", "into line", etc. Must have been a good and sufficient reason.

Surprise number of the Camp program was Ted Sannella's introduction of variations of the old "string game" - sounds like the conman's tricks at a country fair, but in fact it's "Cat's Cradle" brought up to the high school level. It was a simple matter of getting a string, knotting the two ends, and following Ted with fingers and hands, and then see all sorts of things, real and imaginary, come forth. It was nothing to see a dozen sets of hands "strung up", trying to follow Ted through the changes, with another dozen intent spectators on the side. It made good fun, and the snarls were few.

Imprints were left in so many spots about Camp by one who had a hand in things that it is easier to skip many of the spots and identify the person with a flair for many things, or briefly, Abe. Of his numerous contributions to pleasanter ways of people with people, perhaps the most striking is his success in involving so many in music and song. Certainly, his effortless endeavor at Camp paid big dividends in entertainment and in pleasure to everyone. Even the sideline observer came in for his share: easy beginning the first evening, warmth of presentation that reached the majority; gradual development of program, and wider participation - it seemed only natural that Ralph turned off the lights at the rear of the hall the second midnight remarking almost casually "Not saying it's time to break up, of course". Too cozy, everyone took him at his word; Ralph had to take another turn at the lights.

Briefly then, here was a venture that needed to be made, the times called for it, right here in New
England, dead of winter, and all that. And made it was, and well made too; it gave a lot to everyone who participated, and more than likely, paid an extra dividend in something to think about during the coming snowy months.

HERB WARREN

C.D.S.
CHRISTMAS
PARTY

by LOUISE WINSTON

At its annual Christmas Party, the Country Dance Society, Boston Center, each year presents as an interlude in the general dancing some custom or dance which was part of old England's traditional Yuletide celebrations. One year they enacted the ceremony of bringing in the boar's head in a formal processional, as was done in manor houses of the Middle Ages. In others, they have presented morris and sword dances typical of various regions.

This year the Christmas Party, held on December 19th in the beautifully decorated Tower Room of Boston's Old South Church, saw the sword dance group coached by Connie Wilkes, present the ancient sword dance and play from Ampleforth in Yorkshire. Mrs Richard Conant directed the presentation, while Miss Evelyn Wells of the Wellesley College faculty, gave an ex
planation of the traditions surrounding the play.

The play, of which the Ampleforth sword dance originally a part, was usually given at some time between the Winter and Spring solstices. It symbolized the birth, death, and resurrection of the year. As part of the sword dance we see the killing of the old year, when the dancers simultaneously withdraw their swords from the six-pointed star they have formed in the dance. The old year, standing in the center of the star falls dead. A trial is held before King Henry to determine which dancer did the killing, but of course each blames his neighbor and no verdict is reached. A doctor is called and he restores the year to new life and the play ends on a note of rejoicing for the new year.

Interwoven with this plot is the eternal love-triangle, this time the comical rivalry of the king and his jester, or fool, for the affections of the queen.

The farcical character of the man-woman, which goes back to pagan days, appears here as the queen, who is played by a man in woman's clothing.

This play may be the origin - at least it includes - one of our familiar nursery songs:

"When good King Henry ruled this land
He was a goodly king:"
He bought six pecks of barley meal
To make a bag pudding."

The other stanzas are sung in the play in almost
the exact version which is now found on our nursery
records.

The sword play and dance were born together as a
ritualistic presentation, but the dance developed from
ritual to art, while the play went from ritual to
farce. In many cases the sword dance of a particular
region has survived, but its accompanying play has
been lost. At this year's Christmas Party, the play
and dance gave a fascinating picture of typical winter
celebrations in medieval England.

The large crowd at the party seemed to represent
a cross-section of all the dance groups in the Greater
Boston area and some came from as far away as central
New Hampshire. All enjoyed every minute of the gay
evening, which opened with carol singing and included
favorite American squares and contras as well as Eng-
lish country dances led by Louise Chapin, with David
Bridgham and Dick Best each calling a square. Coffee
and delicious home-made Christmas cookies were served
by the committee just before the last dance and the
singing of "O Come All Ye Faithful" closed one of the
most memorable of the many fine Christmas parties the
Country Dance Society has given.

