50 Musical Mixers - $1.00  
by Ray Olson

Musical Mixer Fun - $1.00  
by Ray Olson

Folk Dancing For Fun - 50¢  
by Jane Harwell

Dakota Square Dance - $1.50  
by J. Leonard Jennewein

Vranjanka - $1.00  
the Dick Crum Songbook, words, music, guitar chords

One Hundred and One Singing Calls - $2.00  
by Frank Lyman, jr.

5 Years of Square Dancing - $2.50  
compilation of squares in Sets In Order

New Hampshire Camp Notebook - $2.10  
200 dances - square, contra, folk, folk songs

New England Contras & Town Hall Squares - $1.00  
by Ralph Page, dances taught at College of the Pacific, Folk Dance Camp

Dancing Back the Clock - $1.50  
directions for 94 Olde Tyme English Round Dances

COMPLETE YOUR FILE OF NORTHERN JUNKET  
we have many of the back issues at .30¢ each

Order any of the above material from

Ralph Page  
182 Pearl St.  
Keene, N.H.
It seems to me that the "screwball" side of square dancing is being emphasized way out of proportion to its negligible worth. The quickest way to kill any movement is to laugh about it uproariously.

Wonder if the advocates of the "fringe benefits" of square dancing ever stop to think what the non-dancer thinks of such clubs called "Knotheads", "Idiots", "Goons" or "Jackass"?

Of course somebody is reaping a big fat harvest from all this nonsense. Business is good for the makers of badges. They are charging you a dollar and a half for a piece of plastic costing them but a very few cents each.

I strongly suspect that they are the ones who think up the gags, give them a stupid name, and sit back and wait for the money to roll in. The only such club that makes much sense to me is the Century Club, and it doesn't get too far with me at that, for you are supposed to get the autograph of a "western" caller on each of its pages. I suspect that any day now we'll wake up to find out that the west begins at the Atlantic seaboard and that Columbus landed at Catalina Island instead of San Salvador!

There are several things that I don't like about the road we're being led down in square dancing, but these ridiculous, childish, clubs might be a good spot to do a little bit of brain-washing in reverse and to get rid of, once and for all.

Sincerely

Ralph
THE OTHER SIDE OF

THE MOUNTAIN

by PAT PENDING

The bear went over the mountain to see what he could see but, unfortunately, few square dancers ever go over the mountain, being perfectly content to stay on their own side of the slope, supremely satisfied that their particular area is the ultimate in Square Dancing, with all the rest of the square dancing world at least 8 measures or sixteen counts behind them. A very lamentable situation.

Now, some of our cloud thinkers dream and audibly shout for National Standardization. That is about as sensible, and about as wishful thinking as imagining that we could interest a market gardner in the California Salad Bowl in lasting shoes in his spare time or in interesting a Maine shoemaker in cultivating 50 acres of lettuce every evening before supper. Standardizing square dancing nationally, would lead to a deglamorizing parallel to removing the salt and pepper shakers from every table in the country. What a flat
tasteless mess eating would become.

Any properly educated square dancer with good hearing, and the ability to listen and act, can dance anywhere in our United States easily, doing any of the scores of patterns already put together by our dancing masters of yesteryears, and presently being revived, revised, and stirred together by the present day callers. Every one of today's figures, and every one of the myriad of figures which will come in the future is based on less than forty possible fundamental movements of two people, and every educated square dancer is master of every one of these. Nomenclature alone may bother when one gets onto the other side of the hill.

Now there is some excitement in encountering different hand holds and skirt work on the far side of the mountain, and is one of the pleasures of exploration. The futurists in the calling art have done some tinkering with this, here and there, but so far no one has been able to accomplish the impossible. The foot work of today, though accelerated a bit since Grandpa's day, or even Great Grandpa's day, and even back to the days when dancing began, which was long before the printed word, has not, can not, nor will be changed. Merely the names of the foot movements have been changed and even today vary from mountain to mountain.

Once you have crossed a mountain, it is smart to sit out the first few dances to familiarize yourself with the caller's style and verbiage as he calls to his own people, but after that, to repeat, if you are an educated square dancer, you are in business wherewer you are.

It is here observed that to any New Englander any
spot beyond the Hudson River is Out West — nearly 3000 miles of Out West — and to any of our Pacific Coast friends all territory beyond the second hill is Back East, again nearly 3000 miles of it, but from the Atlantic to the Pacific square dancing is square dancing and the flavoring and idiosyncracies of each individual caller make it enjoyable both to his people and to his visitors.

Let us expend some energy in educating dancers so that they will enjoy crossing the mountain and see their fundamentals salted and peppered just enough differently from at home to make a very tasty dish. Furthermore, intelligent travellers can help to break down the ideas planted in the minds of dancers who do not subscribe to National Dance Magazines, by their callers of whom they are believing disciples, that all western dancing is hooting, hollering, skirt-swishing, double-time galloping, or that New Englanders confine their dancing to Olde Quadrilles and contras choreographed for hoop skirts and patent-leather button shoes.

Actually, western style dancing is a misnomer, applied to the experimental sector of square dancing. Its callers dose their dancers up on verbal pills telling them it is the 'mostest', then wear out large percentages of them using them as guinea pigs for the purpose of eliminating one screwball pattern after another, hoping to come up with a durable, properly choreographed interesting combination which the dancing public will adopt and ask for again and again, thus raising that particular caller to National Fame.

The properly ripened square dancers, be they New Englanders, Westerners, Far Westerners, Northerners or Southerners — and I guess that that takes in all of the
U.S. and Canada — are all slow to discard the old and embrace that new which the guinea pigs have demonstrated is desirable, pleasant dancing.

We like best that with which we are most familiar but the other fellow's version is fun too, and regardless of where you hail from, you will find fun wherever you drop in to a square dance. The flavoring and taste may vary a little from home, but like the scenery, isn't that the reason you went on the journey — to see it?

Take a trip to the other side of the mountain — you will enjoy it, and what is more, you can join in the fun, for it is the same fun everywhere. Radios, TVs, automobiles, airplanes, and National Publications have tended to that.

WORD FROM

DAVE ROSENBERG

It's FESTIVAL TIME AGAIN IN WASHINGTON, and our annual trip around the world through traditional music and dance will take place on Friday and Saturday, May 5 and 6, at Roosevelt Auditorium, 13th and Upshur Sts., N.W. Washington, D.C.

This year we'll make stops in every continent, to see and hear the lively folk arts of such far-flung places as Japan and Scotland, Bavaria and Bolivia, Estonia and Syria, Hawaii and Lithuania, Spain and Africa. And all these international festivities will be performed by your own neighbors in our nation's capital — people
from all parts of the world who now make their homes in the greater Washington area.

Members of the Washington Folk Dance Group, who annually plan, promote and organize the Washington Folk Festival, will share with you each evening their enjoyment of folk dances from around the world, in a special presentation.

And you'll have a chance to join in the dancing fun, too. At the end of each evening's exciting entertainment, there'll be time for the audience to dance under expert direction.

DON'T MISS THE 1961 FESTIVAL - here's your one chance to sample all these interesting and unusual dances. Come to the Folk Festival, to see the gay variety of traditional dances and songs from all parts of the world.

And help us by telling others about the Folk Festival. With your assistance as "publicity agents", the Festival will be one of the liveliest and brightest events on Washington's calendar of cultural and recreational activities.

VILTIS

A Folklore Magazine
In It You Will Find

* Folkloristic Background Of People And Dancing
* Ethnic Activities And News
* Dance Descriptions And Book Reviews

YOU LEARN SOMETHING NEW IN EACH ISSUE!
YOU CAN'T AFFORD TO BE WITHOUT IT!

* Three dollars per year of SIX ISSUES
Write to: Vyts Beliajus
Box 1226, Denver 1, Colorado
In reply to Stanley McIntosh's "Say It Ain't So" contained in the last issue of the "NORTHERN JUNKET" and to reassure others that there still are places where square dancing is fun for everyone.

