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You might be interested in hearing about: AMERICAN FOLKLORE an 18-day summer workshop seminar, June 27 – July 14, 1974, at New England College, Henniker, N.H. Course will be taught by Linda Morley, Associate Professor of Folklore at New England College. Write for more information from: New Hampshire College and University Council, 2321 Elm St. Manchester, N.H. 03104.

Ada Dziewanowska has asked that we let folk dancers know that she will be open to conduct Polish & Walloon Dance workshops either enroute to or from Stockton Folk Dance Camp (7/21-8/3). Write her at 41 Katherine Road Watertown, Mass. 02172, or by phoning (617) 923-9361.
TAKE IT OR LEAVE IT

There is more than a ripple of nostalgia sweeping the country; it's becoming more like a tidal wave! It began three or four years ago and I believe that it is yet to reach its crest. Dance groups and clubs are beginning to sense it because each month brings letters asking "What can we do to help our town (or city) celebrate the Bi-centennial"? Have patience! Help is on the way! In the meantime, if you're really serious about it, then you'd better start learning a few contra dances and start understanding what they are all about. The same goes for old-time quadrilles and of course, the Lancers.

Another phenomenon to hit the dance world is the still increasing popularity of dance camps. If your "thing" is squares and only that then you can find literally scores of dance camps that cater to only squares; if your "thing" is folk dancing you can find an equal number of dance camps that cater to the folk dancers; if you like a little of both, you can find camps like that, too, though they are a little bit more difficult to find.

If you've never attended a dance camp of any kind, by all means do so. You'll say afterward that it was your finest vacation.

Sincerely

Ralph
When Ralph asked me to write, for this anniversary issue, an account of square dancing in and around Boston during the past twenty-five years, my first reaction was, "How on earth can all the possibly be condensed into one article?" Greater Boston has been so rich in dance activities this past quarter century that it would take a book - and a thick one, at that - to do justice to the subject. But let's have a try at hitting the high spots, anyway, and my apologies in advance to any individuals or groups I may inadvertently omit.

To give a complete picture of the modern revival of square dancing in our area, we must go back more than twenty-five years. It was in the 1940-41 season that Philip Sharples, who had enjoyed dancing to Ralph's calling in New Hampshire's Monadnock Region during several summer vacations there, persuaded Ralph to start a series of alternate Thursday night dances in Payson hall in Belmont, a town near Boston. These dances attracted folks from miles around, drawn by the love of the activity itself as well as by Ralph's fine calling and the excellent four-piece orchestra he brought down with him. This Belmont dance flourished for many years.

That same year, Albert Haynes, who had been one of the callers in Henry Ford's revival of square dancing in Dearborn, Michigan, held classes in square dancing at the Boston YMCA. In the style of the old-time danc-
ing masters, he drilled his pupils thoroughly in the old quadrilles and round dances, as well as in a few simple contras, and he also gave them meticulous training in dance timing and phrasing and in ballroom deportment. After the course ended for the summer, Mort Summers held sessions for a group of his friends from the class, at which we worked out the intricacies of such delightful dances as Money Musk.

Meantime, the Boston Centre of the Country Dance Society of America, founded by Mrs. James Storrow and a group of her friends in 1915 to teach English country, Morris, and sword dancing, had begun to add to its repertoire, American square and contra dancing, which was based on elements of its English ancestor. In February, 1940, the name of the national organization was changed from "The English Folk Dance Society of America" to "The Country Dance Society" to indicate this broadening of its interests. The Boston branch of the Country Dance Society added American squares and contras to the English ones on the program of its Thursday night dances at the Brimmer-May School at the foot of Beacon Hill.

The college young folks in the Cambridge area had also been square dancing in the early '40's, with Alan Smith and other callers, and there was for many years a successful series of Saturday night dances at Memorial Hall, Harvard University, with Alan's callers, later joined by Dick Best, Duncan Hay, Joe Blundon, Gil Daniels, and probably others. The dance was sponsored by the Intercollegiate Outing Club Association (Harvard, Radcliffe, M.I.T, and other nearby colleges), hence the name of Al's still popular contra, I.O.C.A. Reel, which he introduced in 1942. The Memorial Hall dances were at first open to the general public, and many a rousing evening of dancing we all enjoyed there, despite the anything-but-ideal acoustics in the huge hall. When the crowds grew to about 600, however, by the end of 1945,
the dances had to be restricted to Cuting Club members.

All of this activity had prepared a goodly number of dancers to welcome with open arms the weekly dances which began at the Boston YWCA on the first Tuesday in February, 1943, with Ralph Page as their caller. This Tuesday night dance, which, like the Belmont, Country Dance, and Mem. Hall dances always had an excellent orchestra, was to be for twenty-four years the hub of the square dance activities in the Greater Boston area. The dances were held the year round, and the first few years arrangements were made to allow the dancers to swim in the pool after the dance on hot summer nights. On March 7 of that first year, Ralph started a beginners' class in square, contra, and folk dancing, held for an hour before the dance each Tuesday. Thereafter, for many years, he taught four eight-week classes each season: beginner square and contra in the fall, then advanced square and contra; beginner folk, and advanced folk. The class enrollment in those early years often reached 100, and greatly helped the swift growth of attendance at the dances. In fact, there was such a healthy growth, that by November 1946, attendance had to be limited to the first 220 arrivals - following the previous week's attendance of 260, which resulted in too many bruises and bumps for comfort. In those days, if you knew you were going to be late for the dance, you had a friend buy your ticket and leave it with the girl at the door, so that you could get in!

In addition to the dances already mentioned, others in the early 1940's included the special dances held in the huge gym of Boston Teachers College by the Country Dance Society. Sometimes these Friday or Saturday night parties were square dances with a guest caller, very often Ralph Page, for the evening. Others included both English and American folk dancing and were called by the CDS head teacher, Louise Chapin. They usu
ually had a reception committee to greet each arrival, and many of us still recall the small rug on which the committee stood, with their red sashes around their chests and even, on occasion, with some wearing white gloves. Such touches of formality are a far, far cry, from our present-day dances, but we look back on them rather fondly, although at the time I remember being much in awe of these stately older folks, often including among them the regal figure of Mrs. Lily Conant and occasionally Mrs. James Storrow herself.

We have mentioned the live music which has added so much to the Boston dances. It would be impossible to name even a small portion of the many excellent musicians who have played for these dances in the Greater Boston area over the years, but a few outstanding ones must be named if this account of our dancing is to be a true picture. One of the first I became aware of was Mrs. Brown, the elderly CDS pianist, who retired when she was 70, but just couldn’t resist returning to play until well past 75. Another, and one of the finest fiddlers and friends CDS has ever had, is Elise Nichols, who has just retired after more than thirty years of playing for the English and American dancing of CDS, in a career which, if for nothing else, brought high quality to our music. Among those have been Both McCullough and Walter Lob, the original pianist and fiddler for the dances, along with George Guyassy and Harry Hanbury as well as Ed Koenig, later fiddlers with the group. Both Elise at CDS and Ralph at his YW and Belmont dances, have had the policy of encouraging young musicians to sit in with the orchestra and play along during the dancing. This may be a bit rough on caller and orchestra, but it is wonderful training and has resulted in an outstanding body of musicians available for our dancing.
In the early 40's when there were comparatively few callers and only three or four dances a week available to us - when we were young and foolish and never could get enough - several groups of dancers developed the habit of hiring a hall and running their own dances on special occasions - or for no reason other than to dance some more. The group in which I was active was made up largely of friends from the YW and CDS dances. One of our first activities was a dance-and-climb trip to Mt. Cardigan, N.H. over Labor Day in 1943, to the AMC Ski Lodge where the CDS has since established its annual fall dance weekend. This first venture was followed by a number of dance parties at King's Chapel House, Boston, later at the Larz Anderson Barn in Jamaica Plain, and finally at the Unitarian Church in Jamaica Plain. Starting with 16 at the first party, the group grew to about 60, and since there were few good records in those days, and even fewer good ones with calls on them, we gradually developed our own musicians and callers, many of whom are still active. We also ran some dance weekend trips, the most memorable of which were those to Fitzwilliam, N.H. over Memorial Day, and Labor Day for several years. This gave us a chance to attend Ralph's dances in Fitzwilliam or Peterboro or in whatever other small Monadnock Region town he might be calling, and often, if there was no dance nearby on one night or morning of the weekend, we'd run our own dances in the Fitzwilliam Town Hall. Ralph attended several of these, on a busman's holiday, and seemed to enjoy them as much as we did. These trips further cemented our ties with the New Hampshire dancers, many of whom also came, whenever possible, to our Boston dances and these ties later proved very helpful in our work together in the New England Folk Festival.