Cast of the play

King----Louis Baker
Fool----Richard Conant
Queen---Ken Pratt
Doctor--Dick Best
Horse---Willie Starmes

Sword Dancers

John MacDougall
Jim Shearer
Irwin Davis
Arthur Cornelius
Bob Briggs

Old and New Year--------Bob Wilkes
Fiddler--------------------Elise Nichols
GROUP DANCE
Texas Schottische For Three

Formation: Sets of three with one man standing between two ladies and all sets facing counterclockwise around in a ring. Man extends both hands forward and holds the lady on the left with the left hands joined and the lady on the right with the right hands joined. The two ladies join free hands behind the man's back.
Part 1 - All start on left foot and two-step forward on the first three counts and pause on count four. Repeat starting on the right foot. (left-together-left-pause, right-together-right-pause).

Then all walk forward with four slow walking steps beginning on the left foot - four counts.

Part 2 - All place the left heel forward, then place the left toe in front of the right foot touching it to the floor.

The ladies drop the hands they have joined behind the man's back and take three walking steps forward turning to face the man with their backs to the line of direction. They continue to hold the man's hands. At the same time, the man takes three steps in place.

Part 3 - All take a heel and toe step in place starting on the right foot. Then, while taking three walking steps counterclockwise, the man pulls both girls past him and passes between them to meet two new ladies. At the same time, the girls walk clockwise with three steps and assume starting position with a new partner.

Note: A schottische step may be substituted in part 1 instead of the two-step if the group is a more experienced and lively one.

NOTES

This dance was taught by the Hermans at the 1953 Maine Folk Dance Camp as learned from Jane Parwell. Our notation was taken from the book entitled "FOLK DANCE SYLLABUS # 1" which is an excellent compilation
all the dances taught at that camp. The tune recommended is "Bummel Schottische" and is recorded on Victor 45-6177 (Educational Series). Any good schottische will do as well but this one is a lively tune and seems made to order for the dance.

This is an excellent dance for several good reasons: It's easy to do, yet interesting enough to be a lot of fun; it employs three dancers therefore making use of the extra ladies - can also be done with two gents and a lady but not as much fun - it's a mixer; and it teaches the schottische rhythm. What more can you ask of a dance?

A humorous and more social element can be added to the dance if the instructor emphasizes the fact that the man in the middle should divide his attention equally between both ladies. If everyone gets into the spirit of the dance, the men will be looking alternately from side to side while the ladies smile, wink, and squeeze his hand in a bid for the most attention. The man may fool them both in part 2 and look back over his shoulders at the two ladies he has left behind.

We have used this dance many times with beginner groups on one-night stands and recommend it highly as an easy ice-breaker for the early part of the evening.

T.S.

Albany, N.Y. - THE INTERNATIONAL FOLK DANCERS have no rigid set of rules and is open to anyone interested in folk dancing. We meet every Tuesday night at the Jewish Community Center 7:30-11:00. Beginners class 7:30-9:00; advanced dancers 9:00-11:00. All are urged to join in with the others and help make them feel at home. Part of the evening will be spent learning new dances, and the remainder of the evening we will enjoy the old familiar dances.

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.
SQUARE DANCE

Suggested music - The Barren Rocks of Aden

HEADS AND SIDES

The head two gents, side two ladies
Forward to the center and back
Go forward again and circle four
And back with a left hand star
To allemande right your partners all
Allemande left your corners too
Do si do your partners all
Take your corner and promenade all.

Repeat twice more for heads
Repeat three times for side gents & head ladies

Then - All the ladies cross the ring
Give your partner there a swing
When you've sung listen to the call
Take your own and promenade home.
CONTRA DANCE

JEFFERSON AND LIBERTY:

Swing four hands around and back
Right hand star and left hand star back to place
Active couples down the center
Same way back and cast off
Right and left four
JEFFERSON AND LIBERTY

Same tune as for the contra dance on page 26

The gloomy night before us flies,
The reign of terror now is o'er;
Its gags, inquisitors, and spies,
Its herds of harpies are no more!

Chorus

Rejoice! Columbia's sons, rejoice!
To tyrants never bend the knee,
But join with heart, and soul and voice,
For Jefferson and Liberty.

