NORTHERN JUNKET
VOL. 6
NO. 5
DANCES FROM
ONTARIO
25¢
YEAR-END CAMP
DEC. 27 JAN. 1
KEENE, N.H.
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REGISTER EARLY for this increasingly popular winter camp. The ONLY WINTER CAMP in the east.
Take It or Leave It

A few items got left out of the Town Crier due to lack of space, so here they are:

Dick Crum held a successful 2 day institute in Balkan Dances at the Browne & Nichols Gymnasium, Cambridge, Mass. October 16 & 19.

The Country Dance Society, Boston, Mass. have opened their forty-third season. The Society welcomes new members. Membership entitles one to lower rates in classes, Drop-In Evenings, Festivals and Dance Week Ends. Information is obtained by calling the Society's Headquarters, 30 Pemberton Sq. IA 3-5695 between 9:30 a.m. & 1:00 p.m.

The Northern District of the Illinois Square Dance Caller's Association sponsored their annual festival at the W. Chicago High School November 1st.

Hope that none of you who read the special Year End Advertisement will think that we're going out of business. FOR WE'RE NOT DOING ANY SUCH THING! It's because we need the space, and want to get in a new supply of newer books and different ones too.

And we'd like to remind you that our YEAR END CAMP this year will have definite appeal to all school teachers and/or recreation leaders and we'll be happy to send a folder telling about it to any such people that you recommend to us. Ray Olson, who will have a daily session in mixers and play-party games is the best in the country for this type of recreation. He's a good square dance caller too with a razor-sharp wit. Hope to see you there at YEAR END CAMP December 27th to January 1st.

Sincerely

Ralph
When I undertook the job of assembling some material for an article on Square Dancing in Ontario I realized that I had a job on my hands, but one that should prove interesting. My expectations have been justified.

After browsing around this summer and talking to square dance callers and leaders of today and yesterday, I came to the conclusion that today's dancers could do a little browsing on their own in the hope of discovering and dancing some of the dances enjoyed by their grandparents. I am sure they will like what they find.

Before attempting to report on my findings, I think we should first take a look at a map of Ontario.

It is a large Province. It is approximately six hundred miles from Windsor to Montreal. North Bay, "the gateway to the north," is 250 miles north of Toronto. Some of it is heavily populated; some sparsely. The types of industry vary. Agriculture and manufacturing is in the south; mining and lumbering offers em-
ployment in the north. There is ready access to all parts of the province by rail and air. As a result our people move more readily from community to community, and naturally take their ideas for recreation with them.

Then too, we should look at a history book.

Ontario, or Upper Canada, was settled in the early days by English, Irish or Scottish settlers. Some came directly from the British Isles, some from "Lower Canada", and some from the United States.

These people gradually created a home in the wilderness and then succeeding generations pushed farther afield, and in time Ontario had the basic population as we know it today.

As a result, the information that I received as to the typical dances from the various parts of Ontario proved to be very similar.

The basic figures appear to have been build round the do si do

- chessee
- chain
- right and left through
- step
- balance
- dos ballonot
- allemande left & right
- swing & promenade

One chap that I wrote to in Espanola (northern Ontario) said the chief difference he found there was—"Then you call 'allemande left', wait for the dancers to do 'allemande left, allemande right, and then allemande left again'. I have seen the same thing happen here in Fergus."

Then there is the story of John Lundy, one of three fiddlers who played for the first festival for rural dancers in Ontario. He attended a Fiddler's Get-
together a few weeks before the festival. The 14 fiddlers were from the Caledon area, and "Six played in the kitchen and eight in the parlour. They weren't what they used to be - they went home at 3 a.m." John couldn't read a note of music, but what he couldn't do to "Little Burnt Potato!"

Then there was John Madsen, the friendly little Dane, who dreamed of a "Canadian Folk School". We danced together many times. Unfortunately, just as the dream started to come true, he decided to go home for a visit and had a heart attack as he went down the gangplank to Danish soil.

I can recall frequent visits on Friday nights, when playing in our high school orchestra, to a little Irish community called Downeyville. The parish hall was packed with all ages of dancers. After a generous sample of our music, we would be chased into a corner and a local fiddler and caller would take over. The floor would immediately fill with dancers, and within a warning chord, away they would go, dancing the figures of that day. To see similar dancing today, you have to visit the smaller communities of our province.

At our numerous fiddlers contests in Ontario we frequently see fiddlers of two or more generations in one family participating. Similarly with callers. The younger callers of today frequently refer to their Dad or Grandfather as a "leader" in his day. These are the ones who are carrying on the tradition of square dancing today. They are using and passing on those things that have been taught to them by their fathers.

In our community of Fergus, which is located 75 miles northwest of Toronto, there is a fine old caller by the name of Paddy Godde. Until last spring he held his regular Saturday night dances at the local Orange Hall. As a young man he was a teamster in the logging camps around Buck's Falls, and there he learned his dancing and calling.
For many years now he has called for young and old in this Scottish community. I use several dances of his in my work, and I am including a sample. However, I cannot copy his voice or his style. He had two of the most nimble feet an Irishman could have — and when the music was right, he made full use of them.

A similar story can be told of our Ontario communities, large and small. North Bay is a hot-bed of square dancing, and so is Ottawa.

Unfortunately it is getting very difficult to "discover" many of the dances that were used. These older men are finding it difficult to remember the dances of years ago, and so, many are being lost.

Back in the 30's, square dancing in Ontario was at a low ebb; you rarely heard of one except in the rural schoolhouse or the cheese factory. However, in the urban areas, there were people who knew the wonders of square dancing and they kept the flame alight.

Wes McVicar, now in charge of Physical Education for the National Council of YWCA's, was then connected with Central YWCA in Toronto. For years he conducted classes, using the figures of early Canadian square dancing, and many of us have fond recollections of those weekly parties.

Then there were the Cornhuskera, a group from Toronto, that held dances for years. Their book "Old Time Fiddlin' Tunes" is a treasure chest of old familiar tunes.
I am including a letter from a chap named Clyde Bell. I think to re-write it would be to spoil it. Incidentally, he is running "Lanarkdale Farm" established by Crown Grant of April 27th, 1827. I am including too the "Lumberman's Reel", mentioned in his letter, but not the McGowan Square, because of its similarity to other dances given here, and to some already published in previous articles.

Square dancing in Ontario has brought fun to many people in the past fifteen years. We have some people who enjoy, and pride themselves on, their ability to execute the intricate patterns of "high level" dancing, but the vast majority of our dancers are meeting in Recreation Halls, living rooms, and basements, for the sheer fun of dancing with their friends.

