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Ralph Page, 182 Pearl St. Keene, N.H.
It is interesting to note the increasing use of "Programming" at the regular meetings of square dance clubs and callers associations. I think it is wonderful. Callers might well take notice and incorporate some "programming" of their own at every one of their open dances. Certainly it would do no harm to their ego to have a written program for them to refer to as the evening went on. A 3x5 filing card is just the right size, and may be referred to without anyone else being the wiser if you happen to be afraid of people knowing you are doing just that! Perhaps you will follow your program from beginning to end; perhaps you will vary it according to the mood of your dancers; but at least you will have a guide and you will soon learn not to have too many of the same type of figures following consecutively.

If you have to use records have them handy to the record player in the order in which you plan to use them. Nothing disturbs a hall-full of dancers any more than to have a caller fumble through his record box looking for the record for the third figure of a square. Dancers are lenient toward live music in such cases - provided it isn't a regular habit, but with records they have no patience at all with any form of delaying tactics. About the only exception is when they cheer for an encore after your third or final figure of a set of squares. In such a situation, have a few breakdown numbers ready to put on the player and call a fast-breaking square.

Sincerely

Ralph
Country Dancing Here And There

by

DR HUGH THURSTON

This is written in America by a Scot: that is to say I shall try to write in terms familiar to American dancers, and my point of view is that of someone fairly well versed in Irish - mainly Scottish - dancing, who is just beginning to know its New England counterpart. I shall be comparing New England contra dances with country dances in various parts of Britain.

First the background. Mr Page has dealt with the history in earlier issues, so here is only a brief reminder. By the end of the eighteenth century, the first date we need worry about, English country dancing had become a widespread and fashionable pastime. The early country dances had come in various shapes and sizes, but soon all except the one we call "longwise" and the English call "longways" - contras in which the active couples do not cross - died out. This made possible the happy mistranslation into French of the word "contra" into French of country dance as "contredanse". from which your word "contra" comes.

The French were in fact the first foreigners to pick up the country dance; they were publishing books...
of them in the early seventeen-hundreds. The Scots, although nearer, were slower. There is an amusing account by a visitor to Edinburgh in 1775, describing how coldly these dances were received, compared with the enthusiasm for the native Scottish reels. The first book of country dances to be published in Scotland did not appear until 1789. Ireland and America got the dances at about the same time; in fact, you beat us by a year in the dance publishing business, the first American country dance book having appeared in Providence in 1788. Of course, books appear only after the dances have become popular; we know of dancing in the Scottish border country about 1740 and in Newport - New England - in 1747. They spelled in "Country dances", but that makes no odds.

Various things happened as a result of this export drive. Simple dances always spread more easily than complicated ones; and the nineteenth-century country dances were on the whole, simpler than the earlier ones. In particular, the typical eighteenth-century country dance was three couple - the English called it "triple minor set": when the first couple was active so were the fourth, seventh, etc. as in "Monymusk". In nineteenth-century England, Ireland and America this type became rare: the American "Monymusk" and "Sackets Harbour" and the English "Bonnie Breast Knot" are the only ones which are at all common except for a few collected by Cecil Sharp in which the third couple do nothing. The more conservative Scots however, have "The Duke of Perth", "Mrs McLeod", "Speed the Plough", "The Flowers of Edinburgh" and several other well known ones. This is one point of contrast: Scotland on one side; England, Ireland, and America on the other. I am afraid Wales will not appear in these points of contrast - the Welsh did not impress any particular characteristics on the contra, and never got down to publishing any.

While we are on the subject, there is one sequence, which occurs only in three couple dances, which is absolutely characteristic of Scotland: set to and turn corners, and reel at the sides. (This is the
last 16 measures of "The Duke of Perth", in case you know that dance). The Bowman MS alone has 75 dances ending like this, out of about 120 dances altogether. As a matter of fact, the reel itself is pretty characteristic of Scotland in handed down living dances. If you go digging around in old documents you will find it in all countries (even Wales) it is usually called the "hey", but in Scotland only has it actually survived. Another point of contrast, then, with Scotland on one side and everyone else on the other.

"Turn contrary corners" is another figure which comes in three couple dances. It was and is very common in Scotland, where it is danced right hand to corner and left to partner. In England it was danced right hand to partner and left to corner - just as in "Sackets Harbour" and the old way of dancing "Chorus Jig" and "Rory O'More" - and survives in "The Bonnie Breast Knot". Again, England and America are together and contrast with Scotland; I haven't found this figure in Ireland at all. The way in which "Chorus Jig" and "Rory O'More" are danced over here, stealing one of the corners from the couple two below, and so turning the dance into a two couple one, is purely American. I like it. It saves the standing around which is one of the few snags in three couple dances without losing the extra variety which the use of the third couple allows.
About 1825, as if to make up for the simpler figures in vogue, some new formations sprang up. The most important was the "ecossaise". This was exactly like a two couple contra except that the active couples crossed over. It was so like a contra that the special name soon died out, and these dances were simply called "country dances". However, the name still survives in the German "Schlesische ecossaise," a very interesting dance, which ends with a pousette which is much closer to the original form of the pousette than anything which survived in England or Scotland, or even the reconstructed pousette which we Scots dance today.

One of the first things which strikes a British dancer over here is the high proportion of this type of dance. I like it. A hands round, is much better with men and women alternating than with two of the same sex together; in fact most figures are better, and none worse. It did not become very popular in Scotland, probably because the two couple dance was not so all-powerful there, nor in Ireland. England seems to be about half way between America and the Gaelic countries. Although "ecossaise" is the old French for "Scottish", there is nothing particularly Scottish about the dance: it is like "German" measles or "French" leave.

Another formation was the "Swedish Dance", in which trios replaced the usual couples. We have the "Highland Reel" and "Dashing White Sergeant"; the English have "The Swedish" (now more usually called "Three Around Three"), the Irish have "Harvest Time Jig"; but so far I have not come across any American ones. In all these, by the way, the original column of trios has got itself bent round into a circle, but the
principal is the same.

When we get to quartets in place of trios - a formation originally known, goodness knows why, as Messolanzes - we find the "Tempeet". Besides America, England has a version of it. Scotland has two (called "La Tempeet") and Germany has at least six - called "Tampet". All versions except the American one use variants of the same tune. There are a number of other Continental dances of this shape, including one or two in Ireland, but no other English or Scottish ones. The splitting of the inactive quartets into two side couples happens only in the American "Tempest", all the others are in the same formation as "Portland Fancy".

What about steps? The Irish have imported their jig and reel steps into the country dance. The Scots have, at present, a style which owes something to the technique of highland dancing and something to the remembrance of nineteenth-century ballroom style. In one country dance "The Glasgow Highlanders", highland-steps are actually used. The English steps are quite like the American, except in some Northern dances, which have a vigorous polka-step.

I have been disappointed in not seeing any fancy American stepping - not even the "pigeons wing" about which I have read so much. In books, New Englanders appear to step like the Scottish and Irish; in the flesh they step like the English. But perhaps the fancy steps survive in some out-of-the-way corners where I have not yet been.