O'er vast Columbia's varied clime,
Her cities, forests, shores and dales;
In riding majesty, sublime,
Immortal liberty prevails. Chorus:-

No lordling here, with gorging jaws,
Shall wring from industry the food;
Nor fiery bigot's holy laws
Lay waste our fields and streets in blood! Cho:-

Here strangers from a thousand shores,
Compelled by tyranny to roam,
Shall find, amidst abundant stores,
A nobler and a happier home. Chorus:-

From Europe's wants and woes remote,
A friendly waste of waves between,
Here plenty cheers the humblest cot,
And smiles on every village green. Chorus:-

There are many verses to this old Revolutionary Song - these are a good sampling of the thoughts expressed.
On Jan. 21, 1954, the Oxford County Square Dance Association had had its annual meeting at the Livermore Grange Hall. At this meeting the members looked over the accomplishments of the past year and began planning for next season. The following officers were elected:—Lillian Abbott, president; Alice Dudley, vice president; Elizabeth Doyen, secretary; Marie Kearney, treasurer.

We all feel that this is a good group of officers who will do everything to see to it that the association will do even more during the coming year to spread square, contra, and folk dance recreation through the whole state of Maine. Oh yes, they made me the publicity agent — this means I have to make up the advertising notices.

Alice Dudley is once more teaching square and folk dancing to the school children of Bryant Pond. She also has a regular dance at the Rumford Institute in Rumford, Maine, as well as several nights a week in
her vicinity.

Rod Linnell is still making the Aroostook Circuit calling four or five nights a week, then jumping to North Auburn for the weekends. We understand that Rod is planning a series of dances over in New Brunswick. Guess Rod will have to buy an airplane soon - that far north perhaps a dog-team would be more appropriate!

Elliott Lambert of Bangor has just returned from Jane Farwell's folk dance camp out in Mt Horeb, Wisconsin. Elliott taught the group some of the old time Maine and New England contras. It is my understanding that he really brought to the dancers some of the feeling we here in New England really hold for our contras. Elliott is one of the fine young callers in the state and we are all looking forward to seeing him really go places in this calling business.

I am happy to say that the state of Maine now has a new caller in Stuart Record of Livermore Falls. Stuart has just started calling and is still getting his feet placed, but he is already a fine caller and is developing well with regular every-other-week engagement in Readfield and other places in his area.

The Androscoggin County Dance Ass'n sponsored a Christmas Party on Dec. 11 for the Maine Callers. The program included a floor show from the Evelyn Dyer Clark Studio, Square and Folk Dancing with the calling done by the callers who attended. Rod Linnell, Don Parker, Joe Lavigne, Everett Johnson, John Foley were the principal callers.

There seems to have been square dance parties ushering in the New Year all over Maine this year. Those we have had word of so far were at Auburn, Falmouth, Wiscasset and East Sumner. We are very happy to see our friends all over the state taking up this type of fun to usher in the New Year.

Howie Davison is calling several nights a week in
his area of the state. He had a March of Dimes dance at Augusta and at Bangor during the month of January. He is caller for the Cumberland County Recreation Council for their Mid-winter public dance January 30th.

Marie and Harold Kearney are having a series of Family Nite dances at the New Sharon grange hall every other Saturday night. This is the only regular public dance we are holding at present. Since travel is so bad in winter we do not plan to make it a habit of going too far from home. We are still having private dances three nights a week throughout our area. We hope to make one long trip to the Canadian border Feb. 6th.

The Oxford County Ass'n held a New Year's Eve party in the grange hall, East Sumner. Dancing began about 8:30 and continued until after midnight. The decorations were by Lillian and Sid Abbott who also had charge of refreshments. Music for this dance and party was furnished by the Country Hornpipers, and callers from the association did all the calling. This dance was free to the 1953 members, of whom about seventy were present.

**THE ROUNDUP**  
**FOLK DANCE INFORMATION**  
PUBLISHED BY THE  
FOLK DANCE FEDERATION  
OF MINNESOTA  

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About 150 persons attended the Sixth Annual Festival sponsored by the CCSAFDA at the Falmouth Recreation Center, Jan. 30th, with Slim Sterling as the featured caller. In connection with other New England dates, Slim also called the previous Saturday at Worden Hall, East Dennis.

March 13th will mark the date of the first appearance on the Cape in a long time for Lawrence Loy who is directly responsible for much of the square dancing now being enjoyed locally. This date will be a public dance at Lyceum Hall, Yarmouthport, in connection with the regular Saturday night squares sponsored by the Yarmouth Fire Department.