Up here in our own little piece of New England - central Maine - we are earnestly and, we hope successfully, trying to keep our square dancing strictly for fun. And this, to us, means implicitly sticking pretty much to our traditional New England squares and contra, danced at a relaxed pace, with time to socialize in the process and with plain calls that say what they mean so that it does not become necessary for the dancers to spend weeks just learning a new language. For instance, a do-pas-so becomes allemande left your partner, allemande right your corner, allemande left your partner again and so on. Of course we throw in a few mixers, simple couple dances and novelty squares occasionally just for variety. But as for letting the current "western" influence of so-called "high-level dancing" seep in - no thank you! For one thing, we are just too lazy to want to break our necks trying to learn the western calls and figures ourselves. After all, with all this good square dance music to listen
to, why clutter it up with a caller's "yak-yak" unnecessarily? Say what you have to say and get it over with is old-time New England logic - both on this score and any other.

As for local family and community participation, this is all we do have. No clubs, no courses on graduated "levels", just big community get-togethers (with the dancers coming from towns from miles around) mostly on Saturday nights at the Grange Halls - with everybody welcome, and newcomers especially! And, by the end of the first half or three-quarters of an hour (which usually consists of a Circle Virginia Reel and some other sort of a mixer such as Soldier's Joy, plus two or three (or four) squares, any newcomer who really wants to dance, has completed his first "ten weeks course" - at no additional fee - and feels at ease and ready to join in whatever the caller may bring forth from then on. He may make mistakes but nobody minds, he isn't "eased out" of anyone's squares, or made to feel that he has committed an unpardonable sin. Of course our dancers aren't the epitome of grace and perfection. They boast few frills and furbellows either in their dancing, or their dress. Most of them wear their ordinary clothes - no expensive billowing square dance dresses, cowboy boots, braid trimmed western shirts, etc - and they probably would win little applause at a demonstration. But that is not the purpose of square dancing to our minds. We dance for the sheer joy of it, to forget ourselves and our problems in the fun of the dance, not to "show off" our prowess and learning. Not that we aren't capable of doing some fairly complicated dances - if allowed to take our own good time about it, you just can't rush a real New Englander. Money Musk and various versions of the Grand Square are perennial favorites, as are many of the lesser known contras.
Oh, sure, occasionally someone who has been exposed to the mad pace of square dancing on the "outside" wanders in and looks with contempt upon our unenlightened atmosphere, and "low-level" dancing. When this happens, we politely tell him that this is what our dancers enjoy and want and, if he is dissatisfied, where he can go (literally, not figuratively) to find what he seeks. For, in Maine as elsewhere, some groups have forsaken our own traditions for the fad of the moment. Sometimes we lose a few dancers this way - not always in itself a bad thing - but, surprisingly often such a person remains out of one motive or another, and ends up in slowing down, relaxing, and dancing just for fun with the rest of us.

Maybe this isn't what Mr. McIntosh is looking for in square dancing up in this "neck of the woods", as he puts it - and maybe it is. But we've been at it quite a while now. It suits us, and as long as we're happy and having fun we intend to keep at it - and let the rest of the world hurry by if needs be.

Be Informed — Read

AMERICAN SQUARES

The Magazine Of American Folk Dancing
Completely National — Founded 1945

News — Dances — Articles — Record Reviews
And Many Other Features Of Interest To
Square & Round Dancers, Leaders, Callers Everywhere

$2.50 per year (12 issues)

Write for Free Sample Copy
Arvid Olson, Editor
2514 - 16th Street, Moline, Illinois
The Cambridge, Y.W.C.A. was the scene of another wonderful workshop on March 25th, when Mrs. Francisca Heyes Aquino introduced to Bostonians the dances of the Philippines. Mrs. Aquino's name is well known to students of folk dance; almost all the research done on Philippine dances has been hers. She has written a number of books, containing some 250 Philippine dances, and is presently preparing for publication another book of 50 dances. It was through her research that the Payarihan Dance Group obtained much of its fascinating repertoire.

This background is only part of Mrs. Aquino's attraction, however; she is a woman of charm and wit and a teacher of great ability. Her short lecture on the history and culture of the Philippine people was most informative, and the pictures of the appropriate costumes she displayed added greatly to an understanding of the style of the dances. She feels strongly -
with many of us— that in doing a dance of another
country, you should try to feel as closely as possible
akin to that nation's character, and truly the partici-
pants in this Workshop began to feel quite Philippine
as the sessions progressed.

The dances taught were Alahoy! Polka Sala, Ba-In-
gles, Manong Biday, Binadinging, Himig sa Nayon, Polka sa
Nayon and Lubi-Lubi. All were for couples, many in
lines, some in quadrilles, or dancing round the room.
Many show the influence of the Spanish culture in the
use of arms and the foot patterns, but all are softene-
d by the tropical atmosphere of the Philippines into
a style uniquely that of the islands.

Mrs Aquino will be in the United States for sever-
al more months, and will be teaching at Maine Camp in
June, and in California in July and August, as well as
in various cities around the country. If you have an
opportunity to enjoy her classes, don't miss it. You
will be as pleased with her teaching and her dances as
we were. For information of her itinerary, contact the
Hermans at Folk Dance House, 108 West 16th St., N.Y.
11, N.Y.

MOISEYEYEV BENEFIT

The three performances of the Moiseyev Dance Company
at Boston Garden May 13 and 14 will benefit the Inter-
national Student Association of Greater Boston. Open-
ing night seats are available by mail order from Mrs.
Albert E. Lord, 23 Francis Avenue, Cambridge. Details
of all performances may be obtained by mail from Moi-
seyev Dancers, 143 Newbury Street, Boston, Mass.
GUIDES TO THE
PROPER USE OF
PUBLIC ADDRESS
EQUIPMENT

Transcript of a talk given by B.B. Wilder at the Square Dance Institute, given for Elementary and Recreation teachers at San Jose State (California) College.

In the beginning let me say that the opinions expressed here are one man's opinions only.

Public Address Equipment (commonly called "PA System") is normally composed of an amplifier, one or more microphones, and one or more speakers. For dance instruction it also requires a phonograph. The discussion in these two sessions will be primarily concerned with the use and placement of this equipment. Only general comments will be made on the specifications for equipment, as detailed specifications must be based on the specific location and use of the equipment, and should be tailor-made for the application. This is a job for a specialist in this field.

Phonograph:

Types: Automatic or manual, with fixed or variable speed control covering the 3 popular speed ranges - 33 1/3, 45, and 78 RPM. Preferred: Manual type with variable speed control over all 3 speed ranges.
Turntable: The preferred type is 12" in diameter, covered by a soft cushion (felt, flock, or rubber) - and relatively heavy to prevent "wowing". If 45 RPM records are used, a centering disc is required. For light records that tend to slip, a spring-type paper clip is very handy. It can be clamped onto the center spindle to hold the records down. It is essential that the turntable be level when used.

Pick-up arm, cartridge, and needle: The pick-up arm should be adjusted for the proper needle pressure - which generally is as light as the needle will properly track in the record grooves. Almost all manual phonograph arms have some type of adjusting device.

The cheapest type of cartridge is the "crystal" type. It is adequate but will not last as long as more expensive types, and is easily damaged by heat. Both the ceramic and magnetic types give better musical reproduction and last longer. The ceramic type requires less maintenance and is more rugged.

Most needles have tips made of one of three materials - hard metal, sapphire or diamond. While the hard metal needles are cheaper at first cost, they must be changed frequently and are damaging to record life. Under no circumstances are they recommended. The sapphire type is most frequently used. It gives moderately long life and the initial cost is not great. It is less susceptible to damage than diamond. Diamond needles, if treated with care, give the longest life, and the least record damage. Their initial cost is the highest but pro-rated over their life they are the least expen
sive. But, they are very brittle, and can be damaged the first time they are used—rather by dropping them on the record or hitting them against the edge of the record. Once they are fractured they will ruin records. In general, they are not good for club or class usage, and should be restricted to hi-fi use at home. Recommend: sapphire needle.

Scratch Filter: The better PA systems have this control, which when placed in the "N" position, cuts off the high frequencies which produce the sound of needle scratch on worn records. Caution: It should not be used as a crutch for worn needles. If the needle is worn, it is shortening the record's life.