It's about time we mentioned the New England Folk Festival, which was to play so important a part in the dancing of our area. It was Mary Gillette of the Boston YWCA who proposed holding a Festival of the dances, music and foods of the ethnic groups which have contribu-
ted to the New England cultural heritage. Ralph Page and Philip Sharples agreed, and the three set in motion the organizing activities which resulted in the first Festival, held at the YW on October 28 and 29, 1944. In the afternoon and evening sessions on that Saturday and Sunday, groups from all over New England displayed the dances, folk crafts, and music of many of the nationalities which make up our New England population, and all joined in the general square, contra and folk dancing. From this first comparatively small Festival, which had an average attendance of 200 or so, to those of today, nearly twenty times as large, the high standards of performance and authenticity and the principles of non-commercialism have remained unchanged, with the result that the New England Folk Festival has been acclaimed as one of the nation's finest.

The first four years the Festival was held in the fall. Then it was moved to the spring, which proved more desirable, as it gave groups a longer time to prepare, so it has ever since been in March, April, or early May, depending on the availability of a suitable site. After six years, the Festival had outgrown the YW as well as the informal volunteer set-up which had hitherto run it. Now, a more formal organization was adopted, with by-laws and officers, and the Festival moved to the Rockwell Cage of M.I.T. for its seventh year. It had now grown to the point where it was felt that, as a New England Festival, it should be held away from the Boston area for a change, so for the next two years it was presented at the Memorial Auditorium in Worcester, Mass., with the enthusiastic support of such Worcester members as the Joseph Mahoneys, Harry Beckers, Mae Daly, Paul Moes, Rudy Trow, and Chester Doe. For the first time, the all-New England character of the Festival became a reality, with callers from all six New England states on hand to call for the general dancing, along with Ed Durlacher and the Hermans from New York and David Rosenberg from Washington, D.C.
For the tenth and eleventh years, the Festival returned to the Boston area, finding a most congenial setting at Tufts University in Medford. Next came its first move out of Mass., to the Phillips-Exeter Academy, N.H. with the hard work of Exeterites headed by Arthur & Jean Tufts, Fred and Carolyn Pulsifer along with many members of the N.H. Folk Federation, making it a most successful venture. After two more years at Tufts and another at Exeter, the Festival, for the first time moved south of Boston, to the South Shore area of Mass., where square dancing had flourished, since the late 1940's and willing workers were ready to help us run a very successful party at Bridgewater State College. The next three years the Festival went in turn to Lowel Memorial Auditorium, Saugus High School, Saugus once more, and the Armory in Manchester, N.H. Each location was different, presenting new challenges and, at Saugus, an ideal location which town politics unfortunately prevented us from using again.

At the urging of Rhode Island members of the Festival, we moved, in our twenty-second year to the North Kingstown High School in Rhode Island - the only disaster in Festival history, since for reasons beyond the control of the Festival, the people of Rhode Island did not attend in sufficient numbers to prevent a substantial financial loss. For some reason they thought that we were allied to the Jazz Festival! This financial loss was recouped in four of the most successful years of the Festival, at one of its best locations, Natick High School, Natick, Mass., the use of which was initially obtained for us by Chuck and Jo Bemis, callers from Natick. After three years away from Natick, in Wrentham, Wellesley, and Brockton High Schools, each year a success and with constantly increasing attendance, the Festival will return this year, in its thirtieth season, to Natick High School.

The Festival's growth through the years has been
not only in attendance, but also in the number of dance demonstration groups, as well as in the addition of new features, including the very successful program of ethnic food booths and the additional emphasis on the participation by folk musicians, not only in the dance orchestra, but also in concerts in the food and crafts areas by instrumentalists and singers. A Saturday morning program was added, at the instigation of Mrs. Charles Bemis, for children's folk dance class groups (and later, children's square dance groups as well), to dance for and with each other, and this has proved a tremendous success and satisfaction for all concerned. All in all, the Festival's thirtieth year finds it in a thriving condition and performing well its purpose of preserving, fostering, and disseminating the folk arts of New England. Hundreds who get their first taste of New England square dancing in their participation in the general dancing at the Festival later appear at our square dances for more. Since our New England square dancing is seriously threatened and in danger of being lost if we do not encourage and spread it vigorously, the Festival's help here is vital. For each of the past two years, a series of four or five "NEFFA-ON-SUNDAY" afternoon dances have been run by NEFFA at the Girl Scouts House in Concord, Mass., for just this purpose and their popularity is encouraging.

Coming back to other dance activities around Boston. By 1946, the Country Dance Society had moved their monthly Saturday parties from Boston Teachers College to the YMCA on Boylston St, where they were to be held for some time to come, and in 1948, a series of "Saturday Squares" was instituted by CDS, also at the YMCA, which achieved popularity and continued for many seasons, presenting all the best callers in the area and bringing in such guest callers as Paul Hunt, one of the finest callers from New York City area. By this time classes in English country, Morris, and sword dancing were being held every Wednesday at the Lesley School in Cambridge, shifting later to Arlington Street Church,
where they flourished for a number of seasons before moving to their present home at the Cambridge YWCA.

Also at the Cambridge YW by 1947, and perhaps earlier, was a Thursday night square dance called by Dick Best, with an excellent orchestra of square dancers, a part of the college crowd who attended Ralph's Boston's YW dances and the Mem. Hall ones. Dick's dance was extremely popular for several years, and when he gave it up because of job pressure, Dick Delery succeeded him as the caller and later, for a time, Dick Doyle.

On January 25, 1948, a group met at the home of Jeannie Carmichael to organize a Scottish dance class. Taught by Jeannie, it began in February at 87 Beacon St. then the headquarters of CIS, of which many of us in that first small class were, like Jeannie, active members. This class later led to the establishment of the Boston Branch of the Royal Scottish Country Dance Society, the first accredited branch in the United States, many of its members also active square and English dancers, has become one of the most stalwart supporters of NEFFA and a valuable addition to Boston dancing.

Another extremely valuable addition to the Greater Boston dance picture was the establishment in the late forties of Ted Sannella's dances at Newtown Hall, Porter Square, N. Cambridge. His program, half folk dances - half squares and contras, had strong appeal for the great numbers of college students in the Cambridge area, as well as for the rest of us, and for years the dance flourished. When the hall was converted by its owners to other uses, Ted moved the dances to the Armenian Church in Belmont for several years, and then to the Congregational Church in Harvard Square. Unfortunately, this occurred in the late sixties, when the student pro
test movement in and around Harvard Square was at its height and the students were, for a while, not inclined toward dancing, while Ted's older followers found the parking impossible and the near-riots in the square too threatening, so one of the finest dances in the area had to close. Ted meantime had taken over Joe Perkins' Concord Dance when Joe retired, and is currently also very busy as president of NEFFA.

In the late forties many small annual festivals flourished, perhaps partly inspired by the success of NEFFA. One of these, Eddy Nadel's, had started as early as 1943, and by 1948 was a huge affair held at Memorial Hall, Cambridge. Mostly international folk dancing, it did include occasional squares and contra and Southern mountain dances, as did Eddy's regular dance evenings, which many square dancers attended. Another small, excellent festival was held each year by Elmore and Maud Ashman in Norwood, and this included both American and international dancing. Callers for the general dancing included, in one year or another, Ralph Page, Lawrence Loy, and others of the finest callers in the region. So did the Young Partners and Homemakers Middlesex County Square Dance Festival held for several years at the Concord, Mass. Armory. Like the others, it alternated general dancing and demonstrations (and I seem to remember a corn-husking one year!), with such callers as Bob Treyz, Lawrence Loy, Charlie Baldwin, Dick Best, and young Jimmy McGowan.

Other festivals in Boston itself, which were more in the nature of show, were two huge affairs in the Boston Garden, the first for the Heart Fund, and another the next year for a Boston Jubilee Celebration. Both had several square dance demonstrations and some general dancing, and the second, along with appearances of many of the best callers in the area, had Burl Ives in a program of folk songs. Of a much higher caliber, from
the standpoint of the dance demonstrations presented, were the Boston Arts Festival Folk Dance Evenings which were presented in the Boston Public Garden for a number of years, beginning in 1954. The demonstrations, presented on an outdoor stage in the beautiful Garden setting were by the best folk and American groups from the New England Folk Festival, staged and presented by NEFFA personnel (usually Al Smith and Arthur Tufts), and had a theme running through the demonstrations which gave the whole show a cohesiveness most festivals lack. The folk orchestras here were also outstanding, and the mobs of 6000 or more Bostonians who watched were thrilled by the shows and delighted by the general square dancing held on roped-off Boylston Street after the performances.