Members of the Chowder Club, West Dennis, who meet every Tuesday night with Dick Anderson as the caller while their own caller Gus Walsh keeps himself busy in Florida, will sponsor a week-end visit of Don Armstrong, Florida's outstanding caller. Don's visit will fall on the Memorial Day week-end of May 30th and will include a public dance at Ezra Baker Auditorium and a club dance with the Chowder Club.

The Dennis Polka Dots have been invited to participate on the program of the 10th Annual New England Folk Festival, April 9th & 10th at Tufts College, Medford, Mass. Members of a youth group from Vineyard Haven who dance the Portuguese Chamorita to Portuguese
calls will also exhibit on the same program.

Although the children of Cape Cod have been dancing in their own groups for the past five years, Saturday, May 8th will be the first time they have ever combined forces to dance to real musicians and caller at the first Children's Festival at Barnstable High School Auditorium. Exhibition groups and junior callers from various Cape towns will share in the program. A group of school teachers will form a committee to choose a King and Queen who will receive all due honors. Mel Von will supply the music and Dick Anderson will be the M.C. Sponsored by the Community Skating Fund, this event also marks the 50th birthday of Grandma Dean who has spent many of her years providing and planning for children's programs.

- DICK ANDERSON -

**SUMMER DANCE CAMP**

The COLLEGE OF THE PACIFIC announces its SEVENTH ANNUAL FOLK DANCE CAMP and SQUARE DANCE CLINIC for two ONE WEEK SESSIONS - July 26-31 and August 2-8. A large faculty includes Bruce Johnsen, Ralph Page and Jack McKay, who are featured in SQUARES and CONTRAS, with a number of Folk and Round Dance leaders from all over the U.S.A., including Vyts Beliajus, Jane Farwell, Lucile Czarnowski, Madelynne Greene, Buzz Glass and others. Kirby Todd of Folk Valley, Ill., will be there to lead Folk Singing. For further information write -

LAWTON HARRIS

College of the Pacific, Stockton 4, California
Dear Ralph:—

Just received the last number of the "Junket". Some number! Haven't had a chance to read it all through but I did find the old autograph album verses which interested me for I remember them very well. I dug up three old albums that I have; two of them my personal albums with dates around 1894, and one of my aunt's with dates around 1880. I found several that you printed, especially the one where the woodchuck dies of the whooping cough, which I remember was an old favorite. Another old favorite was—

The rose is red,
The violet blue,
Sugar is sweet
And so are you.

This used to have various third lines, like — "violets are pretty" in one of my books one of my "Chool Mate"(the way he signed it) friends(?) evidently thought I was neither sweet nor pretty so he wrote "Grass is green and so are you". Here are some of the other contributions I found that you may like to add to your collection:

May he to whom this book belongs
Few trials have, if any;
His hours of grief be very few,
His happy moments many.

If scribbling in albums
Will remembrance secure
With the greatest of pleasure
I'll scribble in yours.

Some people can be funny,
I never could be so.
So I'll just inscribe my name,
It's the funniest thing I know.

My eye is dull
My ink is poor,
You will excuse
This time I'm sure.

When you are washing in the tub
Think of me before you rub,
If the water is too hot
Mollie dear, forget me not.

Think of me often
Think of me ever,
Think of the fun
We've had together.

May heaven bless you with earthly joys,
And fill your arms with little boys.

When rocks and hills divide us
And you I cannot see,
Just take a pen and paper
And drop a line to me.

When bitten by a bedbug,
When tickled by a flea,
When pestered by mosquitoes,
Oh! Think! Oh! think of me.
Think of me when I'm asleep
Think of me when I'm awake
Think of me on your wedding day
And save me a piece of cake.

Molly is your name
Single is your station,
Happy is the man
That makes the alteration.

A kiss is a noun
Both common and proper,
Not singular
But agrees with you and me.

And finally the villain enters the picture with this one, which was not signed. The places underlined are just as written in the book:

When you and I dear must part
May sorrow brake this weary hart
I in some foreign land may roam,
Lay down and die as some have done.
All this no more I have to say
Night bids me go I cannot stay
With care if you look on this lines
You will I sure a Question find.

It's there alright. See if you can find it and see what the writer had in mind. Some things have changed in the last seventy-five years but others seem to remain about the same — probably never will change.