Volume and Tone Controls: The Volume Control should be set so that an adequate volume of music is received in all parts of the audience area. This may make it seem too loud at the phonograph if you are located near a speaker. Tone Control may consist of a single control or dual controls. The dual type is preferred. With a single control, as the control is advanced, the high frequencies are cut off, thus "dulling" the music reproduced at the speakers. With dual controls, one control is for the high frequencies, and the other for the low frequencies ("treble" and "bass"). Usually these controls can be set so as to either accentuate or reduce the amount or treble or bass frequencies reproduced. If the Tone Controls control both the phonograph and the microphone, care must be taken to make sure that speech is clear and distinct in the audience area. For teaching purposes it is usually desirable that the "beat" of the music be emphasized by rolling off the treble in the music, and boosting the treble in the microphone system so as to emphasize the voice and produce greater clarity.

Speed Control: There are two basic types: 10 electrical and 20 mechanical. Both are commonly employed; the mechanical type is preferred by many due to its more positive settings. Some brands of turntable
drives require a period of "warming-up", before they come up to speed. This is particularly true in cold weather. If yours is one of these, start it early and let it warm-up - your class will appreciate it.

When setting the speed of dance music there is good psychology in initially setting it too slow before you put the needle down. Then bring it up to the speed you want to use. This will give the whole class a lift. If you put it on too fast and then slow it down - it gives the class the impression that the music is being played down to them.

General comments on use of Phonograph: Be sure that the turntable is level before playing music. Even a rough "eye" check to see that it is parallel to the floor is better than no check at all. When the turntable is not level, the needle wears against one side of the record grooves, which thus wears the record, and gives poor sound fidelity; also there is more chance of the needle jumping the groove when the turntable is jarred.

If the needle can be bounced out of its record groove by floor activity, put suitable cushions under the phonograph. Synthetic rubber sponges are excellent; fold them and put one under each corner of the phonograph.

Learn how to pick up your needle arm. Pick it up carefully by the cartridge head, or the handle, if one is provided. Never pick it up by the center of the arm. If it is the type that can be locked onto a holding fixture, unlock it before you try to lift it. It is especially important that you pick it up properly when it is on the record. Both the record and the needle can be damaged if it is "swiped" across the grooves, or if you press down on it in order to get a grip. When setting the needle down, let the weight of the pick-up arm be supported by your fingers, then set it down slowly until the rec
ord takes the weight of the arm off your fingers. Do not let the needle contact the edge of the record when you are seeking the lead-in groove.

When trying out music for speed, volume, or to give the dancers a taste of it, let it go to the end of a musical phrase, or fade it off slowly—don't pick the needle in the middle of a phrase. Your dancers need drilling in dancing-to-the-music, and in recognizing musical phrases. Stopping in the middle of a phrase will irritate many with musical training.

Microphone: Types most frequently used: Crystal, ceramic and dynamic. The crystal type is the cheapest but will not last as long as the others, and may be easily damaged by heat. The ceramic type is rugged, has good frequency response and is relatively inexpensive. It is good for club use and class use. Dynamic microphones have the widest usage and are always a good buy for the money. They have very good frequency response. They are not as rugged as the ceramic and are especially sensitive to dropping. All types should be treated as "delicate instruments". Mono-directional (unidirectional) microphone characteristics are highly desirable, as they reduce feedback problems.

Controls: The Volume control is used to set the volume of sound reproduced at the speaker. Its setting will vary with the amount of voice projection used, the distance between the mouth and the microphone, and whether or not one speaks directly toward the microphone.

The Tone Control(s) should be set to give the greatest clarity first, then add the amount of voice timbre desired. For greater clarity, increase the treb-
le frequencies - but not so high as to cause feedback or shrillness. To add overtones, increase the amount of bass, which will cause "boomingness". Most women need some bass buildup, while most men need some treble buildup. Don't try to judge for yourself - have some unbiased person tell you where to set the controls.

On-Off switch on the microphone. Use this. The microphone switch should be in the off position when the microphone is not being used. As long as it is ON, it will pick up and amplify any sounds it receives, thus the background noise is emphasized. Put the switch in the OFF position before moving the microphone or its stand. If your microphone does not have a switch, use the microphone volume control instead.

Use of the microphone: The best results are obtained by staying approximately four to six inches from the face of the microphone and speaking directly toward it. If you get too close, the sound will be garbled; if you get too far back, you will have to raise the volume control and increase the possibility of feedback. If you do not project your voice, by use of your diaphragm, your voice will be weak and thin, and will require much higher volume level settings. The voice should be projected as though you were speaking to someone about 20 feet away without the use of the PA system.

Microphones are delicate instruments. Most modern microphones have a fine foil membrane behind the blast screen. If you blow on the microphone to test it, you stand a better than even chance of damaging or ruining it. A better test to use is to snap your fingers in front of the microphone. NEVER blow.

Keep a fixed position in relation to the micro-
phone. Do not wander away from it. If the microphone is fixed and you must move - do like the politicians do. If you move your head to the right side of the microphone, talk to the people on the left of the hall, and vice-versa. This way you always speak toward the microphone.

**Care of Equipment**

PA equipment has delicate components; treat it as you would an expensive instrument. Pack it carefully and handle it gently for maximum life. Coil up microphone cable and tie it. Put the microphone in a cradle container. See that the turntable arm is secured. Keep the equipment away from heat or dampness. (Dampness is especially harmful to speakers).

**Maintenance:** Good equipment requires maintenance. A thorough annual checkover with the replacement of weak components is good insurance for continued operation. This must be done by a competent technician - it is not a home, do-it-yourself job.

**Spares:** A kit of minimum spares will save many a party. It should contain: One fuse (learn where it is located on your set); at least 3 tubes, including the rectifier tube (your shop can tell you which tubes); a 25 foot extension cord; spare needle. Additional desirable items include a spare needle cartridge, spare microphone, and microphone cable.

**Monitor Unit**

This is a separate small amplifier, with speaker, having its own volume and tone controls. Much desired by callers. It is essential for square dance calling if the speakers are over 50 feet from the caller. It gives him the music.
Part 2
GUIDES TO BETTER SOUND THROUGH PROPER SPEAKER PLACEMENT

1. In normal situations, two speakers are better than one, as they cover the audience area better with less volume, thus there is less reverberation and feedback problem.

2. Place the speakers so that the entire audience area is covered within the primary cones of the speakers' sound projection. The same holds true if only a single speaker is employed.

The primary cone of speaker projection rarely exceeds 90 degrees - that is, 45 degrees on any side of a line pointed straight ahead from the center of the speaker. The higher frequencies have a more constricted cone angle than low frequencies therefore, if voice is important (such as for square dancing) calculate the cone angle as 60 degrees.

3. The speakers and microphone should be placed so that the microphone is not in the primary sound cone of the speakers - preferably it should be behind the face of the speakers. Remember that for "open-backed" speakers there is another "primary" sound cone out of the back of the speakers. A blanket or a couple of coats draped over the back of an open-backed speaker will cut out the rear sound cone.

Feedback, or howl, is caused by sound from the speakers being picked up by the microphone and then "fed back through the amplifier and re-amplified many times. Therefore the less the amount of sound entering the microphone from the speakers, the higher the microphone volume may be set without feedback.

4. Set the speakers as high as practical, and pointed downward toward approximately the center of
the audience area (in terms of distance from the speakers). The sound from low-set speakers is absorbed by the front part of the audience, therefore the volume must be raised so that the audience in the rear can hear. This makes it too loud in the front. A definite check of speakers being placed too low is when you hear "too loud" from those in front and "not enough volume" from those in the rear.

5. Sound reflects the same way that light does; therefore set the speakers so as to minimize the amount of sound being reflected. It is reflected sound competing with direct sound that causes "reverberation" echo, dead-spots (one type only) and jumbled sound.

Shoot your speakers against an absorbent medium, such as people, curtains, accoustic-faced wall, or open space - open windows are excellent sound absorbers as contrasted with closed windows. The denser the audience, the more absorbent of sound it becomes.