America and Britain, someone said, are "two nations divided by a common language". Here's a brief Anglo-American dictionary of contra terms:

<table>
<thead>
<tr>
<th>English</th>
<th>American</th>
</tr>
</thead>
<tbody>
<tr>
<td>contra</td>
<td>(longways)</td>
</tr>
<tr>
<td>circle left</td>
<td>country dance</td>
</tr>
<tr>
<td></td>
<td>hands round</td>
</tr>
</tbody>
</table>
right hand star  
forward and back  
do-si-do  
allemande left  
contra corners  
balance  
Sicilian circle  
active couple  
inactive couple  

right hands across  
advance and retire  
back to back  
turn with the left hand  
(contrary) corners  
set (in old English: foot)  
Circassian circle  
leading couple  
supporting couple

There is one point of general style in which Scotland and Ireland on one hand contrast with England and America on the other: we do not come into close physical contact with our partners (at least, not in public) we have no "social dance hold". We don't even put our arms round our partners' waists in the ladies chain. The reason is conservatism, not prudery: our form of ladies chain is the original. Hugging came into the dance only in the middle of the nineteenth-century via the waltz and polka. The innovation did not take very strong hold in Scotland, and in Ireland it probably never took hold at all. I am talking about country dances only, of course; in "old time" dances like the "Gay Gordons" and "Pride of Erin" the social-dance hold is characteristic.

It is not easy to say much about the music. Anything in eight measures which gives you two good beats in each measure will do, provided it can be played at the right tempo. To my ear, contra tunes divide into two classes. First: quadrille tunes, like "Portland Fancy" and most of the singable ones. Second: reels, jigs and hornpipes, and marches, many of which are Scottish or Irish, but some of which are American tunes in similar style. Of these, "Mississippi Sawyer"
— a fine reel — has become a favorite of mine. England uses mostly Scottish and Irish tunes; the delightful and typically English melodies which Playford fans know and love are now prehistoric. Even the newly composed "Princess Margaret's Fancy" is danced to Irish tunes. But I have an idea that for contra and square dancing, it is not so much the tune that matters as the way it is played.

One difference which strikes a Briton immediately is your way of starting the dance with every other couple active — or every third couple if it is a three couple dance. The traditional British way is for the top couple only to start, the other couples coming in one by one as the top couple works down the set. This is very dull and the English have now taken over your system, though Cecil Sharp explains the traditional one in full for the dances he collected. The Scots now adays dance in very short sets, and the set has shortened even in the past ten years; when I started dancing, six couples was considered reasonable, and five rather short. Now four is standard, and five is thought a bit of a nuisance. The Irish agree with the Americans.

This is not the only Americanism which the English have imported: they also do quite a lot of American dances. Many branches of the English Folk Dance and Song Society do square dancing, and they nearly all do contras. In fact my own introduction to "Portland Fancy", "Timber Salvage Reel" and one or two others took place before I crossed the Atlantic. They also speak American. The "hands round" and "hands across" found in Cecil Sharp's writings have given way to "circles" and "stars" today. As one still hears "hands round" occasionally over here, the New Englanders are, on this point, more English than the English! Scotland has, of course, kept the traditional terms, and so has Ireland, although there is some attempt in Eire to use the Irish language.

The influence of the Quadrille is stronger in New England than in Britain. One would not expect much of
this in contrast, natural though it is in squares; but in fact, ladies chain, balance in line, and right and left through were all originally quadrille figures. Of 254 dances published by the Royal Scottish Country Dance Society, only three have a ladies chain. It is little more common in England. Now think how common it is over here.

"Balance in line" is not very common anywhere. We have it in three dances, one of which "The Reel of the 51st Division" is quite modern, and another of which - "Scottish Reform" or "Prince of Wales" - is also known in England as "The Pin Reel".

The British "right and left" is like a grand right and left danced by two couples instead of four, and was sometimes called "chain for four". The quadrilles however, had a right and left which was just like the New England one except that dancers merely swung around beside their partners instead of putting their arms around their waists. (I am talking about French and British quadrilles; they may have been danced more intemately over here). In fact it was just like the right and left you dance when two men are side by side. In America, right and left is a very common final figure: so common that it tends to replace the final figure of imported dances. In "Petronella" it has replaced a pousette, and in "Monymusk" it has replaced a lead out sides.

There is much more which could be said, but if you have patiently read so far you would probably rather draw your own further conclusions than go on reading mine. Some warnings may be of use if you do.
If you look through the Scottish Country Dance books, bear in mind that they contain both traditional dances—described as "collected in so-and-so"—and dances reconstructed from old documents. It is the first lot which are relevant. There is no point for instance, in comparing the "Monyusk" you find there with the American "Money Musk". First, it was taken from an English book, and there is nothing Scottish about the figures, although the tune is a good Scottish one. Second, it is reconstructed wrongly.

Don't forget that there is a lot of American influence in English dancing at the moment, which you must obviously avoid if you are going to make valid comparisons. One way is to stick to pre-war descriptions. The other—for travellers—is to go to the villages and find the old traditional dances.

Finally, it is important to realize that country dancing almost died out in the nineteenth-century in England. Cecil Sharp and later collectors had to hunt hard for the dances they found. Sometimes an English dance would die out in England and survive elsewhere: "Petronella" survived in Scotland and in New England, but died out in England so completely that we usually consider it a Scottish dance, in spite of its noticeably un-Scottish name and tune.

Most of this article has dealt with differences. The resemblances speak for themselves. They can be summed up by saying that these dances are members of one big happy family. So, when you come to think of it, are the people who dance them.
We are often asked by other callers why more people in this area do not dance. We are also told by many people that they are too old to dance because they are past twenty. The second is the answer to the first. Since there are many more people over twenty years of age than there are under twenty and since one gets too old to dance on reaching twenty or twenty-five, we have only a small percentage of the population from which to get square dancers. Over sixty percent of those under twenty are twelve or below. It is recognized that these little tots can not stay out late evenings so we can discount them. Many boys from twelve to fifteen do not like the girls so won't come to dances while many from fifteen to twenty like the girls so much that they don't do much dancing even when they do come. The rest of them in that age group have so much excess energy that they rush through the dances, often getting ahead of the caller and usually disregarding the music. When this group gets to be about twenty-five they think back to the dancing that they used to do and say "not for me, I'm too old". Other middle-aged people look in at these same youngsters dancing and think that that is square dancing with the result that they never will try it anywhere.

As a result of all this, we are losing our best square dance potential—people who are married, permanently settled and who have steady incomes. These are just the people that need the type of social rec-
reation that square dancing affords. How can we reach them?

We can reach a few of them by giving small parties for these adults and teaching them relaxed square dancing with interesting figures with a minimum of swinging. This will only start a few in the movement, however, and something of bigger proportion must be considered.

The answer is in reforming the entire square dance movement so that any square dance, wherever held, will be acceptable to ministers, recreation leaders, educators and parents. Young people always like to run away with the wagon and must be reined in if order is to be maintained. You and I were the same. Let them eat what they like and their diet will consist of soda and lollipops instead of milk and vegetables. Let them run the schools and they will have them starting at 10 and running until 2 with a three hour lunch period. Let them run the square dances and they will be rough, ahead of the music and swing happy. Parents keep their children in line with certain rules, teachers do the same. Square dance callers must do the same.

One of the prime requisites of a square dance caller is that he be a disciplinarian. He must be master of every situation that arises. If he wields a big stick with the loud mouthed minority, he will find that the quieter, preferred dancer will be following him.

