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So many things to comment on—and so little space! Florence Freeshof's article on p. 21 is thought-provoking to say the least. I'd like to mention here that I am not afraid to stand up and be counted in the opposing camp, but I'd just as soon someone else wrote an answer to it. It seems to me that it is more than not being able to pronounce the names of dances that cause their sudden death in popularity circles. Such things as: too complicated; unmelodious music and a bad recording of same; the fawning attitude of a great many leaders and festival directors in trying to please everybody at the same time.

Having had a little something to do with the Moisseyev dancers' introduction to American dancing I have been more than a little interested in reading about their reactions to the American dance public and the American reaction to the Russian dancers themselves.

Recent events certainly prove that the dancers of the world speak another language from that spoken by the governmental big shots in their respective countries. I believe that the arms of the dance are a more effective means to world peace than are the arms of war. And that does not mean that I favor Communism in any form. I hate it with an everlasting and enduring hatred. And you may quote me on that.

That hatred cannot conceal the fact that the Moisseyev Dancers are the finest dancers in the world and have done more for mutual understanding between Russia and the United States than all of the yammerings of diplomats of both countries. And you can quote me on that, too.

Sincerely

Ralph

A great deal has been said about calling a dance properly. A lot has been said about comfortable dancing and teaching of fundamentals. Very much has been said about standardizing fundamentals and the proper way to turn - even to the exact degree. Many other things have popped up here and there among callers, which are more or less insignificant, and merely mean a way of getting it my way or else! In our February, 1957 issue of the MIDWEST DANCER we said the following in "Afterthought":

"To dance comfortably and smoothly, and move from one figure to another without hurrying or hesitating, timing and phrasing the call is of the utmost importance. This does not seem to be realized by a great many of the dancers, and most particularly, the call-
It certainly is disheartening to find that a lot of callers are more concerned over insignificant subjects, such as the proper degree to turn and whether or not to turn right or left in standardizing figures.

"If the same amount of effort were put on the important things, such as timing and phrasing, a maximum of understanding the dance would be achieved and every one would benefit."

As callers, we must realize that square dance calling is a profession. We must realize that, because it is a profession, we must learn all the details involved from the bottom up. Surely one cannot become a square dance caller merely by listening to a record, learning the words by heart, and then flipping the record over to rattle off the call just as it is on the other side. As a caller, there is no accomplishment in such a practice. We merely learn words or a certain routine, and the caller who has adapted himself to this practice is doing nothing more than parroting someone else. He cannot gain any knowledge of the technicalities of the call, or even the dance itself. We would like to quote a few words from Ralph Page: "We are losing the faculty of thinking for ourselves, and are too prone to let others do the thinking for us. Nobody got to the top of any profession by imitating some one else; you wouldn't ride to fame on the coat-tails of the man ahead of you. He might decide to change his coat and then where would you be? If you would be a leader, BE one; if you are not able to be one, stop cluttering up the stage and get down on the floor and dance!"

Inasmuch as we have now come to the conclusion that square dance calling is a profession, and that such a profession demands knowledge, we will start our discussion with probably the most important subject - and that is the phrasing and timing of the call.
We are putting phrasing ahead of timing. There is a certain reason for that. To call a square dance we need the proper music. This music, by counting out the beats, gives us first of all the sense of phrasing. Inasmuch as the call always runs parallel with the music, we will begin by evaluating the music rather than the call. Musical knowledge is one of the finest assets a caller can have. It is natural that all of cannot have this musical knowledge. Therefore it is often quite a struggle for some callers to get a clear and true picture of the technicalities involved; especially the technicalities which are somewhat connected with the music.

Music must be considered the backbone of square dance calling and it has a very pronounced rhythm. It is this rhythm which must go hand in hand with calling. Any caller who does not know or does not understand music must learn this rhythm, and must sense this rhythm. A constant fight between the action of the dancers and the un rhythmical command of the call will make dancing extremely uncomfortable. The sad part however, is that such callers do not realize this dancing is uncomfortable, but the dancers do. Who is going to tell the caller about this? We would rather not answer this question. One can make plenty of enemies in a very short time by trying to do so.

Let's listen to the music. By doing so we learn that it is divided into phrases. Upon closer examination we find that each phrase has eight measures of sixteen counts. These eight measures, or sixteen counts, are divided into two sub-phrases. Each sub-phrase has four measures or eight counts. Again, dividing the two sub-phrases, we find that they have a
basic phrase of four counts or two measures. It does not matter how the music is played with regard to verse and chorus combinations; the phrasing remains the same, eight measures of music or sixteen counts. In making a close examination of this musical phrase, we find we have a precise symmetrical structure with the basic phrase of two measures, or four counts, as the basic unit. Here is an example:

3 measures (16 counts)

<table>
<thead>
<tr>
<th>4 meas. (8 cts)</th>
<th>4 meas. (8 cts)</th>
</tr>
</thead>
<tbody>
<tr>
<td>2 meas (4 cts)</td>
<td>2 meas (4 cts)</td>
</tr>
</tbody>
</table>

Listening very closely to the music, we find a certain indication after each four measures or eight counts, almost like the beginning of a new part. Again dividing the four measures evenly, we have two measures or four counts, and again we find some indication of separate parts, perhaps not quite as pronounced as after the four measures, but nevertheless a distinct indication. Upon further examination we find there are no more indications or separate parts to divide the measures. Therefore, the four-beat, or four-count phrase of two measures, becomes the basic phrase of the musical sequence.

Continuing our thoughts on phrasing, we are going to build upward from the eight measure phrase, by adding another eight measures to it. Now we have some sort of a paragraph in our musical sequence. Adding the same amount of measures to our established paragraph (sixteen), we find that we have finally come to the end of a chapter. All in all we now have thirty-two measures of music, or sixty-four counts, which make a complete musical sequence. Remember, this is
only the phrase of the musical structure and not the phrase of the melodious structure which is an entirely different phrasing.

To mention again, music is the backbone of square dance calling. Since we have the musical phrase and sequence well established, we can now make a comparison of the music and the square dance call. To talk about this is probably nothing new to many callers, but to some it is taken for granted without realizing the technical aspects behind the structure of the call. True, we know that we call in counts of four, but do all of you realize the consequences, the possibilities and the variations one can do with the phrasing if one possesses the knowledge of knowing how? Fundamentally what we have said about the musical structure holds true for the square dance call. There are hundreds of examples, but we will mention only a few.