6. If reflection of sound cannot be eliminated, then provide the longest possible sound travel distance before it gets back to the microphone or audience. Make the sound reflect off two or more walls. Remember that sound reflects exactly like light on a mirror, and reflects from the same types of surfaces and at the same angle that it hits the surface. You are dealing with a CUBIC situation, so be sure to consider the floor and ceiling. The more of these surfaces that absorb, the better the sound situation.

7. In many "difficult" multi purpose rooms sound can be considerably improved by moving the equipment to the opposite end of the room from the stage.
and shooting the speakers towards the closed stage curtain, pulling the fabric-type window curtains, and/or opening the windows. Even half-closing venetian blinds will help.

8. Two speakers placed close together and angled outward do not cover an area as well as two speakers separated and angled across the audience.

9. Reverberation and jumbled sound are predominately caused by the lower frequency sound waves which have greater cone angles and are, therefore, more easily reflected about. Feedback is produced normally by the higher frequencies, and under normal circumstances never by lower frequencies. Therefore, in an echoey or reverberating room, cut down the bass volume control to the lowest practical level, and if voice is important for command, increase the treble for the microphone, but keep the volume and treble control levels below their feedback levels.

10. Test out your sound set-up before you have an audience. It takes two people to make a good test. One person should use the microphone and phonograph while the other walks out the whole audience area. An empty room requires less volume and produces more sound reflections than a room with an audience, so you are checking under much more harsh conditions. Set the volume level for the speaking voice slightly higher than necessary and use a low voice into the microphone. Have the floor-walker check for clarity and volume in all parts of the hall. Move your speakers and microphone as required to obtain the best coverage and clarity, and the least (zero) feedback.
If there are marked "dead-spots" in the audience area covered by the primary sound cones of the two speakers, the speakers are "out-of-phase" and the wiring connections to one of the speakers must be reversed. When speakers both face in the same general direction they should be "in-phase" with each other. When they are directly facing each other, the condition is reversed, and the speakers should be "out-of-phase" with each other. This latter is a special condition not often encountered.

11. The true test of your sound set-up is when there is an audience. Your assistant(s) should pre-arrange signals with you, and during the program let you know what changes in volume, or tone-control are required for both music and voice. A floor man during a dance program is a good practice - and is used by many of the most successful sound-system experts. A floor man is essential when you are working in a large room with a large audience.

SQUARE YOUR SETS

A Magazine For The Square And Folk Dancer

Distributed Free Of Charge For Times A Year

Editor: Ray Olson
P.O. Box 262
Moline, Ill.

Far ahead - and worth planning for - September 29, 30, October 1, a marvellous Festival weekend of folk, contra and square dancing, yodeling and folk singing in Stowe, Vermont, during the glorious foliage season. Low cost, sky-high enjoyment! Dick Crum, Ralph Page, Werner Von Trapp, the Taylors. Keep the date! You'll be glad you did!

---------------------------------------------------------------
THAT REMINDS ME

Beginning a new series of sometimes amusing but always interesting events in the life of square and folk dancers. This one is from Thad Byrne, Spokane, Washington. Send in yours to NORTHERN JUNKET, 182 Pearl St. Keene, N.H.

It happened about 10 years ago. Outside, the night was cold and windy, and a steady rain was coming down. The blazing fire in the old fireplace at the Wagon Wheel felt mighty good that night! It was a Friday night, and the occasion was a Friday Night Frolickers dance. (Those of you who remember that club, remember that the crowds were always large - 10 to 16 sets, and the spirit was of the best.) It was just after supper, and the "program" was to be a special showing of the movies taken of the "Spokane Showboat Cruise" the summer before. The screen was up, and the lights were out, but there was a hum of voices in the room, as the movie had not started.

Just then the door nearest the stove was opened, and there stood three dripping adults - a man flanked by two ladies. They all were well dressed, and all quite evidently somewhat "under the influence".

They stood there, speechless and amazed. The room
was pitch dark, but they could tell by the hum of voices from all over the hall that it was full of people. I hurried over to the door, because I had learned from experience that it is easier to "keep strangers out, then get them out". I got there soon enough to see the look of strained horror in three pairs of eyes. They gave one look at me, and then at each other, and then they fled, suddenly and precipitously! Later, we all figured out that they had just been driving by — this was in the days when the Wagon Wheel was on the main highway — had seen the outside lights on and all the cars and had decided they would come to the dance too!

Hi-octane gas is busy stuff
For engines with a passion;
But doesn't do a bit of good
Unless they're high compression.

Hot rods and racers like—a—that
That need tremendous tending
For one short time to go like heck,
Then face an' early ending.

They soon get tired, all beat out,
Their spark of youth — it dies;
And go-go dancers share that lot,
A common quick demise.

Pat Pending

Ashaway International Folk Dance Festival Saturday, May 6 — Ashaway, Rhode Island. Mail contact: Ralph W. Smith, 26 Covel Circle, Warwick, R.I. Director.

The Sixteenth Annual New Hampshire Folk Festival will be held on Saturday afternoon and evening, May 20, at the Hopkinton High School in Contoocook, N.H.
NEW HAMPSHIRE

DANCE WEEKEND

by HERB WARREN

Don't discount a New Hampshire Dance Week End any thing like the recent one at East Hill Farm in the out skitts of Troy, and within easy seeing distance of Mt. Monadnock, April 7, 8, 9.

The idea of this new move in the New Hampshire dance world grew out of the joint cogitations of Inn host Parker Whitcomb, and dean of dance leaders Ralph Page. Its purpose was to bring together like-minded folk for a breakaway from routine to indulge to hearts content their flare for dancing pleasure under condi tions not a shade less than just right. The idea is a novel one, along the countryside of southwestern New Hampshire, but results all around proved it sound; a call for a repeat performance is plainly indicated.
The Inn is located in the up-and-up hill country of New Hampshire proportions, the layout is central dining room with comfortable cabins close at hand, an arrangement that functions nicely both as a summer family camp and a resting-up spot for skiers who flock into the area in the winter season. Parker Whitcomb has a well developed knack of keeping his kitchen in top form for the gustatory pleasures of guests and of providing creature comforts of wide range that make for rest, recreation, or recuperation.

The main reason for being present, however, was the program of day and evening, dancing everybody's business. Good program planning was much in evidence, Ralph had something for the pleasures of all, old favorites interspersed by numbers not so old, but quickly favorites on their own account. Strangers to contra dances got in on them early and quickly found they could do them comfortably; well before the end they had discovered some of the pleasures of these traditional New England dances that have given them a long, long life.

Everybody was very much at home, and busy, in the square dancing. Ralph made it as comfortable as an old shoe; it took only a familiar standby or two to get the dancers in the right mood and asking for more, and so an easy step to interesting variations, and an unexpected turn of figure. We all like our favorite square dance figures, but we are also likely to harbor expectations of something new and different; we had both.
A goodly number of folk dances helped round out the weekend program; more complicated ones gave the old-timers opportunities to let themselves go and give less sophisticated side liners something to keep an eye on. Ralph worked in a good selection of easier dances, quickly taught, for everybody, without the benefit of benchwarmers. It was interesting to watch how the sophisticated dancers took to a few simple mixers definitely below their usual "level". Perhaps Ralph threw them in just for the fun of it, and perhaps, to suggest to leaders that there are times when a relatively easy number can switch things not going quite right, or bring back life into a program in danger of bogging down.

Briefly put then, all this means that Parker and Ralph skillfully provided the makings of a most enjoyable weekend for fifty-odd people. All the facilities of the Inn were at our disposal, indoor swimming pool included. Splashing around in water of seventy-five degrees proved a popular way of relaxing and refreshing after the days activities. The dance program was plentiful, and varied enough to hold the interest of everyone. There were plenty of people about and so opportunity to renew old acquaintances and make new ones for a few entries in the little blue book of friends. A trip to a sugar house nearby proved enlightening to the big city folk who had no previous conception of what it takes to make that epicurean delight - maple syrup. Followed by sugar on snow it was wonderfully educational, and proved that some dancers will do other things besides dance when given the opportunity.