- to be continued -

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A LOOK INTO
THE FUTURE OF
SQUARE DANCING
WITH THE FRIENDLY
BASEMENT BUNCH

by WALTER MEIER

Can we look into the future of square dancing? Can we determine from today's activities of the present and modern (?) square dancing what it will be some 50 years hence? Can either callers or dancers have a certain picture in mind of what square dancing will be and what the newcomers in square dancing will have to cope with? The answer to these questions are indeed obliterated by the confusion and complexity of the up-to-date square dance movement and no certainty can be promised nor prognosticated as to what really will happen. The reason for such conclusion should be quite obvious and many opinions will be forthcoming, depending on the callers and dancers who are confronted with these questions and, of course each individual will try to explain and defend his or hers opinions to the best of his or her ability. But one must realize that all answers from callers and dancers who are somewhat new in the picture, cannot be taken seriously and their opinions would not be substantiated by a firm foundation of knowledge of all that there is to be considered to form any opinion.
Just to name a few categories which can be easily noticed by careful observation, reading (un)technical books by some teachers and callers who display ignorance to the greatest extent; callers who are constantly in competition with other callers; callers who disregard all correct timing (some of them don't even know what timing stands for); some who want to be the first with the latest, regardless of whether the movement is danceable or not; and others who are afraid of losing their job as a club caller and who have to toe the line to the whims of the club officers, who in turn don't know what it is all about, but the callers must submit to their fantasies though knowing very well that it is not correct what they are asked to do as to a sensible performance of a square dance program, the square dance itself, and most of all to the contribution and furtherance of the square dance movement for years to come.

The clip-timing and the inability of not being able to count to 8 for the proper execution of the many figures, plus the ever-growing and never-ending deluge of the most ridiculous "basics", puts the square dance movement and the future of square dancing into a very sad, uncertain, and much dismal picture and therefore, it must be taken for granted that the future of square dancing is very shaky, top-heavy in its structure, and it is the activity itself which brings on such a tremendous dropout of square dancers even before such dancers get to know what it is all about.

It is true, if the square dance movement is to be furthered into a strong and healthy American pastime, it must be obvious that under the present circumstances and conditions, one must think rather of going backward than forward. This may sound strange, even contradictory, but logic and reason, together with common-sense, must tell us that often the best way of going ahead can only be done by way of backing up. However, how can one
go backward when a climax and pinnacle has been reached and there is nothing left with which to go ahead?

This would be beneath one's dignity and a downfall, combined with boredom and monotony is at hand. Such should be a lesson to all callers and dancers who are now in a state of confusion and ignorance of the real purpose of square dancing: a pastime for one and all, and not for a few who are stranded, and hanging on to a straw, caught in a web of false glorification and simulated exaltation abundant with the worst hypocrisy and false intents.

To realize and observe this grotesque, bizarre and ugly rat-race dancing with its conglomeration of too many "basics", one can only come to the conclusion - that up-to-date square dancing is polluted is the worst way and, before the square dance movement can return to its courtly and dignified manner, this distasteful pollution must be cleaned up, and we must go BACK to sensible, graceful, and relaxed DANCING.

Now let us look at a pleasanter side of the square dance picture which brings about the highest hopes of restoring sensible dancing, a coming back to comfortable dancing, a return to proper timing of all figures and thus make it a DANCE; to learn to dance to basic phrasing of the music. Thus, the square dance will once more become a DANCE that can be done with pleasure and enjoyment, and will be a blessing to all people who, at this time of rat-race contortions, are very concerned about the future of square dancing.

There are many groups of dancers and many callers in this great country of ours, who strictly adhere to
correct timing and phrasing, and who have the sheer enjoyment of DANCING with fun, relaxation, comfort and friendship in abundance, and who contribute much enjoyment to ALL people and not just to a few. These groups are obscure and hidden away and they do not make any fuss about their dancing; they do not need any publicity to get more dancers for reasons of dropouts because there are no dropouts except for reasons of health or moving away. Guests and curious dancers who try to change the program to their own liking soon find out that they are running their heads into a brick wall and soon eliminate themselves and what's more, they are never missed! It is very certain that all of these obscure and hidden groups will emerge in force when the present day craze of square dancing breaks down and goes into oblivion.

All of the foregoing leads to the purpose and the climax of this Editorial. In leaving a 27-year-old group in order to settle down for retirement in a very small town in Iowa near the Nebraska border, we again had the urge to start another group for the purpose of keeping alive relaxed and comfortable dancing.

We started from scratch, and as word spreads fast in a small town, without any effort of publicity, we were greatly surprised at the gathering of about five squares in our basement for the very first time. Also, surprisingly, we had more ladies than men, and another surprise was that the group was in the age bracket from about 40 to 80-plus years. But all problems were solved in a short time, so that we retained a nucleus of about two squares.

First of all we designated ladies who had to take the gents place to always take the gents place in order to avoid much confusion. Teaching began with the common
est fundamental basics, and with the explanation of correct timing of such basics. Of course we didn't expect that everyone would return, but to our great delight after about six sessions, we had a nucleus of about three squares plus a few extra dancers, and these dancers are still with us after about one-and-a-half years dancing, twice a month.

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After the nucleus was established it was decided to give this group a name and the result was: The Friendly Basement Bunch. There is nothing strange anymore to see a square of eight ladies dancing together and enjoying their dancing in relaxed comfort. This would be impossible in any of the modern (?), up-to-date clubs. Another surprise was that our age group is 50 and over. More surprises were in store for us.

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Dancing was set from 7:00 to 10:00 P.M. and about 10 minutes before dancing time everyone was present and ready to go. Three dances to a tip was no effort for these people and you just can't keep them off the floor. In a short time we taught (besides the squares) easy American and international folk dances (not round dances) quadrilles, contras and folk dance mixers with or without partners. The greatest thrill these dancers had was a performance and exhibition at the local Nursing Home, where they entertained the residents, their relatives and friends. Another exhibition is coming up shortly after the time of this writing.

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But the surprises never end. It was decided by the dancers that three hours of dancing were not enough and so our starting time was set for 6:30 P.M. We had a little doubt how this would work out, but sure enough, everyone was ready to dance by 6:30. Two different ladies volunteer each time for refreshments and we fur-
nish the coffee and all that belongs to it. What's more, there are no club dues or admission charges, no hall rental, but a lot of goodwill, friendliness, and mutual understanding by all. And so, this Friendly Basement Bunch has become a pride and joy to work with, to watch their square dances executed to precise timing, and to enjoy each other's company.

In conclusion may I say that, by comparison, these people never tire of their dancing; never have to be coaxed onto the floor. They prove the pleasures of comfortable, relaxed dancing. May I repeat once more, that the best way to the furtherance of square dancing is: 1st - for the leaders and callers to stress what square dancing is all about and what it stands for to all people. 2nd - to make it their business to acquire the knowledge of all technicalities of square dance calling, and contra dance prompting, and 3rd - not to let themselves be intimidated by the ridicule of other dancers and callers, who have the belief that they are superior in their doings, when in fact they are completely ignorant of what is going on, and who hide themselves behind their own ignorance. So let's rest assured, these obscure square dance groups will see to it that the square dance is kept alive and aware of what Square Dancing really stands for.

Roberson Folk Dancers of Roberson Center, Binghamton, N. Y. NINTH ANNUAL FALL WEEKEND at Cwaga Lake House, Deposit, N.Y. featuring TEME KERNERMAN, Israeli Dances, and MEL DIAMIND, International Dances. Further information: Scott's Cwaga Lake House, Deposit, N.Y. 13754.

A HALF CENTURY
OF GERMAN
DANCES

by GRETEL DUNSING

When Ralph's request to write something for the 25th anniversary of Northern Junkot reached me I felt honored to be asked but at the same time found myself puzzling about where to start and what to include. Perhaps it is best to start with my own background.

My earliest memories go back to dancing waltzes with lots of open waltzes, mazurkas and varsovienne, polkas, schottisches of various kinds, several cross-polkas, at home with my father and twin sister while my mother played the piano for us or we all sang for it. When we visited my uncle, who came from the country to live in Berlin, he delighted in dancing with us "Herr Schmid" (his own name), and other singing dances. When, during our summer vacation we visited my father's home village north of Berlin, my sister and I would dance at the village inn to accordion music, or better yet, at summer festivals to a brass band which played in the woods, or on a temporary wooden platform. Soon the "older" men realized that we could dance and asked the "little girls" to dance with them. What exciting pleasure that was!