Have just finished copying the music and directions for "Doodah" for Mrs Brungardt. They are going to feature it as one of the demonstration numbers at the Northfield(Vt) Festival in April. Printing it in the "JUNKET" has seemed to arouse a great deal of interest in the old dance and I have had several requests to call it and inquiries in regard to it. Thanks for the publicity, both for the dance and myself.

Sincerely - Les Hunt
If you had been a youth or maiden fair back in the 15th century you would have found your Valentine in a jug on the village green - and your Valentine would have been another youth or maiden who would be duty bound to be your constant AMOUR for the entire year ahead! It was a nice arrangement for the lass who might never have had a beau or the swain too bashful to ask a lass! All atwitter, they gathered around the jug and scribbled on billets of paper the names of their friends and tossed them into the jug. Then they drew them out again, a name for each one. They probably tossed them back again until they got the name of the opposite sex. What happened if they did not get each other's name, history does not say. But every lass had a chance to "go steady" no matter whether she had the form of a Venus or the face of a Madonna or not. Sometimes it resulted in marriages and probably it answered the Leap Year question for shy maidens.

It always happened on Valentine's Eve and the custom carried down through the years in Scotland, England and France. It grew so popular that when Charles II was king, the gay bloods of his court did not restrict the pleasant game to the young folks, but included the married couples too.

But the name of the tender or caricaturing missives is misleading. Most people think of St Valentine as the good saint who smiles on young love and nuptial bliss. Not so. The 14th of February is the name day or feast day of eight different Christian martyrs named
Valentine which seems to have been a popular name. Valentine's Day was a religious occasion in the medieval church with appropriate services. However, it was not a gift-making occasion like Christmas and birthdays. No one gave Valentines on Valentine's Day because of St Valentine. The old Romans had a variety of festivals celebrating all the different stages of the year. They had one on the 14th of February called Lupercalia in honor of Lupercus, god of fertility. And they were the ones who started it all by putting the names of young women into a box to be drawn out by the men, lottery fashion. The churches didn't like these pagan practices but finding it impossible to stop them, they sort of took the curse from the whole business by substituting the name of St Valentine for those of the women. And so the name has come down to us, also probably the Valentine boxes so popular in schoolrooms today.

Just as the mailman has his quota of sentimental cards to deliver around the middle of February, so did the old London postmen grumble at the thousands of extra letters on February 14th. The print-seller's windows were filled with the crude ancestors of our Valentines, ridiculous colored caricatures, with burlesque verses below. The grotesque Valentines however, soon gave way to elaborate and fancy articles, made by young ladies for their lovers, instead of the other way around! They took months to fashion and were works of art. They entailed hours of delicate hand embroidery and some had borders of real lace. The love-smitten maidens put as much labor into these transitory things as did their descendants into the samplers which we hand on our walls today.

But Valentines are only a part of what some call the "card system", that universal practice of sending cards on all occasions today. The Egyptians picked up the idea in the time of the Pharaohs. They carried the old Roman game one step farther by sending cards to
their rulers on their birthdays, probably on parchment or papyrus. The idea went over big with the people in the shadow of the pyramids and everyone was sending birthday cards to each other in no time at all. It was only a step from there to Valentine's Day, no matter whether anyone knew who St Valentine was or not. And so we have Valentines on St Valentine's Day - who was not the sentimental saint we think him at all. It just goes to show how old customs carry on from generation to generation - and no one really knows how they ever began, anyway.

A PROMPTER'S DREAM

What a wonderful year that I have in store
When the calendar twirls to seventy-four,
These teen-agers I'm teaching with titters and jitters
Will have homes of their own and need baby-sitters;
Will be warming up bottles and pinning up diapers,
These kids who are acting like hellions and vipers.
Will all settle down for dancing that's serious;
So don't give up hope - keep trying to learn 'em
To pigeon wing here and to allemande turn 'em;
Two decades from now we won't have to be teaching.
Perfection's the point these kids will be reaching.
Their stately Queen's Favorite is something to see;
Now - we take any job, thought the kids drive us woozey,
In twenty more years we'll be famous and choozey;
'Twill be a great day for which we are yearning.
So keep on teaching and they'll keep on learning.
When it's here - name the dance - call "Balance and Swing".
Sit back and relax - they'll go through the whole thing.