It's heartening to see something ventured on a new tack that proves to be a gain for all parties concerned. That said, we can't help but wonder if something of the sort might already be in the "idea" stage for 1962?
We're going to Scotland

WON'T YOU JOIN US?

The Scottish Country Dance Society of Boston is planning a charter flight to Scotland in the summer of 1962. Arrange your own schedule once you're there! Our flight will take you from Boston - Prestwick and return three weeks later. The dates are not definite as yet, but will coincide with the school at St. Andrews, and hopefully the Edinburgh Festival (probably the first three weeks in August).

The round trip fare will be about $300.00. The amount cannot be determined until we receive an estimate of the number interested. In order to qualify for this charter flight you must be a member of the Scottish Country Dance Society of Boston for the year 1961-1962 - a mere $2,00! Tell your friends and relatives!

Because of the magnitude of the commitment required by the airline, it will be necessary to hold you to the terms of the enclosed contract. We require one signature per contract - i.e. married persons sign individual contracts. The purpose of the three installment payments is to make it easier for you. We urge you to consider the contract carefully.

For those interested, the dates of the school at St Andrews cannot be fixed by the University authorities until Autumn, 1961, but are tentatively scheduled for 23rd July - 23rd August 1962. Miss Hadden writes that the number of resident students cannot exceed twelve per week, but that accommodations may be had in hotels.
and boarding houses in St. Andrews for any others as non-resident students. The cost for resident students for 1961 will be $9.10d per week plus a 10/-d non returnable registration fee, which will give you an idea of the cost for 1962. More definite registration information will follow for those interested.

We must have an indication of how many are interested before proceeding further with our plans. Numbers are limited and reservations will be accepted in the order in which they are received.

Sincerely

Jean B. Kendall
11 Stoneleigh Road
West Newton, Mass.

THE MIDWEST DANCER
A Magazine Of Round
And Square Dancing
314 Cumberland Parkway
Des Plaines, Illinois

Monthly Except July & August
Single Copies - 25¢
Per Year - $2.00

Square dance callers and dancers from all over Kansas, will meet in Wichita May 5 and 6 for two days of festivities commemorating the Kansas Centennial. This is the first time that the Kansas State Square Dance Association has held a convention of more than one-day duration, and the first time that Wichita has hosted the annual affair.
THE WARPATH
CANNONBALL

Indian Squaw Dance
by AL MANDE

This dance is done on horseback

Caller: Tom A Hawk

Head two braves with your corner squaw
Up to the center and circle four
2 and 4 right and left through
You scalp me and I'll scalp you!
All four couples left square through
And swing the horse; that's facing you,
A right to your corner standing there
And promenade with "Running Bear".
Meet your brave around the track,
He's got an arrow in his back,
Promenade the chieftain's daughter,
Minnehaha, Laughing Water.

Allemande left in the Wigwam style,
A right to your squaw and balance awhile
(Braves now grab squaw's hair, and balance
in and out as in Alamo style)
Swing your partner when you've caught her,
And take a swig of the old firewater,
Head two couples wheel around
And start a fight with the couple you found,
Box the flea on the horse you stole,
Allemande left for a Totem Pole
(Here the entire set climbs on each other's
shoulders)
Reverse back in single file,
Squaws in the lead "paleface" style.
Braves turn back for a do paso
Graceful as a buffalo!
Find your squaw, now don't get cross.
There's a parking ticket on your hoss!
Blend the line, it looks like rain,
The chief is watching "Wagon Train".
The caller's got an arrow through him,
If they catch him they will "sioux" him!
Promenade, and don't be last,
The scalps are flying thick and fast,
The only place that's safe and sound
Is in the "Happy Hunting Ground".

- from "LET'S SQUARE DANCE" v8n1 Jan. '61 -

THE ROUNDUP

Folk Dance Information

Published by the FOLK DANCE FEDERATION of MINN.
News of Minnesota and Surrounding Territory

$2.50 per year

Box 5425 Lake St. P.O., Minneapolis, Minn.

One caller's association that refuses to be completely bamboozled by the record companies is the North of Boston Caller's Association. They held a live music session at their regular meeting in North Woburn, April 16. Each attending caller was given a chance to call to live music.

SQUARE DANCE

ABE'S DONEGAL

Music - Back To Donegal
Original Square by Abe Kanegson

Any intro, chorus and ending you wish

All four gents turn out to the right
   (Gents turn out from set, go to stand beside
    right hand lady, passing behind partner)
And on the right remain
The ladies all turn out to the left
The ladies g'dand chain (half way)
You chain 'em over and turn 'em around
And swing the colleens all
Swing round and around with the girl you found
In Dear Old Donegal
Then allemande left your corner girl
Pass by the one you swung
With the next you meet you do si do
And promenade her home
You promenade that lady, promenade them all
Then forward all and back to place
   (One step balance forward and back toward center)
In Dear Old Donegal
CONTRA DANCE

QUEEN'S FAVORITE

Suggested music - Delaware Hornpipe

Couples 1-3-5-etc active and crossed over
Balance and swing the one below
Down the center with your partner
Up the outside to place
Same two couples grand right and left
   (Start by giving right hand to partner)
Same two couples half promenade
Half right and left to place

If you think "square through" is a new figure, remember that this dance is close to 100 years old!
Circle of couples. Lady on gent's right. Inside hands joined. All facing counterclockwise.

1. Starting on right foot, all walk forward ccw four steps. Then all walk backwards ccw four steps with the gents taking steps that are just a "bit longer" than those of the lady, so that the couples finish facing the center of the hall. All join hands in single circle.

2. All take four walking steps to the center and four walking steps backward (out of the center) again starting on the right foot.

3. Gents clap hands in place while the ladies walk 4 steps to the center and back.

4. Ladies clap hands in place while the gents walk 4 steps to the center, turn right about to face partner and walk forward on a left diagonal to approach a new lady (the one originally ahead of him).

5. All put right arms around the waist of new partner left hand in the air, and swing around in place with 8 buzz-step swing steps (as used in square dancing).

Begin again with new partner. Repeat as long as desired, changing partners each time.

NOTES

Here is a dance that approaches perfection in several ways - from a leader's point of view in particular. It
is very simple to do; it is a fast-moving mixer; and it has very danceable music. Since it requires no complicated steps - just walking and swinging, Ve'David is ideal as a folk dance for one-night stands, especially for square dancers. We've had great success with it on all types of groups - from the least experienced neophytes to the six-dance-a-week-hot-shots.

Two fine records are available: Folkcraft #1432 and Folk Dancer #MH 1155. The full title of the dance is "Ve'David Y'fey Enayim". It means: "And David of the Beautiful Eyes" taken from the Scriptures. Phonetic pronunciation: "ve-da-VEED yuh-fay en-ah-YEEM".

The Cornell (N.Y.) Folk Dancers announce a workshop with Conny & Marianne Taylor, May 6-7. Saturday afternoon and evening, Sunday afternoon sessions. $2.00 for three sessions. More details from Doris Almekinder, 107 Cook St. Ithaca, N.Y.

Community Folk Dancers of Hartford, Conn., are sponsoring a workshop program of Philippine dances with Mrs. Francisca Reyes Aquino the 17th of May. That is a Wednesday night at 8 p.m. and will be well worth travelling to share.

**********

A tiny pinch of challenge
To the basics we've been usin'
Just enough to make it pleasant
Not enough to cause confusion;
Keeps the taste of good tradition
Its fine flavor we aren't losin'
Make it comfortable, relaxin'
That's a morsel of my choosin'.

Pat Pending
In all the country round,
Jolly boys and girls abound
Who want a wedding ring.
That's the very thing I sing.
The boys come on to court
For just an evening's sport;
And don't the girls all dance
To see their beaux advance!
You hear them sing with joy
'Why there's my fancy boy!'

Now all you girls take heed
Who would into wedding speed,
For in the ring you'll find
Sorrow still remains behind.
You enter in a state
You may regret too late;
Too often to repent
That off you ever went,
You're sorry you bereft
The home that you have left.