R.R. # 7
Porth, Ontario
June 9th, 1958
Mr N.C. Lindsay
Fergus, Ontario

Dear Norm:-

As you know, back in 1950, I did some research into the possibility of finding something that was typically Ottawa Valley Square Dances, for at that time we were to put on some demonstration numbers at the Central Canada Exhibition. Each Club was asked to take over a half hour programme for one night of the Exhibition, and this we did in both 1950 and 1951. Mr. Frank Ryan, the owner of Radio Station CFFA, Ottawa, was in charge of dancing at the Exhibition, and it was the Station Orchestra and staff that supplied the music and the organization. I asked Mr. Ryan about original Ottawa Valley Square Dances that we might use, but he did not know of any. However, he was born on a farm somewhere near Renfrew, and he set to work in that area, and I went to work in Lanark County, but we did
not get very much that could be called original. We used tape recording equipment, and Dave Strong and I spent several Sunday afternoons visiting so-called Old Time Fiddlers and Callers. However, the calls that they used could be found in the several square dance books.

I don't know anything about music, but from the tapes we made, it was found that the old-time fiddlers were using tunes and a tempo very much like what one finds on the records made in Ireland and Scotland, by Jim Cameron's Scottish Dance Band, Jimmy Shand's Folk Dance Band, or the Killegg (I know that is not the way to spell the word. Like G.B. Shaw it is phonetic) Dance Band from Ireland. There were tunes such as Monymusk, Miss MacCloud, Romping Molly, The Reel of Tulloch, but they were known by a dozen different names. Haste to the Wedding was known as Tom Bennet's Reel in one district. But the point that interested us was the fact the older players used a very slow, soft form, while the younger chaps got a fiddle and a bow and they sawed a tune as though their shirt-tails were on fire.

We extended our search into Glengarry and Stormont, but again we did not find anything that was new.

Many years ago, great lumber companies cut logs along the Mississippi, the Madawaska and the Bonnersters. When the river drives were held in the spring to float the logs down to the Ottawa, dances were held in many of the small villages, as the logs and crews passed through the communities. Thus we have the mixer The Lumberman's Reel. We believe it to be an original Ottawa Valley Dance. We use the music of the Crooked Stovepipe or Bob's Double Clog.

I believe that you have the words for Pat McGowan's Square. We use the music, Haste To The Wedding or the Arkansaw Traveller. This is a breakdown used by an Irish chap who came to North Renfrew County about a hundred years ago. It is a metamorphic dance,
for so far as we could see, he used parts of several other dances, but so far as we know it is unpublished and an original Ottawa Valley Dance.

Pat was a caller, fiddle player and in later years obtained an Auto-Harp from a Mail Order Company in Toronto, and carried this new contraption from dance to dance in a pillow slip. Dances in Pat's time were usually held in the large farm kitchens, and Pat did most of his calling while standing in the woodbox. This protected him from being run over by the dancers. One story we picked up, tells of one silver wedding where Pat had a drink or two to many. He called for the dancing, and he kept right on calling after the guests went home, and the family went to bed and left Pat still standing in the woodbox, and calling squares dances to the empty kitchen. Pat was never married, and so far as anyone knew he had no relatives in Canada. He died sometime around 1910 or 1911, and since he had been the hired man in many rural homes, the farmers purchased a plot and a grave stone, and gave him the best funeral that money could provide.

We found another little trick call, where the dancers all join hands, the Gents face in, the Ladies face out and step dance. Call: Tamerack her down boys, tam-er-ack her down, Heavy on the timbers, tam-er-ack her down.

I hope that this is of some help. Would you please send me the copy of the magazine to read?

Sincerely

Clyde

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YESTERDAY'S DANCES
FROM ONTARIO

THE LUMBERMAN'S REEL

Music - Bob's Double Clog

as played by
Johnny Carrignan
The Dance
From North Renfrew area - 1900's
Collected by Clyde Bell

Formation: In a circle, 1/4 abreast; two lines of 4 facing; partners side by side.

Call: 1 - Gents go forward and say "hello"
   Back and swing the girl you know
2 - Forward again and "How do you do?"
   Back to your own "How are you?"
3 - Join eight hands in a great big reel
   And circle east like a spinning wheel
4 - Swing the girl that you like best
   Join eight hands and circle west
5 - Form a square when you get home
   Turn to the right and swing your own
6 - Do si do with the corner girl
   Back to your own and give her a whirl
7 - Turn the ladies back to back
   Gents go round the old sleigh track
8 - Pass your partner. Cant the next log
   Spin her around like the "chickadee's" dog
9 - I'll keep yours. You keep mine
   Promenade home and form two lines
10 - Forward and back. That was a nice try.
   Forward again and say "Goodbye".

Explanation:

On 1 & 2, the gents shake hands as they speak.
On 8, the reference to the "chickadee's" dog. The chickadee was the man who sanded the hills for the sleighs. His dog, like any other excited dog, would "spin" and "bark" when he heard another team approaching.
On 9, the men must remember the direction they were going in lining up their 4's. They have new partners.
THE CROOKED STOVEPIPE

Formation - Square
Music - The Crooked Stovepipe. See v1, n3 Northern Junket for music and a similar version dance
Introduction - Your choice
Figure:
The head two ladies forward and back
Forward again, two ladies swing
Six hands round in a great big ring
Break that ring and swing your own
Roll her a little, roll her a lot
It's allemande left with the corners all
Allemande right with your own
Do si do with the corners all
Do the same with your own
Allemande left with the corners all
And swing your own as you come around

Repeat for side two ladies
" " head " gents
" " side " "

THE HAYSTACK

as called by Wes McVicar

Part 1. Head two couples lead to the right
With a right hand star
Go back with the left
And there you are
*Now a right to the lady behind your back
And a left to your own and take her home
Allemande left with your corners all
Grand right and left around the hall
When you get home now what do you do?
You swing her and she'll swing you.
Repeat with side couples

Part 2. Ladies to the center back to back
Gents go round the old haystack
Ladies step out (back to place)
The gents cut in and balance to the next
All swing the same
Repeat until back with own partner

*Gents turn left about and do an allemande right with the opposite. Give left hand back to partner and lead to place
When gents walk around the ladies it is with 16 two-steps.

Suggested music for "THE HAYSTACK"
LITTLE BROWN JUG

As called by Paddy Geddes - Fergus

Music - Little Brown Jug

Intro: Your choice

Figure:
First couple and balance there
Chassee by - address your opposite
Chassee back - address your own
Turn your opposite half around
Then the one you call your own
Now turn your opposite once again
And promenade your own
To the next and balance there
Chassee by etc. etc.

Repeat with each couple. Use any break desired

Note: On the "chassee by" the gents pass behind their partners, stepping to the right behind their partners, while the ladies slip in front, to the loft. On the "address your opposite" they bow to each other.