Locally, we have a worse situation than if no square dancing had ever existed. The type of person
who likes to go mountain climbing or golfing has seen enough of local dancing to know that it is not for him. Therefore, we have to look ten years to the future for our good square dancing with large crowds. During this ten year period each caller must accept a responsibility along with his privilege of calling. He must teach so that the dance figures are nicely executed; he must stamp out all roughness and styles that tend to discourage others; he must maintain strict discipline so that proper etiquette is maintained on the floor; and, finally, he must serve the needs of the total population rather than the requests of a few who always rush to the front.

If each caller tends to his responsibility, we will soon find that when one reaches twenty, he will not be past his square dancing days. Then we will reach the older people, the real square dancers, the people with steady habits and steady income, the people who can make our role as square dance callers a most pleasant occupation or hobby as the case may be. (ADCA News, October, 1955)

AMERICAN SQUARES

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The brilliant exception to this torpor is the Basque dance. We may sometimes associate the Basques with Spain, but they live in and on both sides of the Pyrenees, their capital may be held to be Biarritz - International Folk Festival, 1953 - and they gravitate toward Paris. Nobody knows where this rugged people or their unpronounceable language came from. Possibly they didn't; possibly they were there when the others came. In any case, one can see at a glance that their dances are gay and gaudy cousins of the English dances. The relationship is no far-fetched fancy; the resemblances stick out at every point, so that one is compelled to conclude that morris and sword dances first came to England by travelling companies of Basque dancers. Knowing vaguely where they came from, the English thought of them as Moorish, for the Moors then held most of Spain. Their "Moorish" dance became the English morris - or Moorish - dance, which from the beginning was a showoff dance performed by travelling vaudeville companies.

Watching the Basque dances for men, we see morris sticks, leg bells, the Merry Andrew, and the hobby horse, all used in slightly unfamiliar ways. We have some extra features too, like a feather headdress on
one dancer. (A Frenchman solemnly explained to me that the Basques were originally Mayan-Indians!). Their commonest sword dance goes much like the Flamborough, except that when the basket is formed, a dancer stands on it to be lifted up and then suddenly dropped at the "draw". The basic step everywhere is, as you might guess, the pas de Basque, but it is capable of an astonishing number of variations. The footwork, with its ballet "positions", can be beautifully exact. For that matter, out of this dancing sprang the positions and the technique of the classical ballet.

We went, with some misgivings to see a Basque ballet company perform in a Paris theater. As it turned out, their dances were, to the last detail, replicas of those we had seen at festivals, for they had tried to keep tradition conscientiously pure. But the fixed dances of antiquity had been woven into a composed ballet sequence in order to give the whole a story theme, and it was interesting to see how neatly the folk dance blended into the art dance. This was possible only because Basque dancing is undeniably stagey at its plainest, but it is no more difficult than morris, and the dancers have the same fun. This fact, plus the real love of the dance that survives in the Basque country of both France and Spain, seems to insure a plentiful crop for years to come.

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The sparsely inhabited land of Norway enjoys some old dances which, like those mentioned, are not easy to find at our American festivals. The medieval dances have long been known only to folklorists, but some Renaissance dances survived down to the time of World War
1. For example, it was until then the custom at private parties throughout rural Norway, for the guests to dance a so-called Fandango before dinner and a Figaro after, both of them group dances perhaps originally Spanish, though now bearing no resemblance to anything in Spain. Between wars the young people generally turned away from the old dances, but where tradition is so very recent, the work of restoration and revival has been easy. In some isolated valleys, at private parties, the old dances may still be found being done spontaneously, but for the most part the folk-dance picture in Norway is not vastly different from what it is in America.

The chief instrument for sustaining the movement has been Norges Ungdomslag, literally, Norway's Youth, but more accurately the movement for a new Norway. This organization, founded in the last century as a kind of Sinn Feinn to plug for independence, is now devoted to rural education and the preservation of the national culture. In its numerous clubs it conducted last year, in addition to its work in crafts, dramatics, and the like, about six hundred dance groups of about twenty-five members each. Ever since the period of Danish cultural ascendancy in Norway, there has been a feeling that city culture is Danish and that the rural areas, speaking the Landsmaal, are the true Norway—hence the connection between the Ungdomslag, the young farmers, and the national dance.

The connection puts a difficulty before the summer visitor, for where the summer is short and the farmers have no time for anything but farming, the winter is the season for dancing. If you want to learn in Norway, come during the winter and join a club. The best person to learn from is Miss Klara Semb of Oslo, who for thirty years has been in charge of dance work for the Ungdomslag and who has collected and published just about all the known dances. She is one of those dynamic enthusiasts like May Gadd or Jeannie Carmichael who have done so much for folk dancing in our time.

But even here in the summertime, we have been
able to see without special difficulty some mild samples of Norwegian dance at the folk museum in Oslo, and at the Midsummer's Day celebration in Lillehammer, places where visitors expect to see such things. And we were lucky enough to be in on a three-day meeting of the Ungdomslag in Steinkjer, up at the top of Trondheims Fjord on July 2-4. There, several thousand Norwegians, mostly young, pitched their tents on the village common, and several hundred of them came, farm work or no farm work, in national costume ready to dance. There were costumes from Finland to Telemark - Gudbrandsdal, Hallingdal, Bergen and the West Country - all over.

Many of the dances traditional in Norway need no introduction. They are of common Scandinavian or European stock, like, for instance, the Reinlander and the hambo. This last may have been originally Polish, but Norway has put its stamp on it since the sixteenth century, so that the Spring Pols is not exactly the Swedish Hambo. There are a half dozen varieties of the Springar, according to the valley, and all of them are interesting, attractive, and suitable for export. The distinctive feature of this couple dance is that much of the time the man is dancing ahead of the lady in a kind of leaving 3/4 dance, enticing her to follow. While he capers, she follows along demurely, sometimes dancing in a 2/4 rhythm while he uses 3/4. When they meet, they may dance, in a variety of turns - so that the whole has not the uniformity of the hambo.

More fabulous, but less suitable for general consumption, is the Halling, from Hallingdal, a man's solo dance, the Halling is both up and down, around and around, and for a climax the dancer must kick a hat or a coin from a stick held two feet above his head. Even in Norway there are not half a dozen men in physical condition for it. Miss Semb induced one man to do the dance because I wanted to see it, and on her authority I can report that, whatever misinformed tourists may have told you, the dance never ends with a simulated stabbing. This vulgar error may have started from the fact that in Hallingdal in the old days, any wedding
or party that would call for the dance, would be one at which liquor flowed freely, and knives might flash. Or maybe somebody was misled by the fact that the Norwegian male's national costume is incomplete without a knife in a sheath, hanging from the exact rear point of his belt. But take with a grain of salt anything you hear about the almost legendary Halling; people write and talk about it who have never seen it.

The truly Norwegian dance is the old Stuedans - cottage dance - without figures - descendant of the ballard-dance of Viking times. In its most primitive form the dancers form a circle with hands joined and held out before them. They move about the circle with a little off-beat step that is not so simple as it looks, turning to face neighbors at the end of the phrase, with feet brought together so that the dancers can rise on their toes for one count. There are two forms of this medieval step: the Norwegian in an eight beat rhythm, and that of the Faroe Islands in a six beat rhythm. As the dancers move, they move their hands to left and right in a kind of pointing. This dance is designed to dramatize the ballad which the dancers sing, accommodating their speed, intensity, and facial expression to the movement of the story. We are thus reminded that our word "ballad", which from the beginning has applied to a longish narrative song, is derived from a root word meaning 'dance'. Few question that the ballad, which only the Germanic peoples have in the English form, was originally a story both sung and danced.