For on your wedding day
Say good-bye to all your play,
You got to stay at home
While you let your good man roam.
If he's a jealous chap,
He'll set for you a trap;
And you will find too soon
His home is the saloon.
The dowry you once brought
Is swallowed in the pot.

But if the men, indeed,
Are not always guaranteed,
You find too quite a brood
Of the women none too good!
Cantankerous they are,
With everything ajar,
And nothing but abuse -
They're cranky as the deuce!
With such a sulky owl
Why blame you when you howl?

But I who wrote this song
Have lived round here all along,
And never yet repent
The old honeymoon I spent;
For sure I caught a bird
That never says a word,
But sits as good as gold
And does as she is told.
So here's the hint I throw -
Just sing the song you know!
Now, since it makes sense to sing a French-Canadian song in French, here are the words from E. Gagnon's "Chansons Populaires du Canada"

C'est dans tous les cantons
Ya des fill's et des garçons
Qui veul'nt se marier,
C'est la pure vérité
Les garçons vont les voir
Le plus souvent le soir;
Les fill's se réjouissent
Quand ell's voi'nt leurs amis;
Ell's se dis'nt en souriant
'Le voilà, mon a mant.

Jeunes fill's, écoutez,
Qui voulez vous marier
Votre engagement
Vous causera du tourment;
Vous prenez un état
De pein's et d'embarras;
Bien souvent du chagrin,
Sans en connaitr' la fin,
Qui vous f'ra regretter
La maison qu'vous quittez.

Étant mariée
Il faut tout abandonner,
Tous les agréments
D'être avec les jeunes gens.
Faut rester au logis
Pour plaire à son mari;
Vous êtes mariée
Par votre propre volonté;
Vous avez pris mari,
C'est pour lui obéir.

Mais si les maris
Ne sont pas tous garantis,
C'est qu'il yen a trop
De ces femm's qu'ont des défauts.
De ces humeurs marabouts,
Que rien n'est à leur goût;
Quand on veut leur parler
Dans un coin s'en vont bouder.
Comment n'pas faire courroux
Avec un tel hibou?

Qu'en a compose la chanson
C'est un vieillard de ce canton
Qui n'a pas regrette
Le jour qu'ils s'est marie
Il a pris un gibier
Qu'il a su conserver;
Elle a des qualities
Qu'il n'a point publiees:
Que chacun fass' comm' moi,
Qu'il chante ce qu'il sait!

The Boston Centre of the Country Dance Society will hold its 19th annual dance weekend at Pinewoods Camp, Long Pond, near Plymouth, Mass. from supper on June 23 through breakfast on June 26. Dance leaders at the weekend include Rod Linnell calling the squares and contras, and Louise Chapin, John Bremer, Arthur Cornelius and Renald Cajolet teaching the English dances—country, sword and morris. There are classes for beginners and more experienced dancers in all of these types of dancing, and a dance party for all each evening. Live music is used at all classes and parties, which are held in outdoor dance pavilions among the pines. For further information, write to The Country Dance Society, 30 Pemberton Square, Boston 8, Mass.

The Folk Dance Leadership Council of Chicago announce their fourth annual folk dance camp for the weekend of June 9-11, 1961, at Forest Beach YWCA camp at New Buffalo, Michigan. More information may be obtained by writing Helen Pomerance, 6629 S. Albany Ave. Chicago 29, Illinois.
I have been looking through some bound editions of the "Connecticut Quarterly" 1895 & 1896 that my aunt loaned to me. Among other things there was an article entitled "In the Days of Old Father George & High Betty Martin". This title caught my eye as I have heard mention of High Betty Martin being an old-time fancy balance step. Quoting the article:

"Though the pages of history fail to throw any light upon the personality of the individuals whose names head this article, nevertheless, a happy vision of jovial old age and radiant youth rises up before us when, as we listen to a grandmother's tale of old-time merry-making, the dear, soul smilingly says: "And we danced Old Father George and High Betty Martin" and she further tells us, perhaps, of the times her mother's mother, and of how those two merry saints presided over the festivities of those distant days.

Further in the article are listed the following names of contras: The Rolling Hornpipe, Miss Foster's Delight, Petty-coatee, The Ladies Choice, and Leather the Strap. Further on it mentioned that although forbidden, dancing took place at such occasions as huskings, quiltings, spinning-bees, weddings, launching of ships, house raisings, and even at the ordination of a minister. (article by Estelle M. Hart)

Also, there was an article entitled "Old Time Music and Musicians", by Prof. N.N. Allen. And among typical ads quoted: "Mr. Griffith, 'Dancing Master of New York' advertised in the Connecticut Courant (now Hart-
ford Courant), May 7, 1787, that he would teach "at Enos Doolittle's large room in this city". A few years later, the popular dancing master in Hartford was J.C. Devero, "late from Europe". His Hartford school was held in Mr. Goodwin's Ballroom. He advertised to teach "plain and fancy Minuets, Cotillions and Pettycoatees, Irish Jiggs and Reels in their various figures, the much admired Scotch Reel, first, second and threepine Hornpipe, Country Dances, etc., in the most modern and elegant style.

Favorite tunes of Hartford dancers around 1785 were: White Cockade, Irish Howl, Duchess of Brunswick, Nancy of the Mill, Ossian's Ghost, Dead March in Saul, and Every Inch a Sailor. I thought I might find directions for a dance, but no such luck.

Chester Case

**WHY WE SAY**

Swan Song: In the time of Plato, ancient Greek philosophers, it was thought that the swan, unable to sing like other birds, would burst into one last song before it died. Thus a last performance of anything is called a swan song.

In the Nick of Time: Attendance at town meetings was once counted by cutting notches in a stick. If a person arrived on time, a nick was cut in the stick for him.

Mad as a Hatter: This expression has nothing to do with people who makes hats. It started as a reference to a snake which was first caller "atter" and then (as it is today) adder. The snake, for its odd living habits, was looked upon in olden days as being mad or crazy. Thus the expression "mad as an adder (hatter)" a-
Stuffed Shirt: This expression, used to describe someone who imagines he is very important, was first said in 1899 by Fay Templeton, an American actress. The epithet was thrown at another stage performer John Gates who pretended to have great wealth. It was rumored that Gates padded his shirts to improve the appearance of his physique.

Cold Feet: Today this expression implies fear of something. It started with soldiers in the last century. One of the chief ailments in battle was frozen feet. Some soldiers feigned this trouble to avoid battle.

High and Dry: When someone is left without assistance, he is said to be high and dry. The expression comes to us from the sea, for if a ship runs aground it is too high and dry to float.

Justice is Blind: This expression began with the Egyptians. Court trials were held in the dark so that the judge would not be swayed in favor of a good-looking defendant.

On the Wagon: This means to give up drinking liquor. The expression originated in the U.S. Army. The wagon referred to is the water wagon which accompanied the troops on march. Someone who was being disciplined for drunkenness was ordered to stay on the water wagon.

Two Bits: This slang expression meaning 25 cents came from the West Indies, where Spanish dollars were used. Dollars were cut into eight parts or "bits", and two bits were equivalent to 25 cents in American money.

Stuck Up: Someone who is starched believes he is very important. The term comes from the peacock, which sticks up its colorful tail to emphasize its importance.

True Blue: Originally this expression referred to
some especially fast blue dye that would retain its color over long periods. Gradually the implied quality of constancy gave rise to the custom of lovers wearing blue flowers as a sign of loyalty.

**Blue Laws:** This name is given to laws which appear to be too strict. The name came about in New England at the time the strict pro-parliamentary party adopted blue as its color.

**Pull Up Stakes:** This expression for changing location started in the West at a time when people had to stake out a claim to hold possession of it. However, claim-jumpers often would pull up the stakes at night.

**TONGUE TWISTERS**

The rain in Spain is mainly in the plain.

William Reeves wove willow wreaths.

Sets of shop-soiled sheets sheathed the shelves.

Thurman thoughtlessly thrust a thousand thistles through the thick of his thumb.