GO THROUGH AND CHAIN

As called by Paddy Geddes

Intro: Honour your corner
Your partners address
Then all join hands
Away to the west
Now stop right there
And give her a swing
Then promenade home around the ring

Figure:
Head two couples go forward and back
Go forward again - take your opposite
And right and left through on the sides
And right and left back
Chain again with the outside lady
And chain right back
Now the head two a half promenade
Then circle four in the centre of the floor
And take your lady home

It's allemande left your corner girl
And allemande right your own
And promenade your corner girl
And swing when you get home.

Repeat once more for the head couples
"twice " " side "

MY LOVE IS BUT A LASSIE YET

Suggested music for "Go Through And Chain"
THREE LADIES CHAIN

As called by Wes McVicar

Intro: Your choice

Figure:
First couple lead to the right
Circle half with all your might
Go right and left four, right and left six
Three couples travel, don't get mixed
Cross right over, cross right back
Three couples on the same old track
Balance to the couple you meet (couple 1 facing couple 4 for the second time)
Three ladies chain, three ladies chain
All three ladies down the lane
Meet your own and lead to the next
Join your hands and circle a half
And the ladies Do si Ballonet
Gents in the river, don't get wet
Complete the Do si Ballonet
Break with the left, turn with the right
Take your own and lead right on

Explanation:
When they meet the fourth couple substitute a 4 couple swing for the Do si Ballonet

The Do-si-Ballonett: Two couples are active
Join 4 hands, circle a half. Gents take the opposite lady's right hand in right. The two ladies cross the circle and rejoin hands in a circle of four. Ladies are now facing out, the gents in. All balance forward and back. Gents break with the right hand, cross the circle and rejoin hands. At the same time ladies turn in. Gents now face out. Balance again. Gents break with the left. Two couples do a right and left chain turning partners as in the ladies chain. On the balance, a "tap step" is frequently used.
Hamilton area - 1837
Introduced at the Hamilton Festival

Intro: Your choice

Figure:
First couple turn back to back
Go half way round the outside track
Opposite swing when you get there
And line up four with the corner pair
Forward eight and back like that
Four ladies grand chain across the track
Opposites left and star right back
Turn once and a half
Then the gents star right
Opposites left, you're doing fine
Star right back to the same old line
Head couple reel, a right hand reel
Back to the sides, a left hand reel
Reel in the centre when you get back
A once and a half, go across the track
For a left hand reel
And don't look back
Into the centre again with a once and a half
Everybody allemande left with your left hand
Right to your partner, right and left grand

Repeat for each couple in turn.

SQUARE YOUR SMS
A Magazine For The Square And Folk Dancer
Distributed Free Of Charge Four Times A Year

Editors: Ray & Arvid Olson
25 Tulip Tree Drive
Champaign, Illinois
DANCING IN ONTARIO
FROM A
TEACHERS VIEWPOINT
by
JESSIE RAMSDEN & ELLA SIXTON

The history of folk and square dancing in Ontario is probably not unlike that of the United States.

In Ontario, in pioneer days, square dancing was an integral part of the social life of the community, but as cities grew and people left the farms, round dances began to replace the squares until they became virtually unknown—especially by the younger generation.

To the schools can go much of the credit for keeping alive the art of square dancing. Both square and folk dancing have been major activities of the school program in physical education for girls for the past three decades. It is only since the end of World War II that boys in school, and the general public are becoming increasingly interested.

Local square dance groups are springing up in various counties. These have been receiving much encouragement and assistance from the Community Programs Branch of the Provincial Department of Education.

A number of well-meaning service clubs and business firms have instituted square dance competitions on the local level, provincial and even Dominion level.
These contests have, at least, served to bring square dancing before the public.

Square dance is the only variety of folk dance that has ever been danced by the people as a social activity. Other types of folk dance remained for many years an activity of the school alone. Perhaps they were too technical to interest the man in the street. In many cases the joy and spontaneity of the steps were killed by an insistence on form—particularly in English country dances. Many girls of the past generation literally hated English country dancing.

The one who gave the first real lift to folk dancing in Ontario was a man from Denmark by the name of John Madsen. When John came to Canada about 25 years ago, he had no money and could not speak English. He began a small business in Toronto, making gymnasium equipment. For recreation he started a folk dance group which danced weekly in a small church basement.

Everyone liked to folk dance with John. His enthusiasm was infectious, and over the years many people really learned to dance. Among John's dancers were many teachers and recreation leaders and they helped to spread his knowledge and enthusiasm for Scandinavian folk dances.

About ten years ago, John sold his Toronto property and bought a farm north of the city. Here he converted a barn into a gymnasium, recreation centre and dormitory.

This was the beginning of the realization of a longtime ambition—to organize a Folk School, after the manner of the famous Folk Schools of Denmark. At Cherry Hill Farm, John and his wife, Betty, conducted regular handcraft and dance groups, as well as short-term courses for young men and women.

John Madsden gave folk dancing its original "lift" in Ontario. It had begun to fall back, especially in the schools, when help came from another source. An
Ontario teacher, attending the Folk Dance Camp at Stockton, California, spotted a caller and folk dance teacher of outstanding ability. Fortunately for Ontario it was possible to lure this teacher to Ontario to teach folk dancing at the Summer School for Teachers.

Her scholarship and her enthusiasm for folk dancing, her extensive repertoire of dances, and her ability to put across the spirit and feeling of the dances of the different countries, won the enthusiasm of all her classes. Now gymnasiums throughout the province are ringing with the strains of Israeli, German, Slavic and other European dance tunes.

To this teacher, Erna Weir, will go the credit for this latest wave of enthusiasm for folk dancing which is gathering strength as it rolls from school to school across the province.

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Save these dates:!! December 27th to January 1st for
N.H. YEAR END CAMP. ALL STAR STAFF. KEINE, N.H.
A GARLAND OF OLD-TIME ROUND DANCES

BARN DANCE

Music - Fox Trot

2 meas. Step-close twice to man's left, and twice to his right
2 meas. Turn with 4 pivot steps (2 cts to a step).
2 meas. Repeat the sideward steps left and right
2 meas. Man releases right arm about girl's waist as she turns outward to the right under her raised right arm (hand still joined with man's left) and walks to the man behind with 4 slow steps (2 cts to a step). Repeat indefinitely.