1. ALLEMANDE LEFT WITH YOUR LEFT HAND

2. RIGHT TO YOUR PARTNER AND A RIGHT AND LEFT GRAND

3. TWO HEAD LADIES CHAIN

4. HEAD TWO COUPLES RIGHT AND LEFT THROUGH

5. ALLEMANDE LEFT AND ALLEMANDE THAT
6. ALL JOIN HANDS AND CIRCLE LEFT
   1  2  3  4

7. THROW IN THE CLUTCH AND PUT HER IN LOW
   1  2  3  4

8. LADIES TO THE CENTER AND BACK TO THE BAR
   1  2  3  4

Many more examples could be mentioned. However, one can readily see that the basic phrase is two measures or four counts.

It has never come to our mind that it could be possible to do the wrong phrasing. We have been questioned a number of times about such practice and, therefore, we will give you some examples in black and white. Unfortunately these things do happen and they happen only because of the technical ignorance of the caller. We must say, however, that it almost hurts to put something like that on paper. To make it a little more obvious we will list the phrasing in a continuous manner.

THE WRONG WAY TO PHRASE

ALLEMANDE LEFT WITH YOUR LEFT HAND__RIGHT TO YOUR
   1  2  3  4  5  6

PARTNER AND A RIGHT AND LEFT GRAND__GO HAND OVER
   7  8  1  2  3

HAND AROUND THE RING__AND PROMENADE THAT PRETTY
   4  5  6  7  8  1  2

LITTLE THING
   3

It is not only ugly to listen to, or trying to dance to such phrasing, but it looks ugly in print.

One more example of THE WRONG WAY TO PHRASE
TWO HEAD LADIES CHAIN, TWO SIDE LADIES CHAIN, TWO HEAD
1 2 3 4 5 6 7
LADIES CHAIN RIGHT BACK, TWO SIDE LADIES CHAIN RIGHT
8 1 2 3 4 5
BACK
6

Again, very ugly, even to look at. Summarized in one word about phrasing like that - "horrible".

May we jump a little ahead of ourselves by mentioning timing? When we discuss timing it will be clarified that wrong phrasing will also upset the timing. NOTE: The above example adheres to the musical phrasing only in connection with spoken words of the square dance call. It has nothing to do with the melodic phrasing of either the music or the square dance call.

When do we start to call as the music plays along? To the musician there is no doubt. To the caller without knowledge of music or rhythm, this is a question of great importance and the execution of the start is of great difficulty. The most logical and natural way is to start calling to the count of 1 on any of the four-count phrases. This also would be the most perfect way of starting the call.

This practice is recommended by us very strongly, and, musically speaking, there is no other way of starting the call. When the music begins to play, start counting 1, 2, 3, 4, 1, 2, 3, 4, etc. Start the call or the command on count 1. An example:

ALLEMANDE LEFT WITH YOUR LEFT HAND RIGHT TO YOUR PART-
1 2 3 4 1 2
NER, RIGHT AND LEFT GRAND
3 4

When using introductory words (musically speaking
an up-beat) in leading up to the command, these intro-
ductive words must come before the first count of the
phrase. Great caution has to be applied in knowing how many counts these introductory words will take. If, in either case, it takes too long or not long enough, the command word of the call will not come on the first beat of the phrase and the caller might feel very uncomfortable before he can again get into the phrasing.

Here are some examples:

\[
\text{HERE WE GO, LADIES TO THE CENTER,} \quad \begin{matrix} 1 & 2 & 3 & 4 & 1 & 2 \\ \end{matrix}
\]

\[
\text{AND BACK TO THE BAR or} \quad \begin{matrix} 3 & 4 \\ \end{matrix}
\]

\[
\text{LET'S DO AN ALLEMANDE LEFT WITH} \quad \begin{matrix} 1 & 2 & 3 & 4 & 1 & 2 \\ \end{matrix}
\]

\[
\text{YOUR LEFT HAND} \quad \begin{matrix} 3 & 4 \\ \end{matrix}
\]

Quite often singing calls use an up-beat for the introductory words before the call is placed on count 1. An excellent example is "My Little Girl".

\[
\text{HEAD COUPLES PROMENADE AROUND THE} \quad \begin{matrix} 1 & 2 & 3 & 4 & 1 & 2 & 3 & 4 \\ \end{matrix}
\]

\[
\text{OUTSIDE AROUND THE OUTSIDE OF THE RING} \quad \begin{matrix} 1 & 2 & 3 & 4 & 1 & 2 & 3 & 4 \\ \end{matrix}
\]

\[
\text{HEAD LADIES CHAIN etc.} \quad \begin{matrix} 4 & 1 \\ \end{matrix}
\]

There are many controversial point of views between callers, teachers, and leaders saying the call could start on count 3 of each basic phrase. Looking at this from a geometrical point of view we can readily see that the parallel geometrical figures of the call, in comparison with the music, is somewhat destroyed and not intact as it should be. The majority of the dancers, or callers may never detect this irregularity, but the true and genuine caller, or dancer,
with an unfailing instinct, will sense that something is wrong. The musicians too will frown upon this practice since it represents something "going against the grain". True, we are quite often forced, because of timing, to wait an extra two counts. This would temporarily bring an irregularity into the phrasing of the call in accordance with the musical phrase, but instinctively and technically the phrasing will be evened out by adding two extra counts at the proper moment.

Speaking of irregularities in phrasing or timing, it must be understood, since the basic phrase is four beats, only two counts may be added or subtracted from the phrase or timing. NEVER ADD OR SUBTRACT ONE OR THREE COUNTS. Such practice will make any call or dance hopeless.

- To be continued -

**********************************************************************

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**********************************************************************
WHAT IS THE GROUP? The S.C.D.S. of Boston was founded in 1950 by Miss Jeannie Carmichael, originally of Edinburgh. She gathered a small group which met every two weeks. Since then, the Society has grown into a large group of enthusiastic dancers, it holds regular classes at three levels of skill, and it is often asked to demonstrate in public what Miss Carmichael has taught.

IS IT REALLY SCOTTISH? Yes, though it is based largely on 16th century French court dancing, the precur-
sor of ballet. This Boston Society is now the only branch in America of the Royal Scottish Country Dance Society, whose co-founder, Miss Jean C. Milligan, was its guest last fall. She came to qualify teachers, so that the Society can grow still more; she did qualify five with full teaching certificates and two with preliminary ones in Boston alone. This is a long way from the early group of 1950.