In Berlin, my sister and I followed the Hurdy-Gurdy-Man from courtyard to courtyard as he visited our neighborhood, dancing to his tunes. I bet you that the
people who stuck their heads out of the window to throw coins at the Hurdy-Gurdy-Man, looked with amusement at us and perhaps, with pleasure.

Later, in the early twenties, the group and couple dances which have been for many years such favorites of American folk dancers, delighted us as we participated, or observed at dance festivals, solstice and other festivals arranged by Youth Movement groups who had found in these dances an expression of joy in life which they were seeking.

You see, at the end of the last century and early into this century, there came an awakening in many European countries to the fact that these beautiful expressions of joy and pleasure were slowly disappearing as other kinds of amusement and dancing took over. Dedicated young people searched for, and found these dances where they were still being done, or where old folks remembered them. Many a fine story I have in my files about their experiences while collecting. When no written music was available, these talented and enthusiastic young people, noted down the music as it was sung to them.

Soon there came the first publications. Groups began to flourish; the seeds had found a fertile soil in another movement which had begun stirring at about the same time - the German Youth Movement. Many young people revolted against what they called the "rusty, dusty civilization of modern society". They looked for a new life. Outwardly they showed their independence and disdain for "modern society" by their attire. Men wore short trousers, open-collar shirts (never a tie!), sandals on bare feet and long hair. (Yes, Paul had long hair, too!). Women wore long medieval-looking dresses, long hair held back by silver or gold hammered bands.
They discarded the "old", but fell back onto something much "older". Their songs dated back to the 13th up to the 17th century; their dances were old folk dances, and what about the hair? Didn't men in earlier centuries wear long locks? They loved nature and hiked in the country wherever they could - Wandervogel (Wandering bird, a term applied to the movement and its participants).

They again celebrated winter and summer solstice, spring, summer, and harvest festivals, and they were idealistic and thinking. Not all of them made dancing, hiking, and singing their main interest. Some of them were politically oriented, varying from the far right to the far left, especially when the movement gained new power after the dormant period during World War I. Sometimes their desire for exercise, found expression in heavy fighting with each other as groups of different political opinions met on their hikes in the woods. Much later, when Hitler came into power, he found in the Youth Movement a fertile field for his teaching, using the love for tradition of an ancient sort and dedication to one's own folk expression as a good tool for an evil job. For that reason, and perhaps others, many young Germans did not want to have anything to do with traditional dancing after the second world war and turned to modern music and dance.

But in the early twenties and later (I left in '25 and Paul joined me in 1927), there was great enthusiasm and many things happened. New dances were created, some to music for which dances could not be found (Geestlaender Quadrille), some composed and choreographed by the group and their leader and musicians (Kreuzkoenig, Marklaender, Postvierer, Geestlaender Walzer, Waltz Mazurka Polka zu Drien, Rheinlaender zu Drien and others). Old dances were altered to fit the exuberant spirit - not always improving the dance - but later settled down again to more "correct" - if you may use this word for
Most of the aforementioned leaders and researchers were still alive when we visited Germany in 1959 and 1961, in their seventies and eighties, some younger ones who had entered the field in the twenties are still alive and active. Today we find groups of my age, and I have visited with them only last summer, who do the dances exactly as we have been doing them and are doing them. While some groups—especially teachers, youth and group leaders, do International dancing with many Kolos, Israeli dances, American Mixers and Novelty dances, paying no attention to appropriate dress but appearing in shorts and slacks. Other groups go to the other extreme by doing only traditional German dances and fostering preservation of the Tracht (what one wears, Traeget, a word always used for the traditional attire). Interesting and enlightening are the hot arguments, pro and con, which are being aired in the magazines I am receiving. And there are groups who do much as we do—dancing for pleasure and fun but appropriately dressed, accepting the new with the old.

When Walter Kogler began pressing his wonderful recordings he was aided by the leaders of the dance movement in presenting right music and form. Paul and I attended a week-long meeting at Wevelsburg in Spring 1961 where a standardization of certain figures was strived for. But we learned a lot as we danced some group dances. In the summer of that same year another conference took place in Schwaebisch Hall with lectures, philosophy, and thoughts on the past and future of the dance, including ballroom dancing. Here, our presentation of Short Cake, was described in the newspapers as "the tastiest titbit of the dance party."

Before giving a few details about the dances of Middle and North Germany, let me say a few words about South German Dances.
They are much more related to Austrian dances. While they have group dances, many of which are used only on special occasions, they have an abundance of couple dances and dances for three. Perhaps it is interesting to know that during the week in Dietenheim (South Tyrol, Italy) last summer where Austrian leaders met, we danced and were taught only couple dances, and dances for three (no Schuhplattlers!). At the last gala evening where all wore festive "Tracht", they showed group dances, one of them only because newlyweds were present. You see, the Agattanz is done solely at weddings. They were horrified when told that in the USA we dance it at parties. But they were also shicked to learn that I had looked into vain for an original Wachau Tracht, because I was not originally from that area of the country. In their opinion I had no right to wear it! They were, however, willing to listen to my arguments.

In Munich and Innsbruck I attended Saturday evening dances where the dancers, dressed in colorful, beautiful "Tracht" or "Dirndl, enjoyed fast, but simple (if you could waltz and polka and do Dwiefache) couple dances to live music.

Our dancing in the USA started shortly after Paul arrived - we were married in 1927 - and we did many of the "big" dances with our group. They are called "die grossen Bunten" (the big, colorful or diversified) dances. Most of them fall into certain groupings and patterns:

Dreitourige have three parts. The first part varies as in almost all German Quadrilles. The second is an exchange of couples and return home by moving forward. The third part is usually a Grand Right & Left (Holsteiner drei tour).
Viertourige add one part, the 4th, usually a waltz.

Schottschquadrillen have a chassez in the second part, opposite couples exchange places sideways, either going through or moving as a couple. M back to back, on return, W back to back (Man in the Hay, Schottsch Quadr.).

Settquadrilles, probably got their name from the part which "sets" the women into the center.

Achterruemdances, use the Achterruemstep (backward around step), that is setting one foot behind the other in moving sideways, sometimes followed by a step swing ("Gresatser Achteruem"). In Grosser Achteruem the name refers to the Grand left and right which feels as if the man goes in back of his lady.

Waltzquadrilles, using waltz steps.

Windmueller dances usually have four or five parts, one of them a mill, or cross formation (Lueneburger Windmueller, the Windmueller on the Folk Dancer recording. Suennros and others).

Halbmuehlentaenze, (Half-Mill dances), have a part in which we have something like an "All four M chain across and four ladies chain across", so the mill goes only half round.

Kegeltaenze (Skiddledances) are numerous, usually have five parts. Four couple dances with an extra man or couple in the center (Kegelquadrille from Mecklemburg, Kegelquadrille, from Westphalia, Kankenhagener Kegel).

Reihentaenze dances in row formation, like Portland Fan cy. Most of them called Tampet, cr: Tampete with a descriptive word which helps identify the particular dance. Hans Joussen collected
such dances in the Middle and North German areas. The English Wiltshire Tempest has the same basic music and similar form as the German Tempet. There is a Tom Pate, doubtless a Tempete, and the Vermont Tempest, which differs in formation only.

There are Franzaise, two versions of which I found in Germany: Anglaise, Ecossaise (longways) TWI olette, which are often done as Mixers, one trio facing another trio, and numerous couple dances.

While the word TOUR, as explained above, pertains to parts of music and dance, it is also used for the entire dance. Once through the dance is called the first tour, then follows the second tour, etc. So the dance ACHTTOURIGER WITH WALTZ (on our Rondo recording), got its name from having eight tours.

In the old days, when one village knew and danced only very few dances, they would dance from 30-37 tours with a "caller" announcing the next tour. The caller was either the band leader, the accordion player, or the Innkeeper. In the ballroom where I learned some of the old quadrilles, it was the dance master who gave the commands.

Of course today - partly because we use recordings - we do only three or four tours. And one has to know which tours, or rather, beginnings, to a tour are appropriate. The first part is always (very few exceptions) different, the rest of the dance is chorus and gets repeated. A caller would announce only the first part. Appropriate for these dances are the following figures:
First tour, always has a circle left and right as the beginning. The other tour beginnings are variable, but usually a figure done by the women is followed by a figure done by the men (not always the same) and a figure done by one couple is then followed with the same figure done by couple two, three and four.

We have circle left and right of the W or the M. Mills or crosses done by the W or M.

Hand tour right and left with partner in place, or the same with a cross-hand hold, a back-cros hand hold two hands joined forward.