Formation: Couples in social dance position, arranged in circle formation, man with back to centre

OXFORD MINUET

Music: Given, next page
Formation: Partners with inside hands joined

Meas. 1 Beginning with outside foot, take 3 walking steps forward, turn in toward your partner and face in opposite direction with outside toe pointed forward (4 counts).
Meas. 2 Repeat meas. 1 in opposite direction
Meas. 3 & 4 Partners face with both hands joined, step to man's left and woman's right (ct 1) point other foot forward (ct 2) repeat to
man's right (ct 3-4). Repeat all (ct 1-4),
Meas. 7-3 Repeat first 2 measures

1st chorus

Meas 9-16 Two steps forward, partners with inside hands joined.
Meas. 16-24 Two step, turning with partner in social dance position.

2nd chorus

Meas 9-24 Partners with inside hands joined, two steps forward and one backward.
Repeat to end of music.

The Music

\[ \text{Music notation image} \]
RYE WALTZ

very popular

Music: The same
Formation: Couples in social dance position

1 meas. Extend toe sideward, man's left, lady's right
(ct 1) close (ct 2) Repeat Oct 3-4)   
1 meas. 4 slides to man's left
2 meas. Repeat these 2 measures to the man's left
4 meas. Repeat all
16 meas. Waltz

FOUR STEP

From Longford Mills

Formation: Couples in social dance position

Meas. 1 Step and close sideward (ct 1-2) to man's
left and woman's right
Meas. 2 Repeat
Meas. 3-4 Turn so the the man faces forward and the
lady backward with right shoulders side by
side, the man moving forward, the lady back-
ward, walk 4 two-steps
Meas. 5-3 Turn, and progress with 4 two-steps

THE SCHOTTISCH very popular

Formation:
A double circle of couples facing CCW, men
on the left of the women. The man's right
arm is about the woman's waist and her left
hand rests on his right shoulder.
Steps: Schottische - step, step, step, hop; step-hop

Meas. 1-2 Beginning with outside foot take 2 schot-
tische forward
Meas. 3-4 In social dance position turn with 4 step-
hops
Meas. 5-3 Repeat measures 1-4
Meas. 1-2 Two schottische steps forward
Meas. 3-4 Partners rock forward and backward twice on
the spot with 4 step-hops.
Meas. 5-3 Repeat measures 1-4
Meas. 1-2 1 schottische step moving diagonally forward and outward, and 1 schottische step moving diagonally inward to partner
Meas. 3-4 Four step-hops turning, social dance position.
Meas. 5-3 Repeat measures 1-4.

THE MUSIC

PUT YOUR LITTLE FOOT (Varsouvienna)

Formation: Couples, social dance. Man stands behind partner and slightly to her left. Their right hands are joined a little above her right shoulder; left hands are joined and extended well to the side.

Basic Step Pattern:
The step begins on the third beat of the music, i.e. count 3.
(a) Bend, step, close - with the weight on the right foot, bend the right knee slightly and swing the left foot across in front of the right leg, keeping the left knee turned out and bringing the left foot over the right instep (ct 3).

Meas. 1 Step sideward left with the left foot (ct 1) close the right foot up to the left (ct 2)
Meas. 2  Repeat "bend, step, close" (ct 3, 1, 2) (b) "Cross Over"

Meas. 3-4  Bend right knee and swing left foot over (ct. 3) step sideward left (ct. 1)
Step in rear with right foot (ct. 2)
Step sideward left with left foot (ct. 3)
Point right toe sideward right, facing and bending to the right (ct. 1)
Hold (ct. 2)

Meas. 5-8  Repeat measures 1-4 to the right
Meas. 1-8  Repeat the "cross over" 4 times

The above step pattern is danced by couples in a great variety of formations, a few of which are here described. Having learned a few such as the following the dancers should make up their own.

1. During the "cross over" the man dances almost on the spot and the woman moves to his left and with each succeeding "cross over" she changes sides.

2. Partners stand side by side, the man on the woman's left, inside hands joined. The "bend, step, close" is taken sideward to the man's left, and on the "cross over" the woman turns COW under the joined hands to his left side. On the next cross over the woman turns back to his right side.

3. Partners face each other with hands joined, and arms extended sideward at shoulder level.

4. Partners back to back with hands joined and arms extended at shoulder level.

THE MUSIC
FOLK DANCING

IN THE

TORONTO AREA

Toronto is, and always has been, a dancing city.

Together with Halifax on the east coast, Vancouver on the west coast, and Montreal, it also is one of Canada's principle crossroads. An industrial city of rank, and heart of an important agricultural area, it contains many different nationalities—from Japanese to Finnish—all of which have at least one dance group which stresses preservation of old-country culture. However, these groups do not, on the whole, mingle.

It has been more than ten years since I made Toronto my home, and I have seen the folk dance picture change considerably in that brief span.

Particularly since the end of the war, four situations have developed. (1) Several people interested in international folk dancing have settled in Toronto;
(2) visiting guest teachers, such as the Hermans, Erma Weir, Vyts Beliajus and others, inspired the formation of a nuclei of international dance groups; (3) our own group, the University Settlement Folk Dancers, initiated exchange visits with other Toronto folk dance groups, international and ethnic, such as the Scottish and Ukrainian; and (4) the late John Madsen and his wife, Betty, founded a yearly festival which they called the Cherry Hill Festival.

The latter has been held on the last Saturday in June for the past ten years and has grown from a one-hour program involving 3 or 4 groups to an all-afternoon-and-evening affair presenting approximately 20 dance groups, as well as several choral, instrumental, physical culture and folk singing groups.

Several nationalities have their own individual festivals to commemorate their national holidays; and various other events are held throughout the year which have excellent presentations. But the Cherry Hill Festival represents the most rounded picture of ethnic and international folk culture in and around Toronto, and they have come to include groups from French Canada, Hamilton (Ont.) and Niagara Falls and Buffalo, the nearest big American cities.

Since John Madsen's untimely death, his wife has carried on the festival as a living monument to his tremendous interest and zeal in spreading folk culture among Canadians. Time alone has come to be the limiting factor governing the comprehensiveness and size of the Cherry Hill Festival.

Square dancing is very popular in Toronto itself, and of course is the dance of the Ontario towns and villages. Competitions in which many, many groups from a large area around Toronto participate, are a feature of the Royal Winter Fair in Toronto, the largest annual winter fair in North America.

The University Settlement Folk Dancers meet at the University Settlement House. In addition to the
"newcomer to folk dance" and "veteran folk dancer" groups held on Mondays and Thursdays, we have a demonstration group. One of the policies of the latter is to insist on doing mass folk dancing with our audiences wherever possible. We feel that a performance tends to awe and frighten folks if they have not had previous personal contact with folk dancing. The intricate-appearing dances and their rehearsed presentations make it seem too difficult to try. Therefore we make it a practice to get them up on the floor immediately with at least one set of folk dances of the Troika or Patticsko Polka type.

Anyone visiting Toronto is cordially invited to come to one of our sessions. You will be made to feel most welcome.