The trouble with the primitive Stuedans is that it is not much fun for moderns at its simplest. Miss Semb has elaborated a few of these somewhat ritualistic dances by adding figures and choruses in keeping with the narrative theme. The theme, incidentally, may be the battle in which St Olaf was killed or, more fan
cifully, the tale of a maiden captured by a Njøkken and carried into a waterfall. The songs are singable enough, and the dances, thus embellished, are still thoroughly national in spirit and seem to be enjoyable. Miss Semb is careful to explain to anyone interested that medieval Norwegians did not dance exactly what she has arranged.

The End

Dr Schultz is connected with the English department at the University of New Hampshire. He was on Sabbatical leave 1953-54, leaving the U.S. in June of '53 for England where he studied in the Library of the British Museum. His weekends and other spare time was spent pursuing folk dancing and allied arts in their native settings. He and his family visited in Ireland, Scotland, Norway, Holland, Germany, France, Italy, Portugal and Spain. Dr Schultz is a past-president of the New Hampshire Folk Federation and has held the same office in the New England Folk Festival Ass'n. A good square and contra dance caller and ballad singer, he is eminently qualified to do research in the folk arts. Much of the material written for the NORTHERN JUNKET has also appeared in the New Hampshire Federation Monthly Bulletins.

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MOVEMENT IN AMERICA

by

SARAH GERTRUDE KNOTT

- continued from last issue -

The last nine National Folk Festival programs in St Louis could have been filled with square dances done by groups who have recently learned them - whose dance leaders have no qualms about changing the traditional forms - those who have no special knowledge or interest in regional characteristics of the dance. The programs could have been filled with Austrian, Russian, Polish, Lithuanian, and other such dances, presented by dancers of other nationalities - those who care nothing about the spirit behind the dances and who have no knowledge of their significance or meaning to those who have inherited them.

Some of these groups, of course, have been included to reflect what is happening in different communities today, but special effort has been made to have
Colorado dancers doing Colorado style dances, New England traditions presented by New Englanders, Polish demonstrations by Poles. This line grows harder to hold. While we believe it is a good thing to encourage interchange of folk traditions in many instances, if those who have inherited folk dances, music, legends, tales and other lore fail to hold on to their own special forms, encouragement should not be indiscriminate or soon the very essence and distinctiveness will be lost.

There are few countries now which are not concerned with the passing of the old way of life and the customs long cherished. Leaders in many nations, now united by the International Folk Music Council, face common problems. If Violet Alford in the International Folk Music Council Journal had been writing about conditions in our country she could not have come nearer telling our story. In speaking of the International Folk Music Congress and Festival in Venice, in 1949, she said:

"The outstanding reflection left by all this beauty and pleasure mingled with some disappointment is a disturbing one. The social and social-political revival of folk music and dance going on space all over Europe, is itself creating dangers it was set on foot to prevent. Folklore in its true meaning, the original meaning of the English word, which comprises so much more than folk music and dance, is in a state of flux. The old, even so little old as pre-war, is changing; a new folklore is in the making. In the case of music and dance this is almost entirely due to the modern group of exponents, often towns-people, often artistic groups, who have filched their heritage from the less lettered people. The latter, whose interest was already waning, stands aside to see with disdain or amusement (or sometimes with admiration) their own possessions in the hands of another class. Inevitably sometimes purposefully, the thing changes. Another spirit prevails.

Unless the integrity of leadership is of the
strongest calibre, and unless sufficient taste, scholarship and understanding can take the place of the traditional clinging to the tradition, our heritage is lost."

In spite of the widely publicized folk activities which make the situation more hopeful for the future, many of our rural people who have always been guardians of folklore are not continuing their heritages; as the isolated community life breaks down more and more, much of the interest in revival is in our cities, many of those concerned with revival are new in their interest; authenticity is overlooked by new enthusiasts; regionalism is passing; standardization is taking over; musical instruments are being discarded. Stronger and stronger grows the pressure urging the use of records in the folk festival programs. In old strongholds like New Mexico, land of guitarists and musical instruments, recreation departments are using records altogether; in Northern Florida, where interest in fiddle tunes is being revived, the steel guitar and modern instruments give the bands a different flavor. For a while ballad singers seemed on the decline. Now they are being brought back, but often the so-called "hillbilly" instead of the traditional style holds sway.

The paradoxical situation of folklore emphasis centering now in cities, being abandoned in the rural areas, would leave us with little hope for the future if therein lay our only chance. It is interesting, however, to speculate as to the value of this new urban movement, in years to come telling us of this period, of the mood today. But that is another story.
The old roots in our country are still alive. If we had none recorded as much of our history could still be found lingering or flourishing in various communities. If the unparalleled interest and activity found everywhere can be channeled in the right direction, and given time to be firmly established, there is no reason for us to be pessimistic about the future. It does not seem likely however, that many of the traditions will long remain to enrich the soil from which they sprang unless conscious effort is made to hold them now. Fortunately many roots of our folk practices have sufficient substance upon which to build real revival.

Dr. Ralph Vaughn Williams of London, President of the International Music Council, and President of the English Folk Dance Society, in a recent issue of the Journal of the International Music Council, made the following remarks:

"I dare say you know that the English Folk Dance Society exists for the purpose of preserving the folk songs and dances of England...the disseminators and preservers do not always see eye to eye. The disseminators are so anxious the the whole country should take a practical part in our discoveries that they are sorely tempted to put quantity instead of quality. The preservers, on the other hand, are too apt to allow folksongs and dances to become dead art, an affair of libraries and dry discussion."

We find that this statement also applies to the situation in our own country. We take it that Dr. Williams, by the term preservers, means the scholars who record, collect, analyze and classify folksongs, and other lore; by disseminators, he must mean what some
of our folklorists have called "festival people." We feel that in our country both are preservers and disseminators. Had it not been for those who have done research and made their findings available, thus disseminating information, there could have been no revival of interest and teaching as we find it on every hand today. Scholars have led the way, and "festival people" who get much of their information first-hand from the singers and dancers and tale-tellers are also increasingly utilizing folk research publications.

If there is a line of division in our country between these two groups, it should be obliterated by efforts on both sides with all possible speed. It will take both the so-called preservers and disseminators consciously working together to maintain the basic folk traditions which the onward sweep of a new civilization threatens to obliterate in every state of the Union.

The chief interest of the National Folk Festival leaders in community festivals was originally to help locate talent for the National program. However before the first year was over, the value of the local gathering for its own sake became evident. Since then, in each state where the National has been held, and in a number of others, we have encouraged and actually directed folk activities on a community, state and regional basis.

The National Folk Festival can be held only once a year; it can include only a limited number of participants and reach only a limited audience; but folk activity programs in various communities and states can reach more people and help to furnish a leisure-time activity program which has never ceased to be needed in rural communities throughout the land. These gatherings can do much to keep alive and prospering the homespun forms of recreation for the future.

The influence of these festivals and of those not connected with the National but whose overall objec-
Folk Festival New England Style

Yup!!! And I thought you'd like to hear the details early enough to put down April 19, 20, 21 & 22 in your book.