I'M NOT SCOTTISH. MAY I JOIN? Of course. Scottish Country Dancing is for everyone. The Society is proud of its Scots, but also proud of the members whose descent is Swedish, Swiss, English, French, etc. Dancing is more important than nationality. Dues are $1.00 per year.

WHEN DOES IT MEET? The classes are now held every Monday night at 7:45 in the gymnasium of Sargent College, Mass. Ave. and Everett St. in Cambridge. The admission for people not yet S.C.D.S. members is $1.00, and $0.85 for members. Now that there are other qualified teachers, the classes are divided as to skill, with Miss Carmichael in charge of the most advanced. The divisions are as follows: 7:45 - 9:00: Beginners alone; Advanced & Intermediate together; 9:00 - 10:15, Advanced alone; Beginners & Intermediate together.

ARE THERE OTHER CLASSES AND DANCES TOO? Besides the regular Monday night classes, there is also a separate class, by invitation only, for dancers of demonstration calibre, chosen and led by Miss Carmichael. Every summer the S.C.D.S. has a week-end camp in Plymouth, Mass. for Scottish dancing. Both highland and country dancing is taught then in intensive sessions. Every spring the Society holds a traditional formal Highland Ball with Scottish and ballroom dancing for everyone, demonstrations of country and highland dancing, and a pipe band for the Grand March during the intermission.

IS THIS FUN? If you have done any Scottish dancing before, you know how unusual and exciting it can be. If you never have, come and find out.
To Teachers And Masters Of Ceremony
by AL TRAPER & VERNE STEENSLAND

In days we hope are gone by, many leaders and committee men strove for a huge number of routines on each program; a class, party or festival of 42 dances was thought more successful than an occasion of only 41 items.

But perceptive dancers and leaders now feel that each performing of a dance has its unique emotional peak at which it should end; and that such peak may fall near the end of a recording but often falls there after; that in the latter event dancers are cheated unless all or part of it is played again.

Can we say that PATTICAKE POLKA should always be done for, say, four minutes and 22 seconds? If we do, we neglect all the variables which determine the peak—such as previous routine, calibre of recording, weather, age of dancers, time of the evening — and perhaps a gastric disturbance affecting what the leader says and does.

The leader, then, must try to identify the emotional peak of each performing of PATTICAKE POLKA.

While live music challenges the master of ceremonies to identify the point of diminishing emotional returns, recordings lull him into thinking their publishers have done the job for him. At least one pub-
lisher tries to do it and succeeds - but only in a mea-

sure. He cannot put, say, six minutes of music on a
ten-inch 78 - nor take account of all the variables
under which the hundreds of copies are used.

Having displayed and belabored the need, let’s
consider ways and means of filling it. By the first
two examples the proportion of dancing in an evening
increases at the expense of teaching.

TWO TEACHING SITUATIONS

If at a one-nite stand OKLAHOMA MIXER is well pre-
sented, dancers demand more of it and of course the
leader should comply. And later in the evening he can
offer the same floor contacts to trios - in TEXAS
SCHOTTISCHE.

Devotees have just learned TWO HAND REEL and dan-
ced the platter once; the green leader then foils and
baffles his dancers by teaching something else. Better
that all walk TWO HAND REEL, dance less than half a
platter, change partners, observe a skilful couple per-
forming, forthwith REEL again, dance other things for
an hour or two - and finally REEL some more. (During
such hour or two, subconscious learning occurs.)

Sadly, some of us have taught for years without
thus implementing the laws of learning. Such teaching
is inefficient, hence lengthy; it reduces the portion
of the evening during which dancers can "enjoy the
technique, the perspiration and the company". (Let-
ter from Philip Smithells, Dunedin, New Zealand.)

THREE NON-TEACHING SITUATIONS

If the floor is too crowded for all who wish to
HAMBO, "We’ll play two records - the first for the
blonde girls and their partners, the second for the
other girls and theirs!"

At parties and festivals many dancers have half
forgotten KREUZ KOENIG. After two cycles, "So much for
a warm-up: Let's keep our partners and turn to a different couple for more of KREUZ KOENIG."

If at a party or festival applause breaks out, then the devil take the printed program — play it again! If at quitting time the program is unfinished, perhaps it's because the early numbers were well chosen!

SUMMARY

Two measures of a leader, then, are willingness to offer enough of a dance; and ability to perceive how much is enough. We're talking about a part of the master of ceremonies phase of leading, the phase in which it's not enough to be lovable, knowledgeable, expert at teaching, full of honors etc — as many suppose!

Mature dancers don't necessarily shun "new material" and variety of floor tracks. But they do savor "the technique, the perspiration and the company" in performing the repertoires they already have; and they demand leaders who so provide.

PHYSICAL DETAILS

In aggressively stating our case we oversimplified it. For "Play it again" read instead, "Play again that record or another for the same dance." But have the alternate recording ready, just in case it's needed; and be sure it has the same number of repeats. (For example, AT THE INN differs on MH and METHODIST labels.)

Just how does one play part of a record? Stopping it in mid-phrase is disconcerting, so strive for a clean break; if your player lacks a lever for lifting the needle, the neatest trick is perhaps reducing the volume to nil. Or, one can start the record "in the middle"; if the dance-cycle is long, use a red wax crayon to mark the record at each beginning.
We now ask, "Should the play-it-again policy apply to week-end institutes and the like?" One team of leaders tends negative; in a syllabus prepared in advance of an institute they warned, "just relax, smile and enjoy the spirit of the dance with us, and practice up after we leave." As to relatively unstyled material (such as North German) one might go along part way with this suggestion - because guest leaders do disappear after their institutes are ended.

But not more than part way. To a composite "horrible example" the guest leader travels some 500 miles. Does this entitle him to convey, "You're not here to have fun, you're here to dance"? to leave his patrons frustrated? to assume that one or two of the local people can retain - and later communicate - enough detail to save their groups from sloppy calisthenics?

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*************************************************************
While square dance calling is an art, so is reading, writing, and arithmetic. With some study and thought, it can be mastered. Don't get discouraged. Keep at it. The caller must remember:

1. He is not up there for his own pride and glory.
2. He is not up there to show how much he knows.
3. He is not up there to intentionally confuse the dancers.
4. He is not up there calling for his own "amazement".