Kusseln of the women (opposite two) NOT repeated by the men who may do an elbow hook figure. Baskets or double baskets are used, and round dancing of one or two couples on the inside of the square.

\[ \Xi \circ \Xi \]

SPECIAL ARE THE EIGHT COUPLE DANCES (Vierzehntouriger and Grosser Achter), which always have been performing dances, done by the wealthiest and most prominent citizens of a community in costly costumes while the others watched with a mighty critical eye!

SPECIAL too, is the Hunter’s quadrille or Hunter’s nine, a dance for three men and six ladies.

\[ \Xi \circ \Xi \]

STEPS vary from the simple walking steps to waltz, polka, schottische, doubliermstep as in Schottschquad-rille, skipping, running, sliding, pivot-turns, and the so-called "Heidjerstep" which appears in dances from the region of the heather country near Hannover and Hamburg (Luneburger Heide). The step is used in Grosse Run de and das Fenster. Polkas and waltzes are done with small steps, much turning, usually right about moving, very smoothly.
In contrast to the dances created between 1920 and 1930, which were very much like the traditional folk dances in music and style, we have creations of the later years, especially by a man who is still very active and creative — Karl Lorenz. His field is music. He directs the Youth Music School of the city of Remscheid, but he loves the dance and feels that it belongs with music. His creations have found favor with many of our folk dance friends: Rosenter, Serenade, Black Earth Circle, La Douce Amere, La Vinaigrette, Queen of Hearts were all created by him.

A special place in the folklore field of all Germany are the dances of the groups which after World War II, had to leave their native land — German language islands in other countries — Czechoslovakia, Rumania, Slovenia — and are now in the birthplace of their ancestors and anxious to stay in touch with each other and to preserve their songs and dances. Unfortunately they were not welcome in a land struggling with after effects from a lost war, so they found comfort in dance and song of their own group. Walter Koegler gave us many good recordings of their dances and songs, and so we are doing the dances: Treskowitzer, Mennett, Kurnauer Durl, Bodenstaedter Drier, Topperser Kreuzpolka, Spinn radl zu Drien, Kreutztanz, etc.

I had better say a word about SAUERLANDER QUADRILLE No. 5, which we brought back from Germany in 1959. It is a traditional dance, done in a very limited area only, in its original form. Otto Ilmbrecht in his book about Westphalian dances (1931) gave us our version and says about it: "Since this dance deserves wider popularity than just in Neheim, we have changed it in such a way that no one stands still very long, but that most are constantly active. Steps and pattern are exactly the way it is done in the original. But we do NOT ex-
pect the natives to do it our way." I suspect that the 3rd tour only has been changed; the one that Paul called the "Grand Slam!"

luckily we now have many good recordings for German dances as Walter Koegler added dozens of good recordings to the ones which have been available on Folk Dancer records for many years. And English descriptions are available in two syllabi with a third one coming within a few months with more dance descriptions. It will also have information on individual dances, folk customs and festivals, lists with addresses, meeting places and time of meetings for European folk dance groups plus other interesting items.

THANKS TO: Mrs. Iva Randall, old dance programs
Alma Estabrook, 3 dance pictures
Bob Krebs, ticket to Honesdale Grand Masque Bal, February 4, 1869
Tony Parkes, 2 Old-time dance folios
BCRN: April 22, 1974, a son Jonathan Alan to Mr. & Mrs. Alan Corkett
ADOPTED: Okyo Penny by Mr. & Mrs. Andor Czempo.
DIED: April 17, Paul Frost, Penacook, N.H. caller.
      May 4, Bob Treyz, Boxborough, Mass. caller
      May 12, Margot Mayo, NYC dance leader
      May 23, Albert C. ("Wilkie") Wilkinson, Boston.

THANKS TO: Mr. & Mrs. Philip Sweet, box of cigars and Electro-Voice Microphone.
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"    B - June 22 - 28    "    E - Aug. 17 - 23
"    C - June 29 - July 5    "    F - Aug. 24 - 30

Labor Day Weekend - August 30 - Sept. 2

Special week, July 13 - 19, will be held for those who have expressed a desire to have more time for music - singing, arts & crafts, and a chance to learn some of the dances of past years, as well as to learn some of Henry Lash's secrets of cooking. More information by writing: Maine Folk Dance Camps, P.O. Box 100, Bridgton, Maine, 04009.
Copies of old recipe books, the privately printed ones gathered together by Ladies' Aid Groups, Rebekahs, or Churches & Granges. AND old dance & festival programs, Convention programs. Don't throw them away. Send them to me. I collect them as part of a research project. Also, any old-time dance music for violin or full orchestral programs. Dance music only, please. Send to:

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Our heartiest congratulations on the 25th year anniversary of Northern Junket. We have enjoyed reading it, cover to cover, since V2N8. We hope and pray that it continues for many more years.

Here is a detailed account of Old-Time and Square Dances around the Cleveland, Ohio, area from January 26 through February 27, 1974. We cordially invite you to join us on the Dancing Tour.

Believe it or not, we have two Callers, Elsie Biltz and Ray Sullinger, who have never called to records, but only to live music. Elsie has called since 1942 and plays the piano as she calls. She and her husband, George, who plays the drums, have been playing Old-Time and Square Dances (with other callers to '42), since 1924, after marriage in '23. Ray started calling in 1934.
An Old-Time Dance is a mixture of Two Steps, Waltzes, Squares, Contras, Mixers, Early and Later American Rounds, etc., with the couple dances predominating.

Now, if you have your dancing shoes on, please be our guests, as we take you to the first OT dance on Sat. Jan. 26, at the Gloria Dei Ev. Lutheran Church, Cleveland. Dances are held alternate months on the 4th Saturday, but may become monthly ones. Time is 7:30 to 10 PM Admission is $1, which includes refreshments of home-made pastries, punch and coffee. Biltz' provide the music and calling. This is a Family Dance, with all ages participating; two 10-year old girls asked us to teach them the Waltz, which we did. Here is what we danced:

Two Step
Waltz (ending in a mixer)
Squares
Hokey Pokey
Waltz of the Bells
Squares
Duck For the Oyster
Bell Bottom Trousers
Log Cabin In the Lane
Red River Valley
Four Ladies In the Center
Back to Back
Polka (Most do Jessie)
Uptown Downtown
Cuban Waltz
La Raspa
Robbers Two Step (Mostly
Ladies Rob)
Boston Two Step
Squares
Head 2 Ladies Cross Over
Duck & Dive (in the sets
& Across the Hall)
Virginia Reel
Home Waltz
Duchess
Comin' Round the Mountain

Monday, Jan. 28, finds us at the Wilbur Wright Community Center, Cleveland, for a Square Dance (every other dance is a square) with the Biltz'. $1 is the admission, which includes refreshments. Time is 7:30 to 9:50 PM. Sponsor is the Cleveland Board of Education. Dances are held every Monday, Oct. into April. Biltz' have had this dance since 1947 and it is the only open S/D they have. This was the dance program:
Two Step
Squares
Bell Bottom Trousers
Head 2 Ladies Cross over
Four Ladies In the Center
Double O Schottische, Glow
Worm & Polka
Squares
My Little Girl
Cut Down the Old Pine Tree
Hurry, Hurry, Hurry
Waltz (ending in a mixer)
Squares
Red River Valley
Comin' Round the Mountain
Wabash Cannon Ball
Dutchess, Boston Two Step &
Waltz of the Bells
Squares
Darling Nellie Gray
Uptown Downtown
Alley Cat
Home Waltz

Don't ley your dancing shoes cool off as on Wed.
Feb. 6, we take you to the Brooklyn Recreation Hall, a
Cleveland suburb. It's a monthly dance, first Wed. Ad-
mission is 50¢, which includes refreshments. Time is 1
to 3 PM. Music is by the Brooklynaires, a 9-piece orch-
estra, 8 gents and 1 lady, who plays piano. Other in-
struments are drums, bass fiddle, banjo, mandolin, sax,
trumpet, trombone and violin. Violinist, Ed Skubby,
stands up and jigs around as he plays. Sponsor is the
orchestra, all non-professional musicians and retired,
with ages ranging from 60 to 71. Group organized in Ju-
ly, 1973, and dances began following Oct. The Golden-
Aiders, a volunteer group assists. Program consists
mainly of Two Steps, Waltzes and Polkas. There was a
Schottische and Barn Dance medley and a Robbers Two
Step. On the Polkas, dancers did both Couple and Jessie.