April 19. That's a holiday, and the day to pack up your dancing shoes and catch up on sleep for:

April 20. Freely lit... for the opening in Worcester Memorial Auditorium, a wonderful roomy play for a festival... and

April 21. Both Saturday evening... for the Grande Finale... and

April 22. Sunday... for a workshop of interest to leaders of recreation groups. (Open to leaders... and membership costs just a dollar! How to join? Simple... just send a dollar to Charlie Carrell at address above)
tives are in general accord, even though they may differ in emphasis and detail, cannot be overlooked in reckoning either the revival of interest of today or the fate of the traditions of the future. We wish we might report one hundred per cent continuation of community folk activities which we have helped originate. Alas, we cannot!

The program of the National Festival, and of its community plans, has been curtailed and circumscribed by financial limitations. The only money available for its program, from the beginning until now, has been a most modest amount allowed by guarantors for four months work each year in the festival city. The money taken in at festival time from gate receipts goes to repay the sponsors. This amount has not been adequate to make it possible to help continue community festival plans in many localities where they have been begun through the ingenuity of the local and state groups working with festival leaders.

It must of necessity draw its strength from community, state and regional activity, while at the same time, it helps to inspire them. Our special efforts now are still bent to extend further the establishment of local folk festivals throughout the country.

It is heartening to note that while rural folks are, to a large degree, neglecting the old customs and crafts, certain other festivals, and enough to count, are still holding to the basic objectives in their states and regions.

to be continued

WANTED
COPIES OF OLD RECIPE BOOKS, THE PRIVATELY PRINTED ONES, GATHERED TOGETHER BY LADIES' AID GROUPS, REBECKAHS, GRANGES, CHURCHES, ETC. also FOLK TALES FROM ALL SECTIONS OF THE UNITED STATES PUBLISHED BY THE SAME OR SIMILAR GROUPS.

Ralph Page, 182 Pearl St. Keene, N.H.
The Dance

As learned from Michael Herman and Dave Rosenberg.

Formation: Couples, with inside hands joined, and outside hand on hip.

Part 1: Move forward Cow with two open waltz steps (total of 6 counts) while swinging joined hands forward on first and back on second waltz step. Gent begins on left foot, lady on right.
Each take one step forward on outside foot, swinging arms forward again, and then stamp twice — first on the inside foot and then on the outside foot, while swinging arms backwards. (3 counts).

Repeat all of the above, but instead of stamping on the last two counts the partners each clap own hands twice (total of 9 counts).

(Leader's cue: Waltz,2,3 — waltz,2,3 — step, stamp stamp; waltz,2,3 — waltz,2,3 — step, clap, clap).

Part 2: Inside hands are raised above lady's head. She turns twice with four waltz steps while man follows with four waltz steps forward, both moving counter-clockwise around the circle (12 counts).

As in Part 1, both move forward with two open waltz steps (6 counts), swinging arms forward and back.

Each take one step forward on outside foot and then stamp twice as in Part 1 (3 counts).

Part 3: Waltz with partner in shoulder-waist position for 16 waltz steps (48 counts).

*** NOTES ****

Neu Bayrischer, Der Neubayerische, Neu Bayerisch, Der Neubavarian — spelled several different ways, but no matter how you spell it this is a dance which has long been popular in Austria and Bavaria and is still being danced there. Now that a good recording is available we too can enjoy this simple and beautiful dance. Pronounced "Noy Buyrischer" it's translation is "The New Bavarian". Don't let the word "New" fool you either — this dance is a real old-timer! Those who are familiar with some of the various Austrian and Bavarian Laendlers will recognize the typical Alpine characteristics of the Neu Bayrischer (also not unlike some of the Swiss dances).

It is interesting to read in "Our Austrian Dances"
by Herbert Lager of Vienna, the following rules for dancing: "1. Our dances are not danced with large steps, but consist generally of short steps. Thus, for example, a couple doing the waltz or polka moves forward slowly even though the turning movement is rapid. 2. All movements should be full of tension and restrained energy, but in no case should they be exaggerated or uncontrolled. A sign of good dancing, especially on the part of the female, is the well-tempered movement of arms and legs. 3. Our dances differ from those of other peoples in that, when taking steps or jumping, the knee joint is more pronouncedly used in preference to the foot. The dancer never raises himself very high on the balls of the feet, but instead raises the heel of the foot supporting the weight of the body. In this way an even carriage is assured during the dance, even with pronounced running or jumping steps".

Again, from "Our Austrian Dances" is a note: "The stamping, as well as the clapping should be moderate, especially on the part of the woman."

Seems to us as if the Austrian-Bavarian form of restraint could well be copied by some of the whirling dervishes in our midst - 'nuff said!!

Additional notes, descriptions, and musical notations for Neu Bayrischer may be found in Folk Dances of European Countries by Duggan, Schlottmann, and Rutledge; in Dances of Austria by Katherine Breuer; in Dance and Be Merry by F.V. Beliajus; and in Our Austrian Dances by Herbert Lager. An excellent recording has just been released by Michael Herman on his Folk Dancer label - MH3005. (T.S.)
SQUARE DANCE

DUCK TO THE CENTER

As called by Norman Epstein - 55-56 Year End Camp

Suggested music - Big John McNeil MH 5011.

Use any introduction, chorus figures and ending

Head two gents lead out to the right
And circle three hands round
Duck to the center, swing your original opposite lady
And the side two couples half right and left over
Same active men lead on to the right
And circle three hands around
Now duck to the center and swing your own
While the side two couples right and left home

chorus figure

Side two men lead out to the right
And circle three hands round
Duck to the center, swing your original opposite lady
And the head two couples half right and left over
Same active men lead on to the right
And circle three hands round
Now duck to the center and swing your own
While the head two couples right and left home

chorus figure

Repeat entire dance for the two head ladies; then once more for the two side ladies, using any chorus figures you like. End with any usual figure.

xoxoxoxoxoxo
CONTRA DANCE

THE JUDGE'S JIG

An original contra by Judge Charles Merrill, Reno, Nevada.

Couples 1, 3, 5, etc. active and crossed over

Down the center with your partner and back
Cast off, right hand star once around
Left hand star back to place
Balance and swing the next below
Half promenade, half right and left
Cross over at the head and foot (DON'T WAIT!)

Suggested music - Bunkhouse Reel SIO 2012
A few words about The Judge’s Jig. I first saw it at California Folk Dance Camp last summer (1955) during a contra dance workshop. Judge Merrill has attended my classes there for several years; is a fine contra caller and leader, and a nice person to know. It seems to me that he has done an excellent job of constructing The Judge’s Jig—he had little to do with the name by the way—with its double progression. It is workable, interesting, and fun to do; what more can a dance have to promise a long life?

It will work with a ‘ladies chain’ replacing the star figures, but is only Lady Walpole’s Reel turned inside out. In fact I have called it that way a few times to see if it would work. But the directions given here are the way Charlie worked them out, and the dance should be called that way.

It also will work to reel tempo about as well as to 6/8 jig tempo. The tune and record suggested here—Bunkhouse Reel—is a wonderful one for the dance. The name is most misleading; a reel in 6/8 rhythm? Now, now, let’s not go completely berserk in the naming of dance tunes!

(R.P.)

...ooooo...  

FOLK SONG

TOMAH STREAM
Come all you Milltown rowdies that drink and have no fear,
I'll have you not to touch a drop in the fall of the year;
For if you do, you'll sure-lye rue, likewise myself
I've seen
Be careful, do not hire out to work on Tomah Stream.