A. The caller will call in such a manner that he will give the greatest pleasure to the greatest number of people.

B. The caller must know his dance cold. Inside out and forward and back.

C. The caller should prepare clear and concise instructions beforehand.

D. It is vitally important that he enunciate distinctly, paying particular attention to his consonants, and to the words "corner" and "partner".

E. Do not run the words together, though you shouldn't call like a robot.

F. Do not drop the voice at the end of every phrase of
music.

G. Remember, if the dancers do not get your words, they will become confused, and you are liable to lose the floor.

H. A beginning caller should leave out all unnecessary words. For that matter, so should experienced callers.

I. Accent the important or key words in the call.

J. Dance the dance in your mind with the crowd on the dance floor.

K. Never call with a dead-pan face. The crowd will immediately react likewise.

L. Call with enthusiasm. This is important. It does not mean to wave your arms around like a windmill, turn handsprings, or generally act like a cheer-leader.

M. As a grocer told his clerk: "Don't try to sell vinegar by putting a sour expression on your face". Smile, smile, smile, even if it kills you!

N. Remember, the crowd is a mirror and they will reflect your calling. Enjoy it, and so will they.

*********************************************************************************************

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*********************************************************************************************
The first Scottish Ball sponsored by the New Hampshire Scottish Country Dance Group held in the Strafford Ballroom of the Memorial Union Building at the University of New Hampshire, proved to be one of the most colorful events of the season to date.

Hundreds of guests were attracted to the dance program during which favorite Scottish music furnished background for the intriguing dance steps of the performers who were dressed in authentic Scottish costumes.

Highlight of the evening was the grand march for which Burton Jones of Windsor Locks, Conn., was the piper.

Leading the large assembly were: Mr & Mrs Arthur Tufts, Mrs Henry Clow, recreation specialist of the University Extension Service, and John McKelvie of Manchester, Miss Jeannie Carmichael of Boston and John Wilson of Manchester; Dr & Mrs J. Howard Schultz of Durham, Mr & Mrs Andrew Fraser of Vittery Point, Me., Mr & Mrs Charles Campbell of Lexington, Mass., Stanley Greenberg of New York City & William Sollars of Worcester, Mass. Piper for the Reel of the 51st Division was John Mitchell of Boston.

Receiving guests with Mrs Clow were: Mrs Jean Tufts and Mrs Helen Newton, teachers of the group and Mr McKelvie, leader. The musicians, led by David MacPherson of Lochelly-Fife, Scotland, included Roger Pinard of Barnstead Parade, Mrs Marjorie MacNeil of Dover,
Mrs Raymond Allen of South Barnstead and Dudley Laufman of Concord.

On behalf of Clan McKenzie, Order of Scottish Clans, of Manchester, Mr Wilson, tanist of the clan, presented scholarship awards for attendance at the summer school of the Royal Scottish Country Dance Society at St Andrews of Scotland to Miss Maisie Smith and Miss Sarah O'Neil, both of Manchester.

It was announced that the New Hampshire group is now officially affiliated with the Royal Scottish Country Dance Society of Scotland. A presentation was made to two pioneers of Scottish Country Dancing in this country, Miss Jeannie R.B. Carmichael of Boston, and to the Andrew Frasers of Kittery Point, formerly of Washington.

Floral settings were arranged by Mr Wilson and Mrs Tufts. Refreshments were served by the Memorial Union Building staff.

In attendance were delegations from Clans and Daughters of Scotia in Maiden and Lawrence, Mass., and from Country Dance groups from Exeter, Manchester and Durham, N.H.; Worcester and Boston, Mass., and New York City.

THE ROUNDUP

FOLK DANCE INFORMATION
PUBLISHED BY THE FOLK DANCE FEDERATION OF MINNESOTA

NEWS OF MINNESOTA AND SURROUNDING TERRITORY

$2.00 per year

Box 5425 Lake St. P.O. Minneapolis, Minnesota
What's in a name? A rose is a rose, and a good dance - a good dance for all that. It is interesting from summer to summer to watch the extreme enthusiasm of our Folk Dancers at the Institutes. In each Folk gathering there are several dances which are much loved and dilligently labored over. Each movement must be correct and much time is consumed by going into the history, and the background of these dances. Extra sessions with the individual teachers are the order of the day.

In view of the above activity, and their failure to appear on programs, a question is in order. WHAT HAPPENS TO THESE DANCES?

We find upon examination that there is extreme difficulty in pronouncing the record title. The reason is simple: most of the Folk Dances come from foreign lands. The language is strange and the vocal sounds in translation, difficult, if not impossible, to articulate. Even members of an ethnic group, having lived in America and spoken English all their lives, find it equally difficult. To pronounce the foreign dance titles, even their own, requires a certain rhythm and accent which only comes from living in the country itself.

The diehard advocates of "authenticity" tell us we should keep this unwieldy method of dance identification. Why? Because when we go to the respective countries we will be able to identify and tell them the dances we like. Be assured that this is not true. An
American tourist discovers very quickly in giving an address to a taxi driver that it is much safer to reach your destination by writing it down. This method is good practice, despite your three years of school French or Spanish. Our accent makes the difference. The method works equally well for those seeking dance information in a foreign land. So we must conclude that the above argument does not hold water.

One more argument by these same advocates of "authenticity" is that these transliterations give the "dance more flavor". How can this be true when the titles themselves hold no meaning for us? To give any dance "flavor and color" one must first understand what the dance is all about. Usually the title itself gives us the clue.

One thing more, in our embarrassment in trying to pronounce these tongue twisters, we very often make bad jokes. To the various members of ethnic groups these jokes seem quite offensive. Sometimes the dance has historical and other connations which lie very close to the heart.

Finally, in summing up: Let's face it, we are not linguists, nor as dancers should we be expected to study every language under the sun. Transliterations are acceptable, providing that for purposes of identification ENGLISH TITLES ARE USED. It would do the following for us:

1. Help us to identify and keep dances which we would like to do,
2. Create more flavor and understanding of material presented to us.
3. Show respect to various ethnic groups whose material we use.
4. By translating into English, enrich ourselves through a true and clear understanding of the various cultures brought to us.