Friday, Feb. 8, we head for the Cudell Recreation
Center, Cleveland, for an Old-Time Dance by the Biltz'.
Sponsor is the Cudell Senior Cts., with membership $2 a
year. Guests can attend only twice and then must join.
Time is 1 to 3 PM. Admission is 25¢ for members and
guests and no refreshments are served. Cudell dances ev-
ery Fri., with its own 7-piece orchestra on the first,
Biltz' second & fourth, and the Eva Glahs-Joe Ondus duo
on the third. Dance program follows:-
Two Step
Waltz (ending in a mixer)
Duchess, Cuban Waltz & Polka
Waltz
Boston Two Step & Waltz of the Bells
Two Step
Squares
Head 2 Ladies Cross Over
Log Cabin in the Lane (end Home Waltz
the Hall" followed by various Circle Two Step and
Paul Jones figures).)

Don't slow down now, for on Sat. Feb. 9, we head our Dodge Charger, Susabella V, for the Old-Time Dance at the Bainbridge Community Church (Methodist) in Bainbridge Twp., about 25-miles away. Admission is $1.75 and time is 9 PM to Midnight. Dances are held alternate Saturdays all year round. Sponsors are two couples, Walter & Grace Jorgensen and Gene & Mable Hazelett. Walter attended his first OT Dance in 1918. Caller is Audre Blair and music is by the Orketts orchestra, consisting of piano, drums, tuba and sax, who doubles on trombone. While dancing or not, be sure to listen to the tuba's melody and harmony playing by Walter Parker. Audre and the Orketts have played this dance since 1942. This is the only dance where the Squares are called Plain & Waltz Quadrilles. Dance cards by the orchestra announce the next dances, 3 at a time. Dancers bring their own refreshments. Coffee is furnished, for which a donation coffee can is passed around. After intermission, and before the Home Waltz, Audre will have 3 door prizes drawn: free admissions to the next dance. Then he will announce birthdays, wedding anniversaries, visitors, etc. But hold it now, the music is starting, so let's get on the floor for the following dances:-
Two Step Waltz
Schottische
Broom Dance (Two Step Mixer)
Plain Quadrille
Just Because
Sioux City Sue
Yes Sir That's My Baby
Three Step & Varsouvienne
Military Trot
Virginia Reel
Two Step
Polka (Couple & Jessie)
Moonlight Waltz
Moonlight Waltz
Circle Two Step (Mixer)

Plain Quadrille
Hurry, Hurry, Hurry
Old Shillelagh
McNamara's Band
Chop Suey (Medley of Rounds
Heel & Toe Polka, Duchess
Lafayette)
Oh Johnny Oh (Circle progressive Two Step Mixer)
Two Step
Three Part Waltz - Rye Waltz, Cuban Waltz, Walts of the Bells
Boston Two Step & Black Hawk Waltz
Home Waltz

Hope you're not dance tired, as on Monday, Feb. 11 we dance again with the Biltz' in a similar OT Dance program at the Barton Senior Ctr., Westerly Apts., Lake wood, a Cleveland suburb. Membership is $7.50 a year, with guests allowed two attendances before joining. Admission is 50¢ and includes refreshments. Time is 1:30 to 4 PM. On these Mondays, Biltz' play two dances, this afternoon dance and the Wilbur Wright evening dance.

Wed. Feb. 13, it's the St. Leo Catholic Church Senior Citizens Club, Cleveland, with the Biltz', a first for them here. Admission is free for us guests, while refreshments cost 35¢. Time is 1 to 3:30 PM. Prior to this dance, the Biltz' had 9 couples demonstrate Square & Round Dancing. Squares included San Antonio Rose, while the Round was Alley Cat. Dancing for all followed with the usual Biltz OT Dance program.

We're still dancing, as on Fri. Feb. 15, it's Cudell Senior Cts. again. Time is 1 to 3 PM and admission
is 25¢ for members & guests, with no refreshments. Music is by Eva Glahs on piano, and Joe Cndus on drums. Dance cards on a four-holder tripod on the piano announced the upcoming four dances. Dance program was:-

Two Step
Waltz
Polka (Couple & Jessie)
Duchess
Cuban Waltz
Robbers Two Step
Three Step

Square

Red River Valley (an unusual dance, as the dancers had to dance to phrase of the music - there was no Caller)!

Viennese Waltz

Polka

Boston Two Step
Alley Cat
Schottische
Home Waltz

Don't give up now, as we're still dancing and on Sat. Feb. 16, we drive to the spacious Arts & Crafts Bldg. Fairgrounds, Berea, a Cleveland Suburb, for another Biltz' dance. Sponsor is the Senior Citizens Council of Berea, with Middleburg Hts. the host. Dances are held irregularly on a Sat. afternoon. Admission is 75¢, including refreshments. Time was 1 to 3:30 PM. Usual Biltz CT Dance program, with the dances, Patty Cake Polka, a Progressive Circle Mixer and the Square, Spanish Cavalier, not done previously.

Wed. night, Feb. 20, it's Old-Time Dance time at Wilbur Wright Community Cts. Sponsor is the Cleveland Board of Education. Admission is $1, which includes refreshments. Time is 7:30 to 9:50 PM. Fred Distor on drums and Charley Barker on piano furnish the music. Dances are held every Wed. Cct. into April. Dance has been going for about 45 years, with Fred & Charley playing the past 23 years. Nice musical variety as the musicians play choruses of five different songs in each dance number of two in the Two Steps & Waltzes. We partially wore out our shoe soles on these:-
Two Step
Waltz
Schottische & Double C
Schottische
Duchess
Military Trot
Two Step
Pillow Dance (Robbers Two Step)
Boston Two Step

Glow Worm, Waltz of the Bel Bells & Lili Marlene, Susan's Gavotte, Progressive Circle Mixer
Chop Suey
La Fayette, Rye Waltz, Four Step & Polka
Home Waltz

It's Square Dance time now with Ray Sullinger the Caller on Sat. Feb. 23. Site is the Arts & Crafts Bldg. Berea, with 15 sets of dancers. Time is 9 PM to Midnight. Admission is $1.50 and refreshments are on sale. Music is supplied by a four piece orchestra; a lady pianist, and gents on the drums, banjo and sax. Dance is held 2nd, 4th and 5th Sats. Oct. through May. 'Twas nice to see a number of young folks dancing. Many of the S/D numbers ended with the musical notes to "Shave and A Haircut, Two Bits." Ray has another open S/D on the 1st Sat. all year round, at the Belden Fire Station. We scraped more leather of our shoe soles with the following:

Two Step
Squares
Dive For Oyster
Lucy Darling
My Little Girl
Four Ladies Back to Back (Short encore)
Waltz & Polka

Squares
Darling Nellie Gray
Right Hand Across, How Do You Do?
Log Cabin In the Lane
Chop Suey (Black Hawk Waltz Cuban Waltz, Duchess and Two Step)

Squares
Red River Valley
Hinky Dinky Parley Voo
When Bloom Is On The Sage
You Are My Sunshine (Short Encore)

Two Step
Squares
Duck & Dive
Hurry, Hurry, Hurry
Texas Star
Pistol Packin' Mama (Short encore)
Chop Suey (Rye Waltz, Maggie Squares
In the Cabbage Patch (Finger Polka) & Alley Cat - Couple & Line
Spanish Cavalier
Just Because
Home Waltz

Our dancing tour continues on Sun. Feb. 24, as we attend the weekly Old-Time Dance of the West Side Widow & Widowers Club at Riverside Hall, Cleveland. Group originally began as the German-American Widow & Widower Club many years ago. About 7½ years ago, it was taken over by Erwin Wagenknecht, who handles everything. Club dances every Sunday, Sept. through June, with an annual picnic in the summer months. Most alternate Sundays, a card party with kuchen and coffee, precedes the dance. Card party starts at 2 PM, while dance time is 6 to 10 PM. Membership is $3 and admission is $1.75. Guests are permitted on Dance Sundays only. At intermission, Erwin has a door prize drawn and makes announcements, introducing guests, etc. Refreshments are sold. Dance cards on a slotted tripod on the piano show the next four dances. Today we are appreciative guests of Mike & Anna Somsak. Eva Glahs orchestra of piano, sax and drums provided music for the ensuing:-

Fox Trot
Waltz
Polka (Couple & Jessie)
Duchess
Cuban Waltz
Robbers Two Step
Chop Suey - La Fayette,
Waltz of the Bells, Dutch Hop, Black Hawk Waltz,
Glow Worm, Boston Two Step
Czardas & Barn Dance

Fox Trot
Whistle Two Step (Mixer)
Viennese Waltz
Schottische & Double)
Schottische
Three Step
Bugle Trot (Military Trot)
Requests 9:30 - 10 PM
Alley Cat
Cha Cha
Polka
Home Waltz
Last stop for your and our weary dancing feet is on Wed. Feb. 27, at the Monthly (4th Wed.) Dance of the Parma Sixty Plus Club at the Memorial Hall, Parma, suburb of Cleveland. Time is 1 to 3 PM. Admission is 75¢, which includes refreshments. A six piece orchestra, all men, of piano, drums, banjo, trumpet, trombone & sax, who doubles on clarinet, furnish the musical ingredient. Dance cards, hanging one at a time from a music stand, display the next dance. Two musical notes on sax or clarinet to "That's All" ended each dance group. Humorous sign on clubroom wall says "Everyone brings happiness. Some by coming in, others by leaving." The band is striking up, so let's not miss the first and following dances:—

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At the above dance, during and after an exchange partners dance with octogenerian Hank Abell and wife Blanche, we received the following information from them. Caller Lester Pratt calls to a four or five piece band in a S/D on the 1st Saturdays at the Wellington Town Hall. We regret that we were unable to make this dance to include it in this article.