Tobias Small
Dunstable, Massachusetts
via
Pat Pending
At the second meeting of the Albany District Callers Association, Al Brundage conducted a workshop which dealt with the problems and responsibilities of a callers' association. Drawing on his wide experience Al was able also to help the members with their individual problems. In January, Editor Dean Bogart of Nassau put out the first issue of the ADCA News. The ADCA is planning a square dance festival for April - the first activity of this kind for this district.

Denmark Day was the theme for the January meeting of the International Supper Club held at the Merchant's Folkdance Basement in Nassau. Mr & Mrs Werner Cohn who recently arrived from Denmark so that Mr Cohn might join the faculty of RPI were host and hostess. Danish dances, a Danish meal, and a movie tour through Denmark hi-lighted this dinner-dance which Violet and Reuben Merchant felt was the best they have had yet.

Fun plus the unexpected at Peg Rubin's folk dances at the Jewish Community Center. While passing through Albany, Ted Sannella stopped by at Peg's Christmas Party to everyone's surprised delight; Gayle Adams came over from Schenectady to call Texas squares one evening in January and Bill Chattin, President of the ADCA will
call squares for Peg's group in February.

Congratulations to Duke and Gene Miller on the birth of their fourth grandchild. Duke just returned from the 3 day State Physical Ed. Convention in Buffalo where he, Rose Zimmerman, and Herb and Lou Suedemeyer did most of the work(m-cing and calling) because of the illness of Dr Ira Zasloff. The workshops attracted four times the expected number and extended well over the allotted time. Although it was a lot of work Duke says the staff felt a great deal of satisfaction from the fact that the participants will carry what they learned to their own schools all over the state.

The Capital Folk Dance Society of Albany under the leadership of Maxine and Larry Clark has been asked to help the Nassau Chapter of Eastern Star celebrate their Master Mason's night. Larry will call squares for another Albany group - the International Folkdancers at their Western Squares night on March 13th.

Two new leaders in the Tri-City Area have successfully completed their first fall season. Ray Dywer who teaches folk dancing on Mondays at the Troy YMCA is currently working on a Kolo Jamboree with a Tamburitza Orchestra to be held in February.

The Schenectady Folkdancers elected Marion Ferri as their dance instructor. Mrs Ferri, who comes from California, has an extensive teaching background.

Beside her regular Tuesday night folk dances at the Jewish Community Center, Peg Rubin has started an Arts and Crafts class to get girls costume-conscious and she is inaugurating square dances to take place two Saturdays a month. Some of the callers who promise to attend are Ken Bacon of Troy, Gayle Adams of Schenectady, Duke Miller of Gloversville and Frank Parker of Round Lake.
NEW ENGLAND FOOD

For your next New England dinner try some of these:

Pea Soup  Bean Porridge (Uses a ham bone)
Fried Tripe - pickled and honey comb - Baked Dried Pease
Corned Beef and Cabbage Red Flannel Hash (with meat)
Boiled Dinner Creamed Salt Codfish
Pickled Beets Lobster Stew
Creamed Salt Salmon Clam Chowder (no tomatoes)
Fish Chowder Baked Dried Pease
Pot Roast of Beef - Gravy for the Bread.
Chicken with Dumplings Baked Beans with sour - not
dill - pickles, and steamed brown bread.
Spiced Crab Apples Boiled Cider Apple Sauce
Steamed Apple Dumpling Minced meat pie with
CROWLEY CHEESE
Graham Bread - without yeast - Rye Muffins
"Riz" Biscuits Common Crackers for Chowder
Mock Cherry Pie Molasses Apple Pie
Graham Cracker Pie Blueberry Pie
Fried Hominy & Maple Syrup - Baked Indian Pudding
Buckwheat Cakes (small) and Maple Syrup and Sausages
Suet Pudding Graham Pudding
Baked Vermont Turkey with Cranberry Sauce

Our thanks to Herb Warren, Fairlee, Vt. for the above list, which is not intended to be complete, but to give you ideas.
BEAN PORRIDGE

5 lbs corned beef or 4 of beef & 1 of salt pork
1 pint of dry white beans  1 pint hulled corn
4 tbs corn meal

Salt & pepper to taste

Soak beans overnight. In the morning parboil in fresh water with a pinch of salt, until soft. Put the corned beef and pork in cold water, skim carefully and simmer 4 or 5 hours, or until tender. Cut the meat into small pieces, removing all bone and gristle. Remove the fat from the liquor. Put the meat and beans into the meat liquor and simmer very slowly - 3 or 4 hours - until the beans are broken and the meat falls apart. Wet the meal in cold water to form a smooth paste and use to thicken the porridge to about the consistency of thick soup. Add the hulled corn and season to taste.