Reprinted from Ed Kremers' FOLK DANCE BULLETIN
ALASKAN FUR RENDEZVOUS

by CATHRINE COPPOCK

The Fur Rendezvous is held in Anchorage, Alaska, during the third week of February. It is an annual affair and a highlight of the festivities is the Eskimo dances.

Eskimos are seldom seen in Anchorage. They live farther north along the coasts of the Bering Sea and the Arctic Ocean. But during the Fur Rendezvous, Sammy Mogg and his troupe of dancers fly to Anchorage from their homes on the Diomede and King Islands.

The dances performed by this group are not merely an exhibition. They are tribal dances that have existed for hundreds of years along the Bering Sea. They were slowly dying out, but Sammy Mogg has revived them, and brings them to Anchorage each year, to have them performed at the Rendezvous.

Since these dances had their origin before metal, the Eskimos use musical instruments made from wooden hoops with a covering of Walrus stomach. The handles are of caribou antlers, and the instrument looks rather like a round tropical fan. The instruments are struck from beneath with a limber wand, to the accompaniment of a chant.

The dances are held on the stage of Anchorage's new Sydney Laurence Auditorium. Against a painted backdrop of icebergs in the Bering Sea, with a painted herd of walrus far out on the ice, the dancers go through their various meaningful routines. They always wear
gloves while dancing. The master of ceremonies explained that this is a custom, just as a woman wears a hat to tea. Depicted on stage are their ceremonial dances, such as seal hunt, and rope tricks (athletic feats performed on a suspended rope for a bar.)

For their dances, and again when you see them on the streets of Anchorage, the women wear beautiful parkas, which are longer than those worn by the white man. They are trimmed with bandings of fur pieces, patiently sewn together by hand, with tiny stitches, into intricate designs; some designs are made of circles, or triangles; others are figures of animals, such as the wolf, caribou, or bear.

Their mukluks (fur boots) are very pretty and warm, although I have been told they are slippery to walk in. The soles are made from oogruk (seal). The upper parts are usually made from hair-sealskin, with the hair left on, and are trimmed with decorative banding. The men usually wear parkas of lighter materials.

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RAIPEH PAGE'S ORCHESTRA

Every Friday from June 20 through August 20, Peterboro Golf Club, open to all

June 23 - Jaffrey
July 5 - Jaffrey
" 12 - Fitzwilliam
" 19 - Francestown
" 26 - Marlboro

August 2 - Dublin
" 9 - Fitzwilliam
" 16 - Hancock
" 23 - Dublin
" 30 - Marlboro

Sept. 1, Labor Day - Francestown


CONTRA DANCE

VERONA'S FAVORITE

Suggested music: "Falling Off A Log"

The Dance

Couples 1, 3, 5 etc active
Cross over before start

All the men cross over, balance & swing partners
Down the center four in line, turn as couples, return
Circle four hands around to the left
Circle four hands around to the right
All the ladies half chain
All half right and left back to place
VERONA'S FAVORITE was originated by Rod Linnell of Peru, Maine, and was presented by Rod during a workshop session of the 1954 New Hampshire Folk Dance Camp. The camp had a contest to decide on a name for the dance, and it ended in a tie between "VERONA'S FAVORITE" and "THE AROOSTOOK REEL". Obviously such a long name would never survive - and it hasn't! Rod calls the dance "VERONA'S FAVORITE", which is an excellent - Verona also is his wife's name, which helps.

You may use any tune for it that you wish, and you will find that it works equally well with a reel or hornpipe tune as it does with the jig tune suggested. "Falling Off A Log" has always been a favorite tune of mine and it was the tune that the orchestra played many years ago when I called by first "Plain Quadrille". They had learned it from Albert Quigley who knew it only as an "Old Quadrille Tune". Since then I've found it commonly known throughout the Maritimes and Quebec and Ontario provinces under the name "Falling Off A Log". The version given here is the way "Quig" plays it and the way we learned it from him.

Bob Scott's fiddle book "Canadian Fiddle Tunes" has a real fine version of it too, and it has recently been recorded by FOLMCRAFT on a 45 rpm record by Vic Virgili and his Laurentian Valley Boys.
SQUARE DANCE

STRAWBERRIES AND RASPBERRIES

A medley as called by Mal Hayden, Rochester, N.H.

Fig. 1. - Adapted from Ed Gilmore's "Lady Be Good"

Two head couples right hand star
Go once around the ring
Allemande left your corner
And the two head couples swing
Two side couples right hand star
Go once around the ring
Allemande left your corner
And a right hand round your own
Oh you swing the corner girl, swing your corners all
And after you have swung her
Promenade her round the hall
(Sing) Oh! Les fraises et les framboises,
Lala la la la la la la etc.
Fig. 2. - Abe Hanegson's original

Two head couples circle 4, once around'll do
A quarter more and balance, and pass right through
With the couple you meet you right and left four
Then right and left back home
Right and left right back to place
And honor to your own
Now your corner dosido, and dosido your own
And take your corner lady
Promenade that lady home
(Sing) Oh! Les fraises et les framboises, etc.

Repeat all of Figures 1 & 2 for the side couples.

FOLK DANCE

KOLO KALENDARA (CROATIAN)

As learned from Dick Crum -- Maine Folk Dance Camp
The Dance

Dancers form a circle, it may large or small, but preferably alternating man-woman-man-woman. Basket formation with left hand under, right hand over; join your middle fingers with the second person on either side of you. Bend shoulders slightly forward - don't overdo it!

Part 1.

Springy step-hop on left foot, swing right leg up in front with knee slightly bent; another springy step-hop on right foot, swing left leg up in front with knee slightly bent; face to your left, springy step-hop on left foot, swing right leg up in front, moving to the left; face center again, step-hop on right foot, swing left foot up in front. REMEMBER! You progress only on the third step-hop left; remaining steps are taken in place. Repeat all of Figure 1.

Part 2.

With relaxed knees on first beat and with knees stiff on two quick bounces, take alternating steps L-LR-R-LR in place. Remember the slow-quick-quick rhythm. Do 8 of the slow-quick-quick steps in place.