We hope that you've enjoyed this month of dancing to Live Music, as we actually have. We trust that you have a better picture now. Clevelanders are accustomed to dancing to Live Music and always will do so, thanks to the Musicians, Sponsors, Callers and Leaders, who really make it possible — they deserve a standing ovation. A very nice and new development is the arising of Dance Orchestras in the Senior Citizens Clubs. We have
tried our best to cover the Old-Time & Square Live Music Dances in the period shown. However, we know that we haven't made all of them, nor do we know about all of them in the Cleveland Area.

Bringing you up to date on our previous article, we regret to report that the Benjaman Franklin Community Cts. OT Dance on Thurs. nights, with musicians Fred Dister and Charley Barker, has ended. The OT Dance by the Southwest Dance Club at the Southwest Masonic Temple, Cleveland, continues in the summer months on alternate Saturdays from the Bainbridge Dance with music by Fred and Charley. Previously, we had omitted one couple dance in our listing, the Dutch Hop, danced to the German Song, Ach Du Lieber Augustin, and other German tunes; also, the Patty Cake Polka, usually done as a Progressive Circle Mixer here. We first danced the Black Hawk Waltz and Laces and Graces in Denver, Colo. in 1942 at Square Dances called by Jimmy O'Connor, Jack Eickisch, Fay Feree & Chester Preisser at the USOs and Cheesman Park - music always live, though just one instrument, piano or accordion.

Regarding one of your previous articles on springboard dance floor, we have danced on two in our dancing area. One is at the Parkman Dance Hall, Parkman, Ohio - the floor was stiff and not too springy - there is no regular dance there, but it is still rented out for all occasions - last time we danced there was Nov. 28, 1970 to Audre Blair & the Orketts Orchestra. The other was the Coddingtonville Dance Hall, Coddingtonville, Ohio - this floor really had a lot of bounce and spring in it - last time we danced there was about 1950 or 51 - saw it last almost two years ago and it had a For Rent sign on it. We repeat our previous invitation to come and Old-Time & Square Dance with us. Naturally, ALWAYS TO LIVE MUSIC.
Some Favorite Fiddle Tunes

THREE FROM ED KOENIG

The Logger's Breakdown

Tuggerman's Jig
Ch Brother, Breakdown

Old Quadrille - known in Canada as Falling Off A Log
My Favorite Folksong

From ART SCHRADEL, resident folksinger of Old Sturbridge Village, Mass.

Dear Ralph:

Trying to pick a "favorite song" out of a large working repertoire is fudge, but since you let yourself be bludgeoned by Blundon into founding, publishing, writing, editing, illustrating, printing and distributing one of the longest-lived "Little Magazines" in the history of mankind, what choice have I but to comply?

Boston Common had the original "Liberty Tree", a huge elm, under which the Sons of Liberty gathered and on which they hung proclamations and dummies of Boston Stamp Tax collectors. Speeches, poems and songs memorialized the symbolism, the hangings and the tree. Tom Paine wrote in his song about the Liberty Tree —

"Beneath this fair tree, like the Patriarchs of old,
Their bread in contentment they ate,
Unvex'd with the troubles of silver and gold
The cares of the grand and the great..."

Remember that 18th century people were even more inclined than ours to symbolizing events and attitudes, and if possible to twisting opposition symbols to tout one's own cause. So, just as Viet-Nam war opponents turned the World War II "V for Victory" into their own symbol for peace, so also the Loyalists in our Revolution tried to turn the Rebel's symbolic Liberty tree to their own ends.
For the moment then, my favorite Revolutionary era song is one of the sassier Tory retorts on the Liberty Tree. This text was collected as a folksong by Samuel Barney, and was published in his pamphlet, SONGS OF THE REVOLUTION, (New Haven, 1893).

The early variants of the YANKEE DOODLE tune have pretty much been homogenized into an "official" version — "folk process" in reverse. As a backward step I have adapted Alvan Robinson’s version from his MASSACHUSETTS COLLECTION OF MARTIAL MUSIC (N.H. 1820). I have changed his key signature from G to D major and have added C naturals in the last phrase after comparison with other period copies. The small notes above the staff indicate original rhythm for fife without words.

I tried setting the song vertically on your size page, but ran into trouble with fit. Doubling up the first 2 verses got messy because of the variations in syllables. Suggest you run it horizontally and just let the readers cuss us out for making them turn the book. I put the words and music together so that people would not have to memorize the tune changes before singing the song.

We’ve both enjoyed your musings, sizzlings, and fulminations over the years. Thanks for suggesting that we contribute. It was fun.

Art & Penn E
Then the tree of liberty did very well with out him: and
And ven-kee doodle broke his neck and eye-done a bout him, and
And cut be-tween the tree and him and down came ven-kee doodle
And set him self up on a limb just like some other noo-dle he
Trim the tree of liberty a corning to his no-tion. He
Ven-kee doodle took a saw with a partit-ion, de-votion to
The Southerners Band

by KEN HILYER

It all started over a drink I was having with Jack Hamilton in 1960. I had been playing the fiddle for folk dances for some years while Jack had been similarly occupied with his double bass. We were playing for local folk dance groups and clubs as well as at the headquarters of the English Folk Dance and Song Society, Cecil Sharp House, London. It was from here that we originally acquired our basic repertoire of tunes and knowledge of the dances. One of us put forward the idea of forming our own band so that we always played with the same group instead of freelancing as we had been. Before closing time (a peculiar British law decrees that all bars must close at 11 p.m.) we had made up our minds and it was Jack who suggested the name we chose - the "Southerners". The name was chosen because at that time we all lived in South London. The same name in the U.S. might well have totally different overtones! We prided ourselves on being an amateur band with professional standards. During the day I am an antique dealer, Alan is a teacher of metalwork while Jack is manager of a newsagent's shop. Over the years we have found ourselves playing less for folk dance groups and more for outside organizations who want to run a Barn Dance.

Our music has taken us to some very exciting places. For example, at Christmas 1967, we played at the Royal Household Social Club Ball at Buckingham Palace where we played for an hour while the whole Royal Family danced. It was here that we met Joe Loss (Britain's answer to Glen Miller) whose band played for the rest of the evening.
When Ralph Page was invited over here a few years ago we played for him on 17 different occasions during which we managed to assimilate the relaxed pace of the New England dances. We found that this slow tempo was a surprise to many of our compatriots who thought that all American dances were fast. One evening while Ralph was walking through a dance, our entire band put on false beards and dark glasses. To say that Ralph was surprised when he turned round is the understatement of the century. Just ask him!

Shortly after Ralph returned to his native land his book, the "Ralph Page Book of Contras" was published and this led to our making the first L.P. of New England dance music in the country, the "Southerners Plus 2 Play Ralph Page". Our current brochure shows that we have at the moment 7 records and 2 cassette tapes available. Yes, we have come a long way since that drink with Jack in 1960, but now we are contemplating our longest trip ever - to New England to play for the New Hampshire Fall Camp in September. We are certainly looking forward to that.

When people ask me what I used to do in the evenings before I started playing regularly with the band, I tell them to ask my wife. She can't remember either!

Third Annual International Folkdance Camp at Camp Lodore, Kent, Conn. Aug. 23-Sept. 3, with Mihai David, Ada Dziewanski, Moshe Eskayo, Sandy Faxon, Juan Lozano, Atanas Kolarovsky, Kalman Magyar, Marius Castonguay, and Sylvia Toupin. Write: Moshe Eskayo, 2121 Broadway, NYC 10023, for more information, rates, etc.