Sharon's sharp cheese should certainly cinch the prize

Thornton Thorpe stashed seamless stocking in threes.

Sandra's shoes show signs of shuffling through snow.

The shining sun shone on the sandy shimmering seashore, but Sarah shunned it for the shade.

Five brave maids sat on five broad beds, braiding broad braids.
Summer Square Dances
In New Hampshire

Every Friday Night at Hampton Beach State Park

Date:  Caller:
June 30  Warren Popp
July  7  Charlie Baldwin
July 14  Harry Pike
July 21  Joe Casey
July 28  Warren Popp
August 4  Dick Steele
August 11 Dick Doyle
August 18 Charlie Baldwin
August 25 Warren Popp
September 1 Joe Casey

Sponsored by
Seacoast Region Square Dance Association

Monadnock Region

Duke Millor, Caller with Ralph Page's Orchestra

Every Friday Night June 23-Sept.1 - Peterboro Golf Club

June 24  Fitzwilliam
July  1  Fitzwilliam
July  8  Fitzwilliam
July 15  Fitzwilliam
July 22  Marlboro (New School)
July 29  Marlboro (New School)
August 5 & Sept 4  Fitzwilliam
August 12  Fitzwilliam
August 19  Hancock (Old Home Day)
August 26  Fitzwilliam
Excerpts from "Dance" in Encyclopedia Britannica

"Nothing will survive in any human society unless it has functional value. Within every individual in a community there is a conflict of desires. On the one hand there is a wish to be outstanding; on the other the longing for a sense of group fellowship. To both these desires dancing at once provides satisfaction. The dancer can display himself to the best advantage and can do so in harmony with others."

Contredanse: "A dance derived from the English country dance, whence also it takes its name, which enjoyed much popularity both in France and Germany during the 18th century and later. Although the derivation of the name has been disputed, it is confirmed by the character of the dance itself, which had obvious features in common with those of its English original. The name was also applied to the music of such dances, of which Beethoven and Mozart both left examples."

Folk Dancing: "The term folk-dance is of modern origin. Its existence implies a certain complexity of development in the social order, and a distinction based, more or less roughly, on this complexity. In a primitive community the whole body of persons composing it is the "folk", and in the widest sense of the word it might equally be applied to the whole population of a civilized state. In its common application, however,
to civilizations of the western type (in such compounds as folk-lore-music, etc) it is narrowed down to include only those who are mainly outside the currents of urban culture and systematic education, the unlettered or little-lettered inhabitants of village and countryside.

"In a community of the lower culture all dancing is of the folk; the need for distinction arises when with social progress art-forms split away, develop a self-conscious technique and become the province of a profession and of the cultured. In a developed civilization we may say that folk-dancing which has evolved among the peasantry and is maintained by them in a fluid tradition without the aid of the professional dancer, teacher or artist and is not, at least in the particular form observed, practiced in towns, on the stage, or in the ball-room.

"Folk-dances may be ranged in two categories: (a) social, danced by all who choose, for their own amusement, at any time; (b) ceremonial and spectacular, danced in connection with seasonal festivals, by special, but not in the ordinary sense professional, performers, and having apparently a magico-religious function."

From "Dance" Encyclopedia Americana

"There is a tendency in our time and in America particularly, to view the flourishing art of dancing as something fairly new. Actually, it is, in spite of tremendous-ly important innovations, a dance renaissance, for although the art of dancing was treated rather like a forlorn step-child until recent years, the scholar never forgot that dance was, in many respects, the mother of the arts. With life came movement, and with move-ment the essential ingredient of dance came into being."
"Urban America slavishly copied the waltz, the polka, and mazurka, and the schottische. Elder members of society emerged at rare intervals for traditional assemblies and cotillions, and in humbler circles there were the "Grand balls"."

From International Cyclopedia of Music & Musicians

**Quadrille (French):** "A dance which derives its name from the squares (of two couples each) in which the performers move. It originated in the Eighteenth Century with the introduction of contredanses into Rousseau's *Fetes de Polyommie* (1745) which were performed by groups of from four to twelve dancers all dressed alike, called "quadrilles" because of the regularity of their appearance in position. As a social dance the quadrille was very popular during the Napoleonic era, being introduced into England from France in 1815 and into Berlin in 1821. It consists of five short parts, or tours, which alternate between 6/8 and 2/4 time. The first four parts, called respectively "Le Pantalon", "L'Ete", "La Poisle", and "La Trenise" plus "La Pastourelle", were 32 bars each, the dance beginning on the ninth bar of every part with a repetition of the introductory bars at the end. The fifth section consisted of three parts repeated four times".

From "America Learns To Play"

At the opening of the nineteenth century, travelers in Ohio brought home vivid accounts of the "dram-drinking, jockeying, and gambling" that characterized the frontier. They told tall tales of barbecues and backwoods balls where home-distilled whiskey stood ready at hand in an open tub, a drinking gourd beside it. Dinner was a gargantuan feast: a barbecued beef or hog, roasted in a deep hole lined with hot stones;
quantities of buffalo steaks, venison, baked 'possum or wild turkeys; and always hominy, corn dodgers, and wheat cakes fried in bear's oil. After dinner and general sports, the climax of every gathering was a dance. The men and women of the frontier loved to dance. It was a favorite amusement everywhere, singled out by traveler after traveler surprised to find such rollicking gaiety in the gloomy shadows of the deep western forests.

There were no formal rules of etiquette for the backwoods ball, no costumes in the latest mode of London or Paris. Deerskin hunting-jackets, leggings, and moccasins for the men; for the women, homespun dresses of linsey-woolsey and worn shoes which they had perhaps carried in their hands on the long walk along forest trails.

Virginia reels, country jigs, shakedowns were the order of the day, danced on the forest floor as the fiddler made the catgut screech through the night air, and the pine-knots flared against the full moon. Well into the morning the backwoodsmen danced; every now and then a halt for a "bite and a swig", but the violins always called them back to their wooded ballroom.

On the sod-house frontier soon to be opened up beyond the Mississippi, dancing became as popular as it had been in the Ohio Valley. There was always a great scarcity of women for the holiday balls, and the young men would scour the prairies looking for partners. They would ride into the dance with young girls or grandmothers, it little mattered, perched on the saddle behind them, calico dresses neatly tucked in, sunbonnets swinging in the wind. On one mid-century occasion, no less than two thousand people gathered at Brownsville, Nebraska, for a Fourth of July barbecue and dance.
COME AND GET IT

COUNTRY CAPTAIN

This is a dish guaranteed to perk up a jaded appetite. How did Country Captain, a chicken dish with a delectable flavor, get its name? In "Miss Leslie's New Cookery Book", published in 1857, the author wrote: This is an East India dish and a very easy preparation of curry. The term 'country captain' signifies a captain of the native troops (or Sepoys) in the day of England; their own country being India, they are there generally called the country troops. Probably this dish was first introduced at English tables by a Sepoy officer.

The recipe for Country Captain has been treasured for more than 50 years. Of all the chicken dishes, this is the favorite.

You can serve Country Captain from the skillet in which it was prepared. Your family members will love the delicate oriental flavoring used in preparing the chicken pieces.

1 broiler chicken (cut in 12 pieces)  1 clove garlic, crushed
1/4 cup flour  1 1/2 tsp curry powder
1 tsp salt  1/2 tsp dried thyme
1/4 tsp pepper  1 can (1 lb) stewed tomatoes
1 medium onion finely diced 3 tbsp currants
1 green pepper finely diced
Blanched toasted almonds
Coat chicken (cut in 12 pieces) with flour mixed with salt and pepper. Brown in skillet in butter. Remove. Add onion, pepper, garlic, curry powder, and thyme to skillet. Stir over low heat. Add stewed tomatoes. Bake chicken with sauce, uncovered, in moderate oven (350) degrees, 30 minutes, or until tender. Add currants 5 minutes before chicken is done. If sauce gets too thick, add little water or stock. Serve with almonds and steamed rice. Makes 4 servings.