For the last fall that ever was, I was drunk and on a spree.
I swore that I would hire, and the very first sight I'd see.
The first it was old Natty Lamb, and up to him I steer
I hired to work on Tomah and drive six little steered.

He said the chance for lumbering was the best I ever did see.
"The spruce they stand upon a ridge, as thick as thick can be.
The provisions I'll provide for you, and of the very best kind!
The cook will dish 'er up for you and have yer males on time."

But when I got to Squirrel Point, 'twas there I was struck dumb
To see the load of provision that into the camp must come.
There was three little loaves of bread as black as the Ace of Spades,
And about a quarter of a pound of tea and an old bull's shoulder blade.

We packed our provisions up and put them on a sled,
We hitched behind an old gray mare that had a broken leg.
We all marched up the turnpike behind this fancy team. That is the fate of any man who works on Tomah Stream.

At length we got to Tomah; 'twas there we made a stop. We hitched the old mare to a tree and cast about the lot. The way we had to travel, it was a muddy tramp. Each man he had to sack a load that night in to the camp.

At length the camp it hove in view; it was a sight to see. There laid an old dead porcupine, full as large as me. A piece of an old hemp carpet, 'twas wore as thin as gauze, That was the beddin' that Natty had for to keep out the frost.

We rested hard that night, my boys, we shivered with the cold. We rose by day in the morning a sight for to behold. We kindled up a fire and the frost was cutting keen. I cursed the day I hired out to work on Tomah Stream.

About ten o'clock in the morning old Natty he appeared. We all rushed to the door and grieved him with a cheer. He said, "You look quite happy, all in your little abode. A pox upon the devil, boys! Why didn't you skid the road?"
THIRD ANNUAL

Intercollegiate Festival

On Saturday, March 3rd, the Durham Reelers will sponsor the THIRD ANNUAL INTERCOLLEGIATE FOLK FESTIVAL. Originated by the Durham Reelers this Festival has grown by leaps and bounds with each succeeding one bigger and better than the previous one. This year with enthusiasm running high and with Ralph Page slated as Master of Ceremonies, we anticipate an even more wonderful festival. Starting at 1:00 p.m. the afternoon program will feature demonstrations by Folk and Square Dance groups from colleges and universities throughout the Northeast, with audience participation dances between demonstrations. In the evening there will be a huge square dance jamboree during which square dance callers, folk dance and folk song leaders from all over New England will be invited to show their stuff. Plans also call for international displays of folk-crafts and foods. Open to the public, the festival is a chance for college groups to demonstrate their very best, for leaders to swap notes, and for everyone who comes to have a wonderful time. So come and let us share our fun with you. Be at NEW HAMPSHIRE HALL, DURHAM, NEW HAMPSHIRE, ON SATURDAY, MARCH 3rd. FOR THE INTERCOLLEGIATE FOLK FESTIVAL.

See you there

The Durham Reelers

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The 12th ANNUAL NEW ENGLAND FOLK FESTIVAL will be held in the Worcester Memorial Auditorium on Friday, April 20th and Saturday, April 21st.

The Officers and Directors of the N.E.F.F.A. want all the square and folk dancers of New England to realize that this is their Festival, and come and take part in it. The N.E.F.F.A. is devoted to preserving and encouraging folk tradition in this section of the country.

The Committees are working on their assignments hoping to make this a most successful Festival. The Chairmen are:

- **Dance**: Cornell Taylor  Boston, Mass.
- **Exhibits**: Mrs Ada Page  Keene, N.H.
- **Foods**: Mrs Joseph Mahoney  Worcester, Mass.
- **Hospitality**: Mrs Leroy Dixon  Worcester, Mass.
- **Music**: Miss Clare Cassidy  Uxbridge, Mass.
- **Program**: Miss Louise Winston  Jamaica Plain, Mass.
- **Publicity**: Mrs Thomas Melia, Jr.  Worcester, Mass.
- **Workshop**: Bob Brundage  Danbury, Conn.

THE DATES TO REMEMBER ARE:

**FRIDAY, APRIL 20th and SATURDAY, APRIL 21st.**
There were big doings at Folk Dance House in New York on January 7th & 8th with Dave Rosenberg of Washington, D.C. conducting a workshop, teaching some of the dances he learned on his recent European trip. We learned several new and exciting dances including a "Sardana" from Catalonia, "Reinlander Polka" from Denmark, the French "Branle de Quercy", a wonderful Finnish dance "Kigadi Kaadadi" and two Swedish Mazurkas, one of which - "Skanskazurka" - was a big hit. Dave did his usual fine job of teaching so that we learned all the dances well and had lots of fun while learning. In addition to the dances, Dave showed us four or five reels from the 3000 feet of film he shot on his trip. He relived every moment of his journey as he told us of his exciting experiences in the name of "research". Michael and Mary Ann Herman were the sponsors of this fine workshop, one of many they sponsor during the year. There should be more people like Dave Rosenberg who are willing to share their dance experiences with others, and more people like the Hermans who run workshops to make this possible. (T.S.)

**Sets in Order**

THE NATIONAL MONTHLY SQUARE DANCE MAGAZINE


$2.50 for twelve issues mailed directly to your home

Dept. NJ, SETS IN ORDER
462 N. Robertson Blvd.
Los Angeles 48, Calif.
Alvah Foote had enjoyed a Civil War pension for some years, still as a matter of principle, he always avoided cash-on-the-barrelhead purchases. Any suggestion of his "settling up" an overdue bill would find him with ready explanation of the impossibility: he was "strapped".

There came a time, however, when his credit in the village had been stretched beyond repair, so he set forth across the River into New Hampshire to do some trading with the Willard Brothers, Isaac and Everett. After only a moderate amount of fault-finding about the goods, he picked out what he wanted; it was merely a question of getting it without coming across with the cash.

"Pension's diew enny. day now, 'll pay yer fust ov the week", promised Alvah. Ike and Everett demurred at first, but finally agreed, reluctantly.

First of the week passed, the middle as well, and no sign of Alvah. The Brothers got uneasy, as they well might. They hitched up after store hours, drove across the River to Alvah's, and found him home.
"Yiew wuz over ter the store one day last week", commented Ike.

"Why-er, seems to me I wuz," thought Alvah out loud.

"Yiew gor the goods yiew wanted, sed yiew'd be gittin' yer pension enny day now," continued the merchant.

"Does sound sorter familiar", reminisced Alvah.

"Well, damn-it-all, Alvy!" chimed in Ev, impatient at the customer's delaying tactics. "I remember jest what yiew told us, en Ike'll bear me out, yiew sed, 'And I'll pay yer fust ov the week', them's yer very words."

"Still be", agreed Alvah.

ooooooo

A COUPLE OF TRUE YARNS FROM VERMONT

by Les Hunt

This one comes from Chet Sawin (a caller, by the way) who lives in Brownsville, just out of Windsor, Vt.

A minister, who has been in Brownsville for some ten years or so, just left. Chet was telling me about him and it seems that some of the things he would say were not just what you would expect from a minister, in fact, you never knew just what to expect when talking with him.

All the time he was at Brownsville he tried to get Chet and his wife to join the church, but without success. At last Mrs. Sawin told him that if he would get Chet to join she would also, so he concentrated his efforts on Chet; still no success.