Save the dates Oct. 11-14, 1974, for the annual Stowe Vermont Oktoberfest. Write: The Taylors, 62 Fottler Av Lexington, Mass. 02173 for further information.
FOLK DANCE WITH EXCEPTIONAL CHILDREN

by MARIANNE TAYLOR

About eight years ago, I first saw a group of young people from the Doctor Franklin Perkins School in Lancaster at the time of the New England Folk Festival demonstrating some of the dances they had learned in their Folk Dance classes. I was greatly impressed: although this was a school for children handicapped by mental retardation, these students moved well and confidently through the dances, with obvious enjoyment as well.

That next fall, I received a call from the school, saying that their teacher, Rich Castner, was moving away and that Ralph Page had recommended me as a replacement. They asked me to come meet them, see the school and the children—and offered me a reasonable salary as well. I went with great excitement and was hooked for good by these energetic, fascinating, exasperating, loveable kids.

Let me tell you a bit about the philosophy of education at Perkins. It is a private school, and the main section involves children aged (chronologically) from
about seven to 21. Chronological age is hard to tell with these children, and not too important in teaching them. The main objective of the school is for each child to learn to the absolute limits of his capabilities. Much of this learning is begun and reinforced in areas of art, music, dance and other physical and artistic activities - areas in which the children can experience personal success, and which teach them physical coordination and concepts that will help them in their academic studies.

Folk dance is a part of this picture, and is valued particularly for these objectives:

1) Group work and cooperation.
2) Conceptual relationships.
   a) Left and right.
   b) Over and under.
   c) In and out - etc.
3) Physical patterning.
4) Memory.
5) Widening of horizons in knowledge of other cultures.

My first few years of teaching at Perkins were difficult. We met in a small barn; then their only gym. It was heated by a wood-burning furnace in one corner, and the walls were lined with old-style climbing ladders, dumb-bells, etc. The group was divided into three classes - beginning, intermediate and advanced - and each came for about 45 minutes to an hour. One or two "modifiers" - members of the advanced class - came to help with the younger classes, but this wasn't always much help! Often it took me ten minutes or more to get the younger classes into a circle; always at least one or two of the kids would be pushing the others, lying flat on the floor, running wildly around the room or literally climbing the walls! However, when the music started, things usually improved. They really liked the activity, but getting themselves together enough to be-
gin was the great problem for them, and often it still is!

I was told from the beginning that it wouldn't be enough just to give the kids a "free recreation" period—just to put on a record and let them do whatever they wished. The administration wanted them to learn, to absorb knowledge and dances and skills. Fine, that was my feeling exactly—but they theory is sometimes difficult to implement! It's been done partly by insisting that each child participate in each class. Only if a child is really disturbed and is distracting or hurting others, is he removed from the activity. Otherwise he is expected to get in and learn—not to wander off on his own. This is a part of the training at Perkins—discipline is humorous, individual and understanding—but very firm. As a result, these kids can be taken to ball games, Festivals, concerts, etc. with the knowledge that they will behave well and fit comfortably into a crowd of "normal" people.

My last few years at Perkins have been a great deal easier, due to 1) a new and beautiful gymnasium building and 2) a really fine physical education director who helps with the two younger classes, and is really magical in his control and calming influence. Considering the fact that there are about 20 children in the intermediate class now, this is really a necessity more than a luxury!

I've been asked many times if there are special techniques for working with disturbed/retarded children. With no special training in this area, there's much I may not know, but I would mention three important points in teaching anyone:
1) Clarity.
2) Practice and repetition of directions.
3) Patience!!

The third attribute has to be one of the most necessary, and is clearly tied to a cautionary thought for these particular students: don't expect too much, but watch for and be encouraged by any small signs of improvement. Not all these children can manage to learn or to accomplish certain skills. They gain from trying, however, and should be urged to work hard and praised when they do.

If you have an opportunity to work with such children, give it a try. It's not for everyone, but you may be one for whom this challenge brings great rewards. As for me, watching the Perkins School Advanced dance class dance Little Man in a Fix, Somogyi Tanc and Muehlradl at the last NEFFA Festival repaid me richly for hours of frustration over the past year.

The 19th ANNUAL NOVA SCOTIA DANCE CAMP under the organization of the Nova Scotia Dance Federation will be held at Gardiner Mines, Cape Breton Island, August 10th to 18th, 1974. Dance instruction is offered in Social Ballroom; International Folk; Scottish Country; Modern & Traditional Square and Contra dancing. More information may be obtained by writing Mrs. Pat Kent, 13 Digby Crescent, Dartmouth, Nova Scotia.

July 12-15 is Scottish Dance Weekend at Pinewoods, Plymouth, Mass. July 15-20 is English Dance weekend there also, and July 15-20 a Scottish Dance Week. The two regular English Dance Weeks there will be Aug. 3-10, and Aug. 10-17.
In the late 1850's, the Middle West was flooded with advertisements of such organizations as the Chicago Colorado Colony Co., giving the advantages of moving west to the Rocky Mountain area. They pointed out that with the new policy of the United States Government it would be possible to settle anywhere and the claims of the new settlers would be recognized.

Sons of farmers in Iowa and Illinois were particularly attracted because land was now relatively expensive in the settled areas.

During the winter of 1856-7, land agents penetrated southern Iowa to organize a wagon train for the following summer. Young married couples were the particular target. My great grandfathers were caught up in the enthusiasm of such a move and began to assemble the necessary equipment for the coming summer. They planned
to leave as soon as the snow was off the plains and the land dry enough so the wagons would not bog down.

They planned to follow the trail on the south side of the Platte River along the Mormon Trail by way of Fort Atkinson as far as the conjunction of the South Platte. There they would turn south along the South Platte and make their way to the foothills of the Rockies.

It cost about $1500.00 to equip a wagon and take supplies to last a year. They were farmers and they took farm tools and machinery with them. They tied their milk cows to the tail gates of their wagons, while underneath were slung crates filled with chickens. Every inch of the interior of those wagons was filled with what they would need to establish new homes. With a long history of pioneering behind them, they knew how to take of themselves.

One of my great grandfathers, Joshua Ewing Chapman was captain of that train which left in May from Council Bluffs. They crossed Elkhorn Creek, Loup Fork Prairie Creek, Wood Creek, and finally they crossed the Platte River. They followed the south side of the Platte River. They were fortunate in the weather and during a good week they averaged 125 miles and they walked the whole way. The only person who rode was Clementine Clark Hamlin. She had been bitten by a "viper" when she was a child and the bite ulcerated and never healed. She rode a mare side saddle. It took them about seven weeks to make the whole trek.

Yet they still had energy left each night to sing and dance after supper. They held church services and played singing games and told stories.
The leader in the musical activities was my other
great grandfather, Oliver Thompson Hamlin. He was not
the usual type of farmer for he had a wagon bed filled
with small fruit trees, berry bushes, and cuttings to
establish a fruit orchard. He had wrapped all the roots
of these in moss from the creek beds and every time
they came to water, the train had to halt while he soaked
his fruit trees.

It was he who played the fiddle for the dancing
and the sings. One of the most popular songs was "Sweet
Betsy from Pike" and the people made up dozens of verses
to that tune which laughed at their hardships. They
were young, adventurous and the trip did not last long
enough to drain them of their physical reserves. It is
surprising but there was not one death on that wagon
train. The Indians were quiet that summer and there
were no troubles with them despite all the tall stories
they had heard. Perhaps it was the good common sense
with which they traveled which made the difference.

The tunes they played and sang were the popular
tunes of the day. They had some rather disreputable
words they sang to many of them. Stephen Foster's songs
were the most popular with the emigrants. Some they
sang sentimentally but many of them were used for dan-
nces.

"Oh, Susanna," "Nelly Was A Lady," "Camptown Races"
and "Nelly Bly" were some they danced. As musical as my
great grandfather was, I doubt if he ever saw the print
ed sheet music for most of the popular things he played.
It has been a family trait to be able to recall any
tune heard and my grandmother could do it, too. I had
one aunt who played for square dances when I was a lit-
tle girl who never used music. She could go to a musi-
cal comedy and come home and play the whole score from
memory.
In the 19th Century they sang at their work. Women sang as they did their household chores and often men sang at their outside work. Many times the songs they chose were ones that fitted the rhythm of what they were doing and made the task lighter and the time go faster. They sang hymns, folk songs, work songs, and popular songs - but always the air was filled with music of their own making.

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One of the songs that they liked to dance to was "The Girl I Left Behind Me". I don't know how many dances were made to fit that song but here are the words my mother remembered her grandfather singing:

"That girl, that girl,
That pretty little girl,
That girl I left behind me.
She yumped in bed
And covered up her head,
And I yumped in behind her."

When they arrived at what is now Denver, they camped for a while and the men went looking for likely places to take up farms. The Chapmans went up the South