THE MIDWEST DANCER

A Magazine Of Round And Square Dancing

314 Cumberland Parkway
Des Plaines, Illinois

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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.
Continuing a brilliant series of articles for the serious-minded caller. Slightly condensed in form from the authors' book "A SHORT THEORY OF SQUARE DANCE CALLING", with their permission.

The most understandable irregularity generally comes in a star turning three-quarters around in the center of the set and turning the designated lady. It probably could be called with four counts. However, there is no necessity of doing this, because if again consider the geometrical structure of the dance there will be an extra two counts some place which will even out the call. Modern square dancing has many irregularities in phrasing as well as in timing. These irregularities are very unfortunate due to the lack of abil-
ity of the originator of the dance to know how. It is unfortunate that most of the callers are merely look-
ing at the call sheet, and there they go, just parrot-
ing and disregarding technicalities. Think back of what we said before: "Square dance calling is a pro-
fession and let's do things the way they are supposed to be done." We have one consolation however, that a
very badly timed or phrased patter call can be easily
converted into a smooth-flowing dance if we understand
the technicalities of square dance calling. To do
this we have to disregard the call sheet, and this;
for some callers, is the hardest thing to do. We might
be a little ahead with our thoughts, but it certainly fits in here: When learning a new call do not learn
the words, but learn the figure. You will be surprised
at how many things will unfold in your own mind and
how much easier it is to call. You become the master
of the call instead of the slave.

The most annoying irregular phrasing is when the
caller lifts the needle of the record player to reset
it again. Very seldom are we so lucky that the music
fits into our call. However, with a little practice,
which is essential to square dance calling, it should
take but a few seconds to get back to normal. Most
records have some kind of indication or melody in the
music which makes the caller aware that it is almost
time to reset the needle. If the caller can watch for
this and reset the needle during the promenade (and
does not use any patter), everything will be straight-
ened out at the end of the promenade.

So far we have established the musical phrase and
the calling phrase. We can now point out that the
dance sequence also runs parallel with the musical
phrase. Square dance figures, especially fundamental
figures, are based on the four-count phrase and con-
sist of either 4, 8, 16, etc. counts. As we mentioned
above, there are some irregular figures (which are not
fundamentals) which have to be executed in six counts.
However, these figures (mostly star figures) have to
be considered exceptions to the rule. We might add,
thank goodness, there are not too many and they do not
appear too often. It would be improper and bad dancing as well as calling, to execute fundamental figures in 6, 10, 14, etc. counts. The geometrical irregularity comes into the foreground and dance, music, and calling are not in harmony.

To summarize phrasing, it is nothing more than gathering certain words into a four count phrase, which, in turn, becomes the phrase in the square dance. Thus the dancers actually dance to the music as well as the phrase of the musical beat. This is of utmost importance: it causes the dance to be a geometrical pattern which it should be, with an orderly rhythmic execution. As soon as the dancers realize it takes a certain amount of counts to execute a certain figure they will follow it through and the dance becomes what it should be - a graceful, flowing movement of symmetrical figures with beauty and charm realized from it. We have the full realization of the above statement and, therefore, we always teach as the first lesson in our beginners classes the Grand Square. The reason is that all the figures in the Grand Square have to be definitely danced to the music - not only the beat, but also the phrase and sequence. After teaching the necessary fundamentals and explaining how many counts each fundamental requires for execution, we are ready for the Grand Square movement. From there on it is an easy matter to have all dancers dance to music and, naturally, such a beginner class is most enjoyable to teach.

The next question is: When do the dancers actually begin dancing? Musically speaking, the ideal and perfect time to begin dancing would be on count 1 of a four beat phrase. We know we have three important factors which makes the entire structure of the dance; 1, the music; 2, the call; 3, the dance. If we can keep the basic structure of the four-count phrase intact, the picture would look somewhat like this:
Music:
1,2,3,4, 1,2,3,4, 1,2,3,4.

Call:
1,2,3,4, 1,2,3,4.

Dance:
1,2,3,4.

If we could keep this structure we would have a perfect setup for a perfect symmetrical picture, and the call, and the dance would be to the exact phrasing of the music; all three factors would go hand in hand without any irregularities. At this time, we would like to recommend that all callers study the calling and phrasing of the New England Contra Dances. They are danced to the musical sequence rather than the musical beat.

The actual picture in square dancing is quite different. Most dancers are eager to keep moving and to go ahead with the dance. As soon as the caller gives the command they are ready with the execution. As a rule, the dancers do not worry about the musical sequence or phrase. They have no time to count and often do not know whether to start the dance on the one-count or the three-count of the phrase.

The caller, however, can have things well under control by not calling true to form and substituting breaks and figures with others which have the same timing. If a caller is not able to do this there is danger of his trying to keep up with the dancers if they happen to be fast, and he will ultimately speed up the timing of the dance. The result is a rat-race; a very uncomfortable dance for most of the dancers and a very uncomfortable situation for the caller. The situation is just as bad as if the dancers were too slow and the caller adjusted himself by retarding the timing. Either one or the other is bad. Never watch any square on the floor. Have your dance pattern in your head, know
your timing, and know the position of the dancers. Again, be the master and not the slave.

Now to touch briefly on the previously mentioned subject of the phrasing of the melodious structure. Do not be misled, this has nothing to do with the phrasing of the structure of the dance or the musical sequence. It could be identified as a phrase within a phrase. For example let's take the standard call:

**ALLEMENDE LEFT WITH YOUR LEFT HAND, RIGHT TO YOUR PART**

1 2 3 4 5 6

NUR, RIGHT AND LEFT GRAND

7 8

Here we have two four-count phrases combined from counts 1 - 8. Let us now substitute the numbers for a musical scale, each two numbers making one measure, and underneath the numbers we will write the above square dance call. Note: The notes of the scale are for the purpose of example only. Do not try to sing this call as a scale:

![Square dance call diagram]

If we were to walk on each note to each count of the musical beat the entire walk would be even and without any abnormalities. Now we are going to put something in between the middle of the eight notes by supposing that there is a stone lying there which we have to get over without losing any time or rhythm. We would have to break our even routine of walking with some kind of
a leap or larger step, and then the next four steps would be even again. The picture of the musical scale would look something like this:

This break, which we put in the middle of the eight notes, can be placed after any note the composer sees fit, in order to bring out a certain effect in the playing of this scale. Here are some examples:

The same thing applies to a square dance call. The caller can take a little leap after any word he sees fit in order to give the call a little different effect and to break the monotony of a monotone voice. Quite often, this phrasing of the melody depends on the caller to put over a certain command. Supposing there is a dancer who gets mixed up in the allemande left and goes the other way instead of to his partner. Instinctively the good caller phrases his call something like this:

ALLEMANDE LEFT WITH YOUR LEFT HAND, RIGHT TO YOUR PART

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<th>1</th>
<th>2</th>
<th>3</th>
<th>4</th>
<th>5</th>
<th>6</th>
</tr>
</thead>
<tbody>
<tr>
<td>NER, RIGHT AND LEFT GRAND</td>
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<td>7</td>
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<td>8</td>
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In other words, the caller will call evenly up to count 5, take a leap, and jump on count 6 (without losing time), put all his emphasis on count 6 (partner) and then evens up the call. There are all kinds of combinations that may be used and it is sometimes very delightful and enjoyable to the caller if he has the ability to "play around" with the phrasing of the call to his own ingenuity and individual way. This kind of phrasing may even be split or started on the off-beat. An example was given above in the musical scale and
Here is an example for a square dance call:

ALIENANDIT LEFT WITH YOUR LEFT HAND, RIGHT TO YOUR PART
1 2 3 4 5 6
NER, RIGHT AND LEFT GRAND
7 8

The phrasing of the call in regard to the melodic structure does not always have to be in two parts for the eight counts. Any number of phrases within the eight-count phrase is permissible, as long as it is easy on the ear. This phrasing may also overlap into the beginning of the next musical phrase such as:

[Diagram]

Summarizing all the examples and discussions on phrasing we must be aware that phrasing and timing are two different things. Timing as such, has nothing to do with phrasing and, on the other hand, phrasing has nothing to do with timing. Each is a separate chapter, even though we mentioned that timing and phrasing run parallel to each other. In conclusion of all phases of phrasing and in summarizing all that we have said, let it be known that great caution must be taken in executing either one or the other and especially when we want to use all three types of phrasing at one time. That is, the rhythmic phrase, the square dance call phrase, and the melodious phrase. Once we have mastered this knowledge, and are able to make any combination enjoyable, we are no longer the slave of phrasing—we have become the master.

TIMING AND SUCCESSFUL TIMING

Realization of the fact that phrasing and timing are two separate chapters in the art of square dance calling is of great importance. Too often callers mistake phrasing for timing, and that is one sure way to get into trouble. Also, the common mistake of thinking
that timing is phrasing will get us into trouble. Just think—after the given examples of the melodic phrase, it sometimes carries one phrase into the first count of the second phrase. Substituting this with timing, there would be trouble immediately. We cannot possibly think of carrying one beat of timing over into the next musical phrase. We cannot, and wouldn't dare to, time any fundamental of basic figure in 3 counts which is very possible in melodic phrasing. There would be trouble all around us and we possibly couldn't even things up regardless of how hard we tried.

We believe that timing the call is the most important factor in the technique of square dance calling. To clarify this statement let us briefly review the musical structure. We have the basic phrase of four counts, or two measures. From this we worked in multiples of four until we reached the end of a perfect sequence. This is the thirty-two measures, or sixty-four count phrase. We have said that the calling runs parallel with the phrasing and in turn, the dancing runs parallel with the calling. The next parallel is the correct timing of the figures. Again, we find the basic four counts, or two measures, or their multiples, can be applied, and it is through these that we establish the parallel in music, call, and dance. Here is a very basic example.

**ALLEMANDE LEFT WITH YOUR LEFT HAND**

```
1  2  3  4
5  6  7  8
RIGHT TO YOUR PARTNER, RIGHT AND LEFT GRAND
1  2  3  4
```

To break this down for the purpose of the technical aspect, we know that the dancers will start the allemande left on count three of the first phrase of four. Technically this is wrong, but inasmuch as the dancers dance to the beat of the music rather than to the phrase of the music, we have to say that it can be done, and it is done all over, wherever you square dance, especially the modern square dance (never in
New England contra dances. When the caller calls an allemande left the dancers start their action on count 3 of the first phrase of four. When the caller finishes the command "right to your partner, right and left grand", the dancers still have two counts left with which to finish the allemande left. Since we must give the dancers adequate time to complete the grand right and left, the most natural thing to do is to wait until they are about finished. According to the structure of phrasing, timing and music, this should take eight counts, or four measures. Let's continue with the call:

**MEET YOUR PARTNER AND PROMENADE**

1 2 3 4
5 6 7 8 . .

**PROMENADE RIGHT TIL YOU GET STRAIGHT**

1 2 3 4

To make this a perfect geometrical picture we again must add four more measures, which is the time required to complete the promenade. The timing now looks like this:

**ALLEMANDE LEFT WITH YOUR LEFT HAND** 4 counts or 2 meas

1 2 3 4

**RIGHT TO YOUR PARTNER, RIGHT AND LEFT GRAND** 4 cts 2 meas

1 2 3 4

(silent)

1 2 3 4

4 cts, 2 meas.

(silent)

1 2 3 4

4 cts, 2 meas

**MEET YOUR PARTNER AND PROMENADE** 4 cts, 2 meas

1 2 3 4

**PROMENADE RIGHT TIL YOU GET STRAIGHT** 4 cts, 2 meas

1 2 3 4
Inasmuch as the dancers started the entire procedure on count 3 of the first phrase, they must, naturally, finish the grand right and left two beats after the last phrase (we mean the entire grand right and left including the promenade) and after the caller gives the command for the next figure. Looking at this structure we find we have evenly divided the paragraph with the perfect geometrical phrasing of eight 4-count phrases. We also have the silent phrases evenly divided and the entire paragraph is perfectly balanced. Naturally we shall give thought as to whether or not we should remain silent during the waiting period which consists of four measures each. This is where the patter comes in — a subject which we will discuss later. However, since patter has been brought up we would like to say that quite often the dancers are relieved not to hear the patter, and enjoy coasting along to the tune of the music.

An explanation is in order. Some of you will have a question in mind — a rightful question. According to all rules and regulations, an ordinary grand right and left half way round, takes 16 counts or 8 measures. Adding an allemande left, which is timed with 8 counts to the 16 counts will make 24 counts. How come we get an extra 8 counts into our above example? There may be the instinct in some of you to add these extra 8 counts, or better yet, it might be your knowledge of the technique in square dance calling. As we mentioned the square dance is nothing else but a symmetrical and geometrical pattern. Adhere to this, and not to feel lop-sided in the relation of the music to the call we, so to speak, sneak an extra 8 counts into this call without giving the dancers, or anyone else concerned, the realization of what we have been doing. In our own mind however, we feel the accomplishment of something genuine and real in piecing together the square dance
call and to keep the symmetrical picture.