CRANBERRY CHUTNEY

Drain the juice from a No. 2 can of pineapple chunks or bits, and add enough water to the juice to make 1 cup of liquid. Bring this to a boil with the following added: 2 cups sugar, 1 pound of cranberries, 1 cup white raisins, ½ teaspoon ginger, ½ teaspoon cinnamon, ¼ teaspoon allspice, ¼ teaspoon salt, and a dash of cayenne pepper. Simmer over low heat for 20 to 25 minutes. Then add the pineapple chunks, and if desired, 1 cup chopped walnuts. Store in covered jars.

Another reader has sent in her idea for using the syrup in which canned fruits are packed. In this case it was apricot syrup, but others would do as well. She cut apples in thick slices with the skins left on and simmered them gently in the syrup until the slices were tender. Then she served them in sherbet glasses with ice cream for a colorful and delicious dessert.

BOT BOI FOR SIX

From Grace Wolff, Dayton, Ohio.

Meat and Stock: Cook two or three center slices shank beef (cut 1 ½ to 2 inches thick) by placing in about 3 pints of cold water to which has been added 2 teaspoons of salt, pepper to taste, one large diced onion and 3 or 4 sprigs of parsley. Bring to a boil and then cook very slowly for about eight (yes 8) hours. (Two to three pounds of meat is plenty)

Potatoes: Pare and slice about 6 medium sized potatoes.
Dry sliced potatoes between paper towels. (The old recipe says between linen napkins!)

**Dough:** Sift 2 cups of flour, 1 teaspoon salt and 1 teaspoon of baking powder together. Blend in one tablespoon of shortening. Then add 1 egg with enough milk added to make a total of 3/4 cup mixture of egg and milk. Mix to form dough. Divide dough into 4 parts and roll out each to about the size of the kettle round. Cut 3 of rounds into quarters & leave 1 round whole.

**Making the Bot Boi:** Keep a very low fire under meat, being sure there is enough broth to cover the meat. Place a layer of potatoes over the meat, then 4 quarters of dough, trying to keep the dough from overlapping. Alternate potatoes & dough & finally place the whole round over the top so edges touch the sides of the kettle. Cover tightly and when liquid begins boiling turn fire down so broth cooks gently or Pot Pie becomes dry. Cook for 45 minutes before removing lid. Serve at once.

**SHOO-FLY PIE**

Here's another of Grace Wolff's Pennsylvania Dutch recipes - a Shoo-Fly Pie with, as she says "a damp zone"

**Crumbs:** 3/4 cup flour 1/2 cup brown sugar
1/2 tsp cinnamon 2 tbsp butter
1/8 tsp each of nutmeg, ginger, cloves 1/2 tsp salt
We used a little extra butter & mostly all dark brown sugar.

**Liquid Part:** 1/2 tbsp soda dissolved in 3/4 cup boiling water, 1/2 cup molasses, 1 egg yolk beaten well. We used regular Karo and a small amount Brer Rabbit dark molasses.

**Method:** Combine dry ingredients with shortening, using hands to work into crumbs. Line a 9 inch pie plate with unbaked pastry. (Your regular pie dough variety). Fill with liquid mixture and top with the crumbs. Bake in a hot oven (400) degrees until crust starts to brown (about 10 minutes). Reduce to 325 degrees & bake until firm. (Until knife comes out clean, about 30 minutes)
Our sincere thanks to Miss Leonne Cottle for the recipes sent in, and to Mr. David Bridgham for the book of Scottish recipes.

WANTED

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

and

DON'T THROW AWAY YOUR OLD DANCE AND FESTIVAL PROGRAMS OR CONVENTION PROGRAMS. SEND THEM TO ME, I COLLECT THEM, AS A PART OF A RESEARCH PROJECT I'M WORKING ON

—Send to

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

NORTHERN JUNKET

Vol 7 No 4

Two dollars and a half per 12 issues

Single copies @ .25¢ each

Editor: ........ Ralph Page
Folk Dance Editor: Ted Sannella

Correspondents: Rich Castner
Hugh Thurston
Herb Warren

April 1961
# INDEX

<table>
<thead>
<tr>
<th>Article</th>
<th>Page</th>
</tr>
</thead>
<tbody>
<tr>
<td>Take It Or Leave It</td>
<td>1</td>
</tr>
<tr>
<td>The Other Side Of The Mountain</td>
<td>2</td>
</tr>
<tr>
<td>Word From Dave Rosenberg</td>
<td>5</td>
</tr>
<tr>
<td>We Hope It Ain't So</td>
<td>7</td>
</tr>
<tr>
<td>Philippine Dance Workshop</td>
<td>10</td>
</tr>
<tr>
<td>Guides To The Proper Use of P.A. Systems</td>
<td>12</td>
</tr>
<tr>
<td>That Reminds Me</td>
<td>23</td>
</tr>
<tr>
<td>New Hampshire Dance Weekend</td>
<td>25</td>
</tr>
<tr>
<td>We're Going To Scotland</td>
<td>28</td>
</tr>
<tr>
<td>The Warpath Cannonball</td>
<td>30</td>
</tr>
<tr>
<td>Square Dance - Abe's Donegal</td>
<td>32</td>
</tr>
<tr>
<td>Contra Dance - Queen's Favorite</td>
<td>33</td>
</tr>
<tr>
<td>Folk Dance - Ve'David</td>
<td>34</td>
</tr>
<tr>
<td>Folk Song - In All the Country Round</td>
<td>36</td>
</tr>
<tr>
<td>Painless Folklore</td>
<td>40</td>
</tr>
<tr>
<td>Why We Say</td>
<td>41</td>
</tr>
<tr>
<td>Tongue Twisters</td>
<td>43</td>
</tr>
<tr>
<td>It's Fun To Hunt</td>
<td>45</td>
</tr>
<tr>
<td>Come And Get It</td>
<td>49</td>
</tr>
</tbody>
</table>

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

**SPECIAL ANNOUNCEMENT**

Monadnock Region Apple Blossom Festival, Saturday May 13, 8-12 p.m. in the new high school, Milford, N.H. SQUARE DANCING, WALTZES, (Prize Waltz) EXHIBITION GROUPS. Crowning of Apple Blossom Queen. Ralph Page & His Orchestra


************
COME ONE COME ALL

ISRAELI WORKSHOP with ZAFRA!
Cambridge Y.W.C.A. Saturday May 13th
Afternoon & Evening Sessions

*************************************************************
16th ANNUAL FOLK FESTIVAL Hopkinton High School
Contoocook, N.H. Saturday, May 20th. Sponsored by
the New Hampshire Folk Federation. Afternoon and
Evening. Demonstrations, Exhibits, Dancing For All
************************************************************
Monadnock Region, N.H. APPLE BLOSSOM FESTIVAL in
the New High School, Milford, N.H. Old Time Waltz
Contest. Demonstrations, Exhibits, Dancing For All
***********************************************************
3rd ANNUAL SPRING SQUARE DANCE FESTIVAL, Marlboro
High School, Marlboro, N.H. Guest Callers, Dance
Teams, Exhibits. Benefit of the M.H.S. Alumni
Scholarship Fund.
***********************************************************
MAINE FOLK DANCE CAMP, Pioneer Camps, Bridgton, Me.
3 sessions - June 10-16; 17-23; 24-29. With Mary
Ann Herman, Dick Crum, Mrs Aquino, Madelynne
Greene, Ralph Page and others.
***********************************************************
NOVA SCOTIA DANCE CAMP August 15-25; Square, Contra
Scottish, Folk. With Rod Linnell, Ralph Page, the
Billsons, Conny & Marianne Taylor. Ked-ge Lodge,
Kedgemakooge, Queen's County, Nova Scotia.
***********************************************************
N.H. FALL CAMP, Sept. 6-11, at EAST HILL FARM, Troy
N.H. with Rod Linnell, Ralph Page, Douglas Kennedy,
Jeannie Carmichael and others.
***********************************************************
The FOLK FESTIVAL at STOWE, VT. Sept. 29-30 Oct.1.
with Conny & Marianne Taylor, Dick Crum, Ralph Page.
***********************************************************
Scottish Weekend at Long Pond, Mass.