There is an excellent recording of this kolo on Folk-Dancer label MH 2024. If you want to sing here are the words:

Meni kažu kalendari
da s' u kolu svi bećari

Meni kažu staro knjige
da s' u kolu sve nebrige

Meni kažu staro babe
da s' u kolu sve barabe

Meni kažu stari ljudi
da s' u kolu dobro sudi
Solo - As I was walking down Lime Street
Cho. - With a hoodah - and a hoody!
Solo - A charming maid I chanced to meet
Cho. - And a hoodah hoodah day!
        Blow boys blow, for California!
        There's plenty of gold so I've been told
        On the banks of the Sacramento

Solo - This maid was neat and fair to view
Cho. - With a hoodah, and a hoody!
Solo - Her hair was brown and her eyes were blue
Cho. - And a hoodah, hoodah day!
        Blow, boys, blow, etc.
Solo - I asked her if she'd take a trip
Cho. - With a hoodah, and a hoo dah!
Solo - Down to the wharf to see my ship
Cho. - And a hoodah, hoodah day!
   Blow, boys, blow, etc.

Solo - She said "I have a sweetheart true"
Cho. - With a hoodah, and a hoodah!
Solo - "And I will not leave him now for you"
Cho. - And a hoodah, hoodah day!
   Blow, boys, blow, etc.

So quickly then I strode away,
With a hoodah, and a hoodah!
I'd not another word to say,
And a hoodah, hoodah day!
   Blow, boys, blow, etc.

Sing and heave, and heave and sing,
With a hoodah, and a hoodah!
Heave and make the handspikes spring
And a hoodah, hoodah day!
   Blow, boys, blow, etc.

Capstans are used for hoisting the anchor or doing any work too heavy to be done by hand. It is a windlass - having a vertical axis. The men insert bars known as capstan bars in the head of the capstan, and by walking around the capstan hoist the anchor chain.

Usually the first duty of a voyage on which a shanty is used is hoisting the anchor. The word chantey is often spelled "Shantey", and is pronounced as in the latter spelling.

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 Gazden, 84 Keeler Ave. Bridgeport, Conn.
N.H. Sentinel, 3/5/84 — A facetious swell who danced with a couple of Chicago girls at a party recently, remarked that although he liked rings on his fingers he couldn’t stand belles on his toes.

N.H. Sentinel, 3/3/70:— Mr Editor — A writer in the last number of your paper upon the subject of dancing, is mainly in the right, according to my ideas. As I believe dancing, when moderately and properly indulged in to be a healthy and innocent recreation. But I am pained to notice a growing desire on the part of the young to follow the lead of a class in society who have little regard for the moral tendency of their amusements. I refer to the practice of promiscuously indulging in "round dances" the favorite amusement of the Farisian ‘lucette’, and the depraved and vicious of all civilized countries. Anyone who has witnessed these dances need not be told that their tendency is dangerous, or at least can readily be made so by those disposed to evil; and in a promiscuous assembly there are always those who will take advantage of opportunities that are sure to offer for doing irreparable injury. I urge upon parents, husbands and brothers to consider this matter before consenting to have those they love subjected to the temptations which invariably attend the round dances. "M"

N.H. Sentinel, 1/15/74, Walpole:— Last Thursday the ladies of the Unitarian society enjoyed a festival more than they anticipated. The weather was stormy, traveling muddy, and the social atmosphere was in full accord with outdoor elements - blue, black, dismal and
uncomfortable all day; despite everything the hall was well filled....Dancing began late and ended later. The Brattleboro quadrille band gave us good music. Mr. Hinds is a good prompter, enunciates well and has a strong voice—a quadrille band that gives good music with a poor prompter fails to give satisfaction. Some prompters ought to attend a school of elocution! Those that don't dance need not read this; those that do will appreciate it.

N.H. Sentinel, 1/15/74. Chesterfield:—A course of dancing assemblies commenced at Chesterfield Factory January 1st with nearly one hundred couples, although the sleighing was none of the best. The music is, of course, first class, as they are our old favorite band from Keene. The next will be Wednesday, January 14. Steps are being taken to commence a similar course at the Centre, soon as arrangements can be made. The village managers present one item which our friends at the Centre would do well to copy, the lack of which, in past seasons, has been the one "black sheep" in the estimation of strangers, who have to do the best they can for partners, often having to look on all evening or walk up to a strange lady and invite her, without an introduction to dance, which is repulsive to a well-bred gentleman, and embarrassing to the lady. We think that people from other towns who come in for a single evening, contributing much to its financial success, should be treated with more consideration, and possibly this friendly hint may remind the committee of their duties in the future.

N.H. Sentinel, 1/29/74 Unionville
The next assembly at Valley Hall in Unionville, will be held Friday evening, Jan. 30th. Music by the Strauss Orchestra. We notice that your Walpole correspondent speaks very highly of Mr. Hines as a prompter. Without disparagement to that gentleman, we wish to say that we have a prompter who, we think, cannot be beaten; and being assisted by
some of the best musical talent we think our band can give as good satisfaction as any in the country.

N.H. Sentinel. 1/14/75. Troy:—When will wonders ever cease? Troy fire company actually voted, at their last meeting to hold a—well, we will give the words as they were given to us, and our enlightened readers may put them together! A ball, masquerade, promenade concert! How is that for Troy? According to our way of thinking, it is altogether too "high" for a little country town; as we have heard from several prophetic minds the sage remark that such an enterprise would "come out at the little end of the horn", with which elegant phrase we heartily agree. "J"

N.H. Sentinel. 1/21/75 Chestorfield—Why should not Troy have a "ball, masquerade, promenade concert", pray? Is "J" one of the "leading hosemen" of a competing company? If not, why throw cold water on the enterprise? "Q"

N.H. Sentinel. 1/28/75. Troy:—The Masquerade, promenade, and ball came off according to the programme Friday evening. About a dozen couples were masked. Nearly fifty couples participated in the "hop". To the query of "Q" as to whether we are "one of the leading hosemen" of a competing company, we sorrowfully reply in the negative. Instead of "throwing cold water" all we can do is to "sling ink" occasionally. Perhaps we might with propriety inquire if "Q" is a pseudo news reporter, or a political lecturer? The latter probably if those lengthy harrangues are any criterion.