Many years ago Bean Porridge was an important item of food in many New Hampshire families. When cooked, it was poured into bowls to cool and jelly. In winter a loop of heavy twine was suspended in the soup and the porridge was placed where it would freeze. Then - the bowl was placed in hot water, the porridge removed and hung up by the loop of string in the buttery for a week or more to properly season. Before going into the forest to chop wood, men folks would slice off pieces of the frozen porridge and place them in an iron skillet or a small three-legged kettle. Also a supply of rye or Indian bread which was carried in their pockets to keep it from freezing. When noon by the sun, they kindled a fire, warmed their porridge, and with the brown bread had a meal fit for the occasion.

from THE NELSON COOKBOOK
BORN: Jan. 30th to Mr & Mrs Karl Edler, Omaha, Nebraska formerly of Vienna, Va. a den - Karl Frederick III. Our deepest sympathies to Miss Erma Weir, Corvallis, Oregon, who is confined to a Toronto, Ontario hospital following an operation. You may send her a card in care of Miss Ella Sexton, 314 Sheldrake Blvd. Toronto 12.

Jane Farwell will give a two-day Recreation Workshop at Folk Dance House, 108 West 16th St. New York City February 27-28. A truly special event. The same place will sponsor another two-day event in March: A Scottish dance workshop with Jeannie Carmichael and the Boston Scottish Folk Dance Society. Plan to attend both of these outstanding workshops.

The Fifth Annual Vermont Country Dance Festival will be held in the Norwich University Armory in Northfield Saturday afternoon and evening April 24. Master of Ceremonies will be the nationally known caller - Ed Burlacher. This festival is operated with the purpose of encouraging the continued revival of New England's priceless heritage of square and contra dances and to interest more Vermonters in this joyous form of social recreation. This year greater emphasis will be put on dance precision and smoothness.

The New Jersey Square Dance Callers & Teachers Association announce their Spring Festival will be held Sunday, April 25 from 3 to 10 p.m. at the Elk's Auditorium, Elizabeth, N.J.

The 20th Annual National Folk Festival will be held in St Louis, Mo. April 7,8,9 and 10. Plan to attend the Children's Party sponsored by the Eire Society of Boston at Filene's, March 13. Their folk dance group meets each Wednesday evening 8:30-11:00 p.m. at American Legion Post #324, 257 Commonwealth Avenue, Boston.

We recommend two interesting books prepared by the
DIVISION of PHYSICAL FITNESS & RECREATION of Manitoba Canada: "Memories of Old Manitoba - A collection of Round Dances popular to the Province - "Old Manitoba Square Dances"....Write to H.M.Devenney, 320 Shernrock St. Winnipeg, Manitoba, Canada for further information. You may obtain copies of the "Henry Ford" records by writing to the Village Music Shop, 722 Nightingale, Dearborn, Michigan and requesting their booklet "Early American Dance Records."

A different kind of a party will be held at Square Acres, East Bridgewater, Mass. Sunday, February 28th when all club executives, officers & directors, and their partners will gather at 4 p.m. for a party sponsored by Sippican for the purpose of promoting closer cooperation among square dance clubs, and to assist the clubs in planning interesting meetings for their members. There will be discussions on club activities & problems of organization and new material for club programs will be presented, followed by general dancing.

NORTHERN JUNKET

Vol. 4 No. 6

Two dollars a year
20¢ per single copy

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February 1954

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RALPH PAGE

CALLING

March 2, 9, 16, 23, 30 - YWCA, Boston, Mass
4 Unitarian Church, Keene, N.H.
5 Lyndonville, Vt.
6 Fitchburg, Mass.
11 Folk Dance House, New York City
12 West Newton, Mass.
19 Deerfield, Mass.
21 East Bridgewater, Mass.
NEW ENGLAND FOLK FESTIVAL

APRIL 9 & 10

at

COUZEN'S GYM
TUFTS COLLEGE
MEDFORD, MASS

Squares Contras Folk Dances!!!