A short time before he left he was at their house to make another appeal. Mrs. Sawin told him that she had promised to join if Chet would and that she would
keep her word. He went to work on Chet again. Finally he gave it up and turning to Mrs. Sawin said: "Well, I guess it's no use, he won't join; but why don't you join just the same and let Chet go to Hell!"

*_*_*_*_*_*_*_*_*_*_*_*_*_*_*_*_

Herb Warren told me this and said it was true; said he'd heard it in Hardwick just the day before:

If you have ever been to Peacham Four Corners, in northern Vermont, you know that there is not much there but the crossroads making the "Corners".

A man was driving through there and, seeing an old fellow, stopped and called to him. The following conversation took place:

"I've been driving around here for an hour and don't know where I am".

"Well, what 're you looking for, where do you want to go?"

"Peacham Four Corners".

"Don't stir another dummed step, you're there".

"SQUARE YOUR SETS"

A magazine for the Square and Folk Dancer. $1.50 per year. Ray Olson, Editor. 3302 15th St. "A" Moline, Ill

DANCES FROM WOODLAND

Greatly enlarged and revised edition. Contains calls for 43 dances and 63 tunes, mostly in forms not generally known. $1.00 postpaid from:

NORMAN CAZDEN, 84 Keeler Ave. Bridgeport, Conn.
WHICH GENDER IS "PRIDE"?

The breezy young lady was staying at the Jay Billingses - they "took in summer boarders". Graduated from boarding school that June, her parents had brought Drusilla up to the country with them to show her what life was like in their old home town.

She finally managed one afternoon to get away from the tales of "When we were young", and set forth in the family Model T, all decked out in the accouterments of that day - tricky veil over the straw "sailor", long, buttoned-up "duster" for over-all protection, gloves, and everything. "Quite a rig", commented the natives.

Drusilla "Ferded-it" an hour or so along the country road, came back and drew up before the village store. She arrived just in time to see the elderly Mrs Peters with her parcels being helped to her wagon by the new, up-and-coming store clerk "Skeet" Allen. For some time "Skeet" had had the feeling that he was well on his way to full manhood - he had had a razor of his own now for nearly a year.

"Do you sell Moxie here, Boy?", asked the beaming boarding school product, before "Skeet" had finished putting the parcels in the Peters wagon. He took his time about finishing, then snapped back: "Who ever heard tell of 'Moxie'? No, we don't sell no 'Moxie' here"; and off she went.

"Thinks she's godam cute, don't she?, growled "Skeet" to the usual round of "sitters" spread over the piazza steps, as he made his way back through into the store. "Thinks she can 'boy' me, does she? She's got another think comin'; we ain't takin' no 'lip' from city folks, any ov 'em."  

Herb Warren
If an invitation from the State Department makes anything definite then this is it. Sure, two years ago it looked that way too, but at that time the U.S. State Department wasn’t a party to the idea. So it looks this time as if we were really going to Japan.

Latest word from there tells us that we are due to arrive in Tokyo, 11 a.m. April 6th to teach in ten major cities: Sapporo; Sendai; Tokyo; Yokohama; Nagoya; Osaka; Kobe; Hiroshima; Fukuoka and Kumamoto, and due to leave Japan, May 11th, with a late report saying there may be a stop-over in Hawaii for a teaching Institute there.

In the group will be Michael & Mary Ann Herman, Jane Farwell, Ralph Page, and a late addition, Nelda Lindsay. To say that we are all excited over the idea is the understatement of the decade! We’ve been together as a team at the Maine, New Hampshire, West Virginia, and Wisconsin folk dance camps and some of us have been together at the California, Florida and Texas folk dance camps, so it is wonderful that we will still be a team for this experience in Japan.

Credit for coordinating the whole project so efficiently this time is due to the International Recreation Service. With long patience and lots of hard work, they plowed through all the miles of red tape, protocol, correspondence, paper work, etc., to bring the once-postponed trip to a successful climax.

The whole trip is being sponsored in Japan by the respected Asahi Shimbun newspapers in cooperation
with the Japan National Recreation Association; the Ministry of Education, and local Boards of Education. And from this end in the United States, the Specialists Division of the International Educational Exchange Service, and the National Recreation Association are acting as sponsors.

The Japanese have already been exposed to folk and square dancing; we know their enthusiasm is high and we are looking forward to sharing some of our materials with them. Of even more importance is the opportunity to learn more about the Japanese people and in turn bring to Americans something of lasting knowledge about Japan; and thus make this a two-way cultural exchange which will, in some measure we hope, be a small step towards a better understanding of each other.

It will not be a pleasure jaunt, for we expect to be teaching at least six hours every day, and anyone who has experienced that through an interpreter knows it will be no sinecure! During the trip we are to have four days for sightseeing.

None of us applied nor asked for this honor, it just came to all of us, and for that we are eternally grateful, and promise to try to fulfill the confidence others have in us and make this our finest teaching effort to date. Banzai!
I like the easy, relaxed manner of all the 'New Hampshire' Folk Dance Camps, and this seemed to be the nicest one yet. In point of number it was the largest Year End Camp of the three held. Dates were from December 29 through January 2. The Keene High School gym and comfortable cafeteria proved such an ideal spot for a winter camp that Ralph has already arranged to hold next year's camp in the same place. Right in the middle of town, yet we had the feeling of isolation so necessary for a successful camp. Ralph has also invited the same leaders to return, since neither he nor the campers could imagine a finer combination of talents and personalities than those of Paul & Gretel Dunsing of Chicago, who taught the folk dances, and Abe Kanegson of New York City, who led the grand folk song sessions in the candle-lighted cafeteria each night and sparked the programming of the evening parties. Ralph himself taught the square and contra sessions, with assistance from Abe and "Duke" Miller.

General theme of the camp was "Christmas Around the World". In keeping with this Ada Page had arranged the tables of the cafeteria in a hollow rectangle around a decorated Christmas tree, with other gay Xmas ornaments on the tables and about the room and a miniature New England village winter scene on a side table. These festive decorations set the keynote for the entire camp, which never lost its lively holiday mood and an unusually fine spirit of friendliness and cooperation — the kind of a spirit that made you feel that for a few days you've left the workaday world with its
strife and frustrations for a finer place, perhaps the world as it could be, and as we'd like to make it.

It is difficult to describe the atmosphere of a camp of this sort to anyone who has not attended one; or to the many local people who come in just for the evening parties. How does one describe the full flavor obtained from attending a teaching session with the Dunsings? Their German thoroughness combined with a twinkling humor, perfect teamwork, and a sincere and friendly warmth which makes each class a memorable occasion. How can one describe the feeling of the fun and comradeship at meal-time, with each meal—except breakfast—based on the Christmas foods of a different country—Finland, Lithuania, Poland, Sweden, Yugoslavia, and others? How describe the impromptu music sessions springing up at free moments, with a group in one room playing recorders with the Dunsings, while next door others tried their hand at singing chorales and madrigals; all of this going on while waiting for the string of sleigh bells announcing dinner or supper. Difficult too to describe the fun of planning the evening parties, with Abe—for the night time parties are entirely planned and presented by a committee—and painting the gay murals for them under his expert guidance, or those incomparable folk-sings each night after the party snack, which bind a group together as only singing can.

The nationality meals that Ada scheduled and planned were close enough to New England cooking so that our stomachs didn't need 'training' to digest them!