N.H. Sentinel. 4/15/75. Troy:—Thursday evening there was a ball held at the town hall; haven't heard how many participated in the "mazy" dance! By the way, we wonder if they style it "mazy" because some of those fine young gentlemen that frequent the ballroom occasionally get fearfully "corned"?
N.H. Sentinel. 4/22/75. Letter to the Editor - Your correspondent who assumes the signature of "J" thought proper last week to speak of the party at the town hall on Thursday, the 8th inst., intimating that some of the fine gentlemen who participated in the dance got fearfully "corned". The truth of the matter is, not one of the party was in any degree under the influence of liquor during the evening and the party was a success, thirty-eight tickets being sold, and all who attended had a good, respectable dance. While "H" was killing the "fatted calf", the party at the town hall did the dancing, "Favor"

N.H. Sentinel. 4/29/75. Troy: - We would like to ask "Favor" if he ever heard of that class of nondescripts who are said to "understand with their elbows"? On account of our general obtuseness we never fully comprehended the meaning of that phrase till we read his laughter-provoking note in the Sentinel. If Mr "Favor" will take the trouble to glance once more at our allusion to the "party" he will at once comprehend - if he will get some one to assist him - that we said nothing personal at all, about the dance, and did not intimate that any of the gentlemen got "corned". We only inquired as to the origin of the term "mazy"; if we had wished to make any remarks derogatory to the assembly, we should have referred to the request made to a certain man by a few of the gentlemen, and some other little incidents that "Favor" doubtless understands. As for
his chaste remark regarding our "killing the fatted calf", what in the world does the man mean? Query: does he know himself? We are not in the butcher's alias meat purveyer's trade, and haven't seen one of the bovine race for a short age; haven't even heard one bleat, except the bi-pedal one, that proclaimed himself in the Sentinel a fortnight ago.

AND THAT WAS THAT

Upon a dusty shelf, I saw, the other day, That fine old yellow fiddle, my grandsire used to play It's tones were of the sweetest, so round so full and clear, And when my grandsire played it, it many a heart did cheer.

On Christmas and Thanksgiving it always had to go Where lads and lassies gaily tripped the light fantastic toe; Then "Money Musk" and "Chorus Jig" were danced in merry glee. "McDonald's Reel" and "Old Zip Coon", old fashioned tunes, you see.

No "galops", "polkas", "schottisches" were in that fiddle found, No dizzy waltzes, which require a constant whirling 'round; But good old contra-dance tunes flowed forth, a living stream, Like "Fisher's Hornpipe", "Speed the Plough", likewise "The Devil's Dream".

But grandsire used to play them as no one else could do, There was no "let-up" on his part, till they'd danced the figure through; But now it is dismantled, the strings and bridge are gone;
The "sounding post" no longer stands, the "tail piece" hangs forlorn.

The bow is bent, the hair is loose, the pegs are scattered 'round,
The back is cracked, the neck's askew, it has ceased to give a sound.
Well, I suppose we'll all be laid upon the shelf some day;
Like the fine old yellow fiddle my grandsire used to play. (A.E.B.) (NHS. 3/23/93)

History of Jaffrey, N.H. Vol. 1. p 540:- During most of the years under consideration, the customary evening entertainment, both summer and winter, consisted solely of dances or of some preliminary exercises followed by dancing. Music was furnished by "orchestras" of varying compositions of from one to eight "pieces". One member of the group necessarily was competent to "prompt", that is, to call the figures for square dances. One of these organizations was commonly said to consist of "three pieces - two violins and a cuspidor; when the cuspidor is full the dance is over."

These orchestras usually were known by the name of their organizer; and Belcher's, Preston's, Jaquith's, Lacy's, Greissinger's and Wellington's are names which call up visions of happy parties.

Musicians frequently transferred from organization to organization in accordance with the exigencies of the occasion or as the importance of the affair required large or small services. But there was one such group, the Contocook Orchestra, which maintained its standing for such a length of time as to establish an undoubted record in the region for longevity. It was a family group, composed of Alfred L. Towne, leader and cornetist; Jean W. Towne, drummer and prompter; their sister, Mrs Enola L. Leighton, pianist, with Alexander Taylor, Anthony Letourneau, Jr. and others as the vic-
linist at different times. Their reputation spread throughout the countryside, and for almost thirty years their music was heard at gatherings in all the towns within a radius of twenty miles. For several years in the height of their popularity, they were engaged three or four nights each week throughout the year. Sometimes augmented by John E. Wheeler with his clarinet and William Leighton or William Maramore with a trombone, the total engagements of the Contocook Orchestra must have mounted above three thousand.

********

ONE TO A CUSPIDOR

With a very low deep bow to one of New Hampshire's fine old towns - Jaffrey

Two fiddles and bows
That's how it goes
And two big cudgels of terbacker
A brass cuspidor
Set right on the floor
Then a brown stream that hits it a whacker.
The sound of the spit
When the cuspidor's hit
Is masterly smart punctuation
For a fiddler to squirt
And not daub his shirt
Is one wonder - the eighth of creation.
The dance goes along
With its music and song
The clock is forgot - though it's going;
But the fiddlers are done
Be it twelve - be it one
When the glocken begins overflowing

Pat Pending
WARM WEATHER VITTLES

RINGTUN DIDDY

1 small onion  paprika
1 tbsp butter  tobasco sauce
1 qt. can tomatoes strained  salt
1 lb cheese cut fine  2 eggs
Worcestershire sauce  saltines

Chop onion, cook in butter, and add tomatoes. Bring to boil and add cheese. Stir until it melts, then add seasonings to taste and beaten eggs. Serve on saltines.

OLD HOME SANDWICHES

4 hard boiled eggs  4 large sweet peppers
½ lb American cheese  Salad dressing
Salt and pepper

Put egg, cheese and peppers through grinder. Moisten with salad dressing. Season to taste. Put between thin slices of bread.

SWITCHEL

1 quart cold water, 1 tablespoon ginger, 1 cup vinegar and 4 tablespoons molasses. Stir until thoroughly mixed. Fill glasses with shaved ice and pour in mixture. While most of the recipes called for molasses, there are quite a few that used maple syrup instead. Switchel was the famous New England hay field drink - without the shaved ice, that is.
BLUEBERRY CAKES

1 cup sugar 1/2 tsp soda
1/4 cup butter 1/2 tsp salt
3/4 cup milk 1 cup blueberries
2 cups flour 1 tsp cream of tartar

Cream sugar and shortening. Sift dry ingredients and add alternately with milk. Flour the berries with two or three tablespoons of the flour and add last mixing lightly. Bake in muffin tins at 375 for 20-25 minutes.