The above example is a very basic one, and perhaps we are thinking that all callers are familiar with such procedure. Are they? Just listen, especially to the ones who rattle off the call like it is on the call sheet. If there is no pattern indicated on the sheet, some callers do not know when to be quiet to give the dancers the exact time to execute the figure they are doing. It is very unfortunate that on most call sheets the waiting period is not indicated. In fact it is very unfortunate that there is no indication of any kind of timing on the call sheet. The reason might be obvious - ignorance of timing and allowing everyone to do what he wants. The novice caller probably has never heard about timing and rattles off the call wondering what is the matter with the dancers when they have to rush like mad to catch up. Sure, they can catch up by merely forgetting to dance what they are supposed to be doing and start with the current call until they get so far behind that they have to repeat this procedure. Again, we would like to mention the New England contra dances. Almost all directions or call sheets of contra dances indicate the exact timing, and when to do the prompting or the calling of the dance. Why couldn't it be done on the square dance call sheets?

As an example of a call sheet for a contra dance, here is an example for the Fallen Timber Reel:

DO SI DO THE ONE BELOW (called before start of figure)

DO SI DO YOUR OWN

BALANCE AND SWING WITH YOUR PARTNER

DOWN THE CENTER
COME RIGHT BACK
CAST OFF AND A RIGHT HAND STAR

DO SI DO WITH THE ONE BELOW (as from the beginning).

Here we come to the question: What is timing? It is nothing else but to put a certain figure or fundamental into the correct phrase of the music in regard to counts or beats. Here are a few examples of correct timing for certain standard fundamentals.

<table>
<thead>
<tr>
<th>HONOR PARTNERS (OR CORNERS)</th>
<th>4 counts</th>
</tr>
</thead>
<tbody>
<tr>
<td>RIGHT AND LEFT THROUGH</td>
<td>8</td>
</tr>
<tr>
<td>RIGHT AND LEFT BACK</td>
<td>8</td>
</tr>
<tr>
<td>LADIES CHAIN</td>
<td>8</td>
</tr>
<tr>
<td>LADIES CHAIN BACK</td>
<td>8</td>
</tr>
<tr>
<td>CIRCLE ONCE AROUND</td>
<td>16</td>
</tr>
<tr>
<td>ALLEMANDE LEFT (OR RIGHT TO)</td>
<td>8</td>
</tr>
<tr>
<td>DO SI DO (back to back)</td>
<td>8</td>
</tr>
<tr>
<td>DO PAS SO</td>
<td>16</td>
</tr>
<tr>
<td>GRAND RIGHT AND LEFT HALF WAY ROUND</td>
<td>16</td>
</tr>
</tbody>
</table>

It would be an endless job to give you the timing of all variations of these fundamentals since their timing varies, not through doing certain figures faster or slower, but in allowing the dancers to sort of relax or catch up during a formation. For instance, after an allemande thar figure when the gents back up in a right hand star, the caller can give the dancers sufficient time to relax or to catch up in case of a mixup. Star figures such as the one mentioned do not have a maximum timing, but they certainly have a minimum timing. In other words, you should not cut the timing short, but rather prolong it. During such periods the caller may use patter if he wishes, or be silent. The promenade can be prolonged if necessary, even if the dancers reach home position and no command for the next figure has been given. Dancers, especially good dancers, will always occupy themselves with some sort of a motion, whether it is a balance, twirl, swing, or
merely moving from side to side when they are waiting for the next call after the end of a promenade. We might say this applies only after the end of a promenade. Quite often it is necessary to prolong the promenade for the caller must give the dancers sufficient time to reach home position and, inasmuch as the dancers in various squares will probably be in different positions relative to home place, the caller must be able to adjust himself in his call.

Through experience we have found that the rendition of the call, and not the call itself, makes a dance program. Therefore, the technical aspects of the call are most important to the caller, and these same technical aspects are equally important to dancing.

- to be continued -
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XXXXXXXXXXXXXXXXXXXXXXXXXXXXXXXXXXXXXXXXXXXXXXXXXXXX
COMES THE REVOLUTION

by RALPH PAGE

Twenty-five years ago we laughingly used to say:
"Comes the revolution, everybody eats strumberry short cake."

"But I don't like strumberry shortcake."

"Comes the revolution, everybody gotta like strumberry shortcake."

Nowadays in the enlightened era of 1958, dancers and callers are saying, without benefit of laughter:

"Comes the revolution, everybody uses 45 rpm's."

"But I don't like 45 rpm's."

"Comes the revolution, everybody gotta like 45 rpm's."

Few dancers, and fewer callers asked for it, but
the fact remains, we have a fine brawl on our hands with the advent into the square and folk dance field of the small 45 rpm records. Somebody is going to get hurt before it is over - at least in the pocketbook if not physically. And as usual, the innocent bystander - the square and folk dancer - is going to get hurt too.

For some time now there has been a lot of re-search going on among the square dance recording companies for a compact, unbreakable record that would be easy to ship and light to carry, yet tough enough to withstand a heavy amount of wear and the dust of a dance floor, and still have a groove deep enough so that the needle would not jump around like a Mexican jumping bean despite the bounce of a dance floor. The answer seemed to be the 45 rpm's, and the first big switch came this last spring and summer, when many of the big labels, and a few of the square dance labels, changed over from the old 78's to the new 45's. In the case of the big companies the switch-over was 100%, with Victor bringing out their new Educational Series on either 45's or 33 IP's. A little fast work was done here. Some of us were led to believe that if a sufficient number of people wrote in to the company requesting it, that the series would also be brought out on 78's. Naturally, I have no way of knowing the exact number of those who took the trouble of writing the request, but I'm willing to say that if they would not have mattered; that as many as ten thousand different people could have done so and still the series would have been brought out on 45 and 33 rpm.

Obviously, 45's are easier to stock; easier to manufacture; use less raw material; are infinitely easier to carry around. And that is about all the good things that one can say about them.

Current pressing costs of 78's is around 20 to 30 cents for good vinyl pressings. Same quality material used in pressing 45's costs from 10 to 15 cents. Think that over the next time you are tempted to pay $1.45 for a record surrounded by an aura of "the forward look."
We are told that a 45 will outlast a 78 because it runs slower and therefore does not wear out as fast. Unless things have changed radically in the past three weeks, this is a downright vicious lie. Since early June I have had occasion to use 45’s manufactured by four different recording companies at folk dance camps in Maine, California, Nova Scotia and New Hampshire, and I can tell you truthfully that after twenty playings there was a noticeable loss of quality, and after fifty playings all of them were unuseable. Yet I have many 78’s that have been played hundreds of times and there is no serious loss of quality.

In hot weather, such as we had at the California camp, the 45’s warped and the 78’s did not.