Opening party was a "Get Acquainted Party" led by the staff members. It included square, contra, and international folk dancing, as did all of the parties. Friday night was a typical old-time "Christmas Ball At the Wayside Inn". At one point during the party, "we made use of the stone archways of the gym by extinguishing all the lights, and brought in a group of carolers, carrying lighted candles, to serenade us with a group of traditional carols of the season. Standing in one of the archways they gave the illusion of act-
ually singing to us from an old English or German castle. Saturday's party, as it happened, was again at an inn; this time a German one, "To the Crown", with Paul & Gretel leading us in a typical German holiday celebration, starting with the singing of German folk songs in the cafetaria and a procession of singing campers to the gym which was decorated to resemble the German Inn "To the Crown". The games and dancing lasted a bit longer than our usual camp parties for this was New Year's Eve, but we ended just in time for the campers and guests to settle down for a snack and coffee as the New Year arrived. The hour's songfest which followed seemed to all an ideal way to usher in a brand new year. Sunday's party was a "Beaux Arts Ball" and found Verne Steensland of Syracuse leading the "artists" in a half-hour's painting session before the official opening of the ball. "Artist Abe" stole the show with his calling a square set in German! Now I've heard most everything! Ralph calling a square in Danish and French; Abe calling a "western contra" and now this!!

Final classes were held Monday morning, with Ralph ending his contra session with a "Confusion Contra" the like of which was never danced before. Among other things he managed to keep Paul Dunsing a neutral person at the head of the line for at least four turns through the dance before Paul let out a mild roar of protest that should have been heard in Chicago.

Various callers and leaders who took active part in the parties were: Verne Steensland, David Bridgham, Norman Epstein, Ed Moody, Duke Miller, Mae Moss, Ted Sannella, Harry Shill, Conny & Marianne Taylor, Arthur Tufts, and Louise Winston.

Camp ended with an all request party Monday afternoon of the favorite dances of camp. Regretfully the campers drifted away during the afternoon to start the journey home. Those remaining had an early supper and a last impromptu sing with Abe, a suitable ending to the best Year End I've ever attended in New Hampshire.
Craft Leaders & Girl Scout Leaders will be more than a little interested in two new booklets recently published by the Dennison Company, Framingham, Mass. The price for each is but $.50; write to above company at Department H.A.I. 300 Howard St. and ask for "Fun-With-Crafts" and/or "Ideas".

Ray Olson, Recreation Specialist and square dance Caller of Moline, Illinois, has published a wonderful little book of "50 Musical Mixers" as used by him. It should have a good sale and is a highly useable book. Price, $1.00 from Ray Olson, 3302 15th Street "A", Moline, Illinois.

Louise Winston reports that the dance series is still going strong in Jamaica Plain the 2nd & 4th Saturdays (except March 24th) in the Unitarian Parish House, 6 Eliot St. The crowd seems to enjoy square, contra and folk dancing equally well and like to top the evening off with a folk sing.

A good time for you to enjoy a dance-party and join the N.H. Folk Federation at the same time is by attending the Federation's "Crossroad Ceilidh" Sunday, March 18th, in Boscawen, N.H. Town Hall, 3 p.m. Ralph Page is in charge of the dance program for the day and says he'd like 100 percent live music for the general dancing. Callers are being invited to come and call to Irish tunes. Roger Pinard, Barnstead Parade will lead the orchestra.

The Country Dance Society of Boston sponsors a Valentine Party, Thursday, February 9th, at The Union Boat Club, 144 Chestnut St. Boston, Mass. Also on the Societies schedule of interesting parties is the English & Scottish Party, Saturday, February 11th. We get a big kick out of the name given their Valentine Party. It's "Hearts! Darts!"
Dave Rosenberg will present a two-day workshop for the Cornell Folk Dancers, in Ithaca, N.Y. February 11th & 12th, which will include a showing of motion pictures of Folk Dances Around the World, taken by Dave this past summer on his tour of Europe. Square Dance Associates, publishers of the Ed Durlacher "Honor Your Partner" record albums, announce the issuance of two new instructional album sets: #9 features the Waltz, Varsouvienne and Heel & Toe Polka; #10 features play party, singing games, and folk dances: Paw Paw Patch, Jolly is the Miller, Chimes of Dunkirk, Csebogar, American Indian Eagle Dance, The Crested Hen Looby Loo and La Raspa. All records are of unbreakable vinylite. Write to Cooperative Recreation Service, Delaware, Ohio, for their catalog of books about Party Fun, Folk Lore, Songs, Games and Dances. Lots of good material in it for interested leaders. Fred Richardson, Jaffrey, N.H. will spend his winter vacation skiing in Switzerland, the last of February. Ida Werntz, Miami Beach, Florida, had the misfortune to fall on the ice and break an ankle while vacationing in Boston. We'd never have heard the last of it if it had happened while she was at Year End Camp! Good to see Rod & Carla Farrar of Franestown, N.H. dancing again. Carla has had a year's siege of illness during which she was allowed no such activity as dancing squares and contras. Rod Linnell, Prwsque Isle, Maine, reports that Rickey Holden will be the featured caller at the annual International Jamboree to be held in Andover, New Brunswick, April 16th. Rickey will leave soon after for a tour of the Province. Art Williams of Marlboro, N.H. has returned home from military service in Korea and is making up for time lost in the Army where he did little if any dancing. There will be three sessions of Maine Folk Dance Camp this spring with dates announced as follows: June 9-15; 16-22; 23-28. As usual it will be held at Pioneer Camp Bridgeton, Maine. Just a hint to the "putter-offers" these camps fill up fast, so DON'T DELAY GETTING YOUR REGISTRATION IN AT ONCE! And we do mean today. Registrar is Mrs. Alice Dudley, Bryant Pond, Maine.
Wish we could have been at the "Gay Nineties Cotillion" on the evening of January 3rd, in Andover, New Brunswick, if only to see Master of Ceremonies, Rod Linnell resplendent in cutaway, mustache and sideburns. Yike!! Must have been quite a party though, with most of the ladies presenting an interesting array of costumes — many of them authentic 'old-timers' from family trunks. Others skillfully contrived to achieve the 90's look— outfits for day, afternoon and evening wear, complete with hats, bonnets and fans. Many of the men appeared strangely in old wedding suits and dress coats, plaid vests, bowlers, boaters, and carrying dandified canes. The guests were given dance programs upon entering the hall, and to each gentleman was given a sweeping black mustache. Among the dances for the general assemblage were: Oxford Minuet, The Tempest, Oriental Lancers, Vermont Sett, Portland Fancy, Badger Gavotte, Waltz Quadrille, Rye Waltz, Buffalo Quadrille and Highland Schottische. The cotillion broke up with expressions of enthusiasm for the evening and many suggestions that it be made an annual affair. "Vive les Canadiens".

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IT'S NOT TOO EARLY

TO THINK
ABOUT FOLK
DANCE CAMP!


CALIFORNIA CAMP — 2 sessions: July 23-28; 30-Aug.4. Write to Lawton Harris, College of the Pacific, Stockton 4, California.

FLORIDA FELLOWSHIP CAMP — August 31—September 4. Write to Don Armstrong, Rt. # 1, Box 394, New Port Richey, Florida.

NEW HAMPSHIRE CAMP — Camp Merriewoode, Sept. 5-10. Write to Ada Page, 182 Pearl St. Keene, N.H.
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