BREAD AND BUTTER PICKLE

25 medium cucumbers 1/2 pt water
1/3 cup salt 2 tsp celery seed
1 pt vinegar 2 tsp mustard seed
2 cups sugar 1/2 tsp turmeric

Cut cucumbers in slices. Place in bowl in layers with salt. Let stand there in the bowl for three hours. Drain but don't rinse. Mix remaining ingredients and bring to a boil, add cucumbers and boil 5 minutes. Place in sterile jars and seal.

APPLE JOHN

Sliced apples 2 cups flour
1 1/2 tsp baking powder 1/2 tsp salt
1 tsp sugar 2 tbsp shortening
1 egg 3/4 cup milk

In a deep greased pan put a 2 inch layer of apples. Sift together the dry ingredients and rub in shortening. Beat the egg and add with the milk to the dry ingredients. Pour this batter over the apples. Bake in a hot oven. When done, turn upside down, sprinkle with sugar and serve with rich cream.
MARRIED: June 7th at the church of St Vincent Ferrer, Montreal, Quebec Marie Berthe Bourdages and Michel Cartier.

BORN: To Mr & Mrs Len Weis, a daughter, Elizabeth Donna, June 13th

MARRIED: June 7th in Cincinnati, Ohio, Kathleen Connaughton and Jerry Helt.

Write to George List, Supervisor of Archives, Indiana University, Bloomington, Ind. for a copy of a most interesting publication "Archivist". It's free.

***

Devotees of traditional songs will be delighted with the new Folkways Album FN 5217, "Ohio State Ballads" arranged in historical sequence 1774--1864. Anne Grimes is the vocalist, accompanying herself on her dulcimer.

***

Fifth session of the Folklore Institute of America is being held this summer at Indiana University, Bloomington, Indiana. Some very interesting lectures are on the schedule of events beginning June 11th and continuing til August 8.

***

According to word received from Corsair-Continental Corp. national representatives for fourteen record producers, most of the square and round dance record manufacturers plan to shift to 45 rpm records as soon as possible. The trend toward these smaller discs has been followed by nearly all other type of producers during the past several years, leaving the square and round dance market virtually alone in the use of the 78 rpm speed and ten inch size. Corsair states that 45's weigh only 30% as much as 78's and require only 50% as much storage space. They wear longer, due to the slower speed, and are much less fragile than 78's. Dancers, callers and teachers should enjoy the convenience, quality and compactness of the smaller discs, and we understand that no increase in price is expected.

***
Hampton Beach State Park, Hampton Beach, N.H. sends in the following schedule of callers for their weekly square dance: June 27, Mal Hayden; July 11, Hal Mattson; July 11, Mal Hayden; July 18, Joe Perkins; July 25 Mal Hayden; Aug. 1, Mal Hayden; Aug. 8, Hal Mattson; Aug. 8 Mal Hayden; Aug. 22, Joe Perkins; Aug. 29 Mal Hayden. Admission $0.75. Plenty of free parking.

***

Enjoyed the article in the current issue of "The Folklorist" by Dr. Hugh Thurston, entitled "Towards A Dictionary of Folk-Dance Terms". "The Folklorist" is an English publication, 505 Wilbraham Road, Manchester 21 England. Henry R. Baldrey, editor.

***

Interested in Spanish and/or Latin American music and songs? Then by all means write to the "Spanish Music Center" 127 West 48th St. New York 36, N.Y. for a copy of their catalog of LP records of dances and songs recorded in the country of their origin.

***

At the April 28th meeting of the Syracuse University Folk Dancers, the following officers were elected for the coming year: Keith Hunt, president; Barbara Pillings, vice-president; Suzanne Coursey, secretary; Rose Rothchild, treasurer. The group will hold weekly Wednesday night square dances during the summer months as they did so successfully last year. They will be held in the Chapel parking lot beginning July 2nd. They also plan on a series of picnics to be announced at the summer sessions.

***

Folk Dance Associates of Chicago announce an important change in their summer schedule. Beginning Thursday June 5th they will start open air Folk Dancing on the Portico of the Promontory Field House, on the lake shore opposite 55th St. continuing through Sept. 4th.

***

Don Armstrong substituted for the still recuperating Al Brundage on the staff of the United Squares camp at Elkhart Lake, Wisconsin, early this summer.  


DIED: May 22, in St. Petersburg, Florida, Sammy Spring, aged 75. One of the exponents of the pure New England style square dances.  

Twenty-six Rhode Island square dancers, members of Al Warner’s and Chet Wilkie’s groups, became members of the Knothead organization May 17th when they journeyed to Dublin, N.H. and enjoyed an evening of New England style dancing to Ralph Page & His Orchestra.  

Congratulations to the Scottish Country Dance Society of Boston, Mass. for their much-needed "News Sheet".  

BORN: To Mr & Mrs Roger Pinard, May 30th, a daughter Jennifer Lucille.  

Send to H.T. PittSimons Company, Inc. 615 North LaSalle St. Book Dept. Chicago 10, Illinois and request brochure describing their latest square dance books.  

Second annual Fiesta Square Dance Jamboree, featuring Manning & Nita Smith, August 8-10, Durango, Colorado.  

You should know that there will be a very fine folk festival "The American Heritage" in Potsdam, N.Y. October 3 & 4, 1953, sponsored by the Potsdam State University Teachers College.  

Square dancing will be a big attraction for summer visitors and towns people alike in Plymouth, Mass. this season, with the Chamber of Commerce and Lions Club, sponsoring every Wednesday night square dances under lights on the Town Pier during July & August.  

Go to your favorite square dance record dealer and have him get you a copy of "Square Dancing's Leading
Record Catalog", whose listings cover nearly every available record in the square and round dance field by label, name and number, size, speed, price, titles of both sides, name of caller and musicians, and key of music where known.

***

For a new experience in folk dance camps why don't you attend the 4th Annual Camp Folklorique at Stukely, Que bec, for one or both sessions: August 23-28; August 28 - September 1. Price of either session, $10.00; for both $30.00. The staff includes: Marie & Michel Cartier, directors; Mary Ann Herman; Cecile Grenier; Gene London Kerneman; Pierre Bastien; Gregoire Marcil; Robert Legault and Jules Bouchard. A $5.00 deposit is required, returnable if forced to cancel before August 8th. All communications should be addressed to Michel Cartier, 184 rue Victoria, Longueuil, Quebec.

***

Joe Perkins calls the squares for the Rockport Art Association's series of dances in July & August at the Rockport Art Gallery, Rockport, Mass.

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