The shallow grooves of the 45’s damaged easily, and it was almost impossible to stop the needle from bouncing when used in a hall with a wooden dance floor, and it doesn’t take the IQ of a genius to understand what a little of this will do to a record.

I am of the opinion that 78’s are made for use: the 45’s are made for sale. All of the record companies are in business to make money, and if the square dancers, square dance callers and square dance leaders do not buy their 45’s, then I can assure you that they will revert to 78’s so fast it will make your head swim to keep up with them. It’s as simple as that.
WE'RE SORRY

Starting January 1st, 1959, the price for twelve issues of NORTHERN JUNKET will be $2.50. This is the first raise in the subscription rate since we began publishing the magazine in the spring of 1949. And we are proud to say that we are among the very last to raise the price of subscription. Circumstances beyond our control - and that's a high-falutin' official-sounding phrase - forces the step. Increased costs of paper, ink and stencils, coupled with the latest raise in second-class mail, with the promise of another one in January, and probably yet a third raise in June is the reason for going to the $2.50 rate. Even so, the JUNKET will continue to be the biggest bargain in square and folk dance magazine circles - what other magazine offers 90% information to 10% advertising? All subscribers to NORTHERN JUNKET may renew their subscription at the old rate of 12 issues for $2.00, til December 31st. Gift subscriptions too until that date.

THE TOWN CRIER

BORN: June 10th, to Mr & Mrs Robert McCune, a daughter, Karen Sue. MARRIED: Elizabeth Knox and Neil Lark, Saturday, Oct. 4th in Anabel Taylor Chapel, Cornell University, Ithaca, New York.

The Folkdance Associates of Chicago began their 9th year of folk dance activities at their regular meeting place, the Gymnasium of St Paul's Episcopal Church
at 50th Street and Dorchester Avenue. Admission will be .75¢ per person. Starting time 8:00 P.M. Presentation and teaching of new dance, old favorites, and reviews 8:00 to 10:00 P.M. From 10:00 to 11:30 P.M. no teaching, and this time will be spent in repertoire dancing.

***

The New York Scottish Country Dance Group, Miss Jeannie Carruthers, Director, inaugurates its fourth year and offers a comprehensive curriculum of Scottish Country Dancing at Beginner, Intermediate and Advanced levels, in a series of ten Thursdays, at 8:00 P.M., beginning September 18th at the McBurney Y.M.C.A., 215 West 23rd St. N.Y.C. Subscriptions: $8.00.

***

The Seacoast Region Square Dance Association of N.H. opened its tenth year of dancing in Dover City Hall Sept. 20 with host caller Mal Hayden doing the honors. The Association will sponsor a series of classes in square dancing if there is sufficient demand for it. Rev. Johnoll was the first guest caller October 18th.

***

Thanks to the Community Folk Dancers of Hartford for sending us a copy of their news sheet "C.F.D. News." From it we gathered this: "Bruce McClure writes from Glasgow that he has an hour-long TV program which he calls 'Jig Time'. He is producer, director, choreographer and dancer! His source of material is the rich song and dance material of Scotland. Each week he uses six traditional folk dances. Maybe we'll be seeing him escape in this country some day. Let's hope!"

***

Dave Rosenberg continues his folk dance classes this fall and winter at the Roosevelt High School, 13th and Upshur St. N.W. every Thursday night 8:30-11:00

***

Write to Square Dance Square and request their latest catalog of square and round dance records. Address is P.O. Box 197, Summerland, California.

***

Ralph Ruge will call three Sundays this fall at Folk Dance House, 108 West 16th St. N.Y.C. October 12th, November 16th, and December 14th. Also for the Country
Dance Society, Saturday, November 22, at Metropolitan-Duane Hall, 201 West 13th St. corner of 7th Ave.

The newly-organized Folksong Group will give seven concerts, one a month, on Friday evenings at Bates Hall, YMCA Building, Huntington Ave. Boston, Mass. The first featuring Tony Saletan was held October 10th.

First Church of Salem, Mass. open their regular season with an OPEN DANCE, Saturday, October 25th with Joe Perkins and His Orchestra.

Write to Square Dance Associates, 33 South Grove St. Freeport, N.Y. and request a copy of their latest catalog of square dance teaching records and manuals.

The colorful ceremonies which are a part of Britain's military pageantry will be recreated by 100 members of Her Majesty's Household Brigade, the Regimental Band of the Grenadier Guards and the Massed Pipers and Highland Dancers of the Scots Guards at the Boston Garden Saturday evening, Nov. 3 and Sunday afternoon Nov. 9.

You may think that Christmas is a long way off but it isn't! For a catalog of unusual gifts write to Wieands Pennsylvania Dutch, Guth's Station, Allentown, Pa. R 3.

Ralph Page leads a two-day institute in New England type squares and contras in Toronto, November 14 & 15. For further information contact Mrs. Merrill Burton, Route 3, Streetsville, Toronto, Ontario.

Mary Ann Herman conducted a folk dance institute in Washington, D.C. October 23rd & 24th for Dave Rosenberg's folk dance group.

Lovers of Irish and Scottish music will do well do get the latest lists from O'Byrne DeWitt's Sons, 51 Warren St. Roxbury 19, Mass.

Just a reminder that the 11th Annual Folklore Village Christmas Festival will be held at Mt Horeb, Wisconsin, December 27th to January 1st. Write to 'Christmas Fest-
ival, 8145 S. Maryland Ave. Chicago 19, Illinois, for further information.

***

If you live in the Dallas, Texas, area, you will want to know of the 4th annual Southwest Polio Benefit Square Dance, held in that city November 22, 1958 in Dallas Memorial Auditorium.

***

There is an interesting article in the October 25th issue of The Saturday Review on "Popular Folk Music."

***

Here's a cute idea to get "volunteers". On Sunday, November 16, there will be a square and folk dance at the Jewish Community Center, Syracuse, N.Y. The first three couples to volunteer to assist may go free. Others may come, but there will be an admission fee.

***

Subscribers living in the Drumlins, N.Y. area will want to attend the Tartan Ball in that town on Saturday, November 22, Scottish and modern dancing.

***

Wednesday, November 19th is International Night at the Museum of Fine Arts, Syracuse, N.Y., sponsored by the Syracuse Philharmonic Society. Members of the Syracuse University Folk Dancers will demonstrate Israeli and German dances.

***

The big news this fall from California is: Ed Kremers and John Pilchich have combined their two stores in San Francisco & Oakland respectively, into one store, known as "The Folk Shop", located at 161 Turk St. San Francis co 2, California. NORTHERN JUNKET extends its best wishes to the new joint enterprise and the hope it will enjoy a long life and a prosperous one.

Correspondents: Dick Anderson, Dick Castner, Pop Smith, Harold Kearney and Herb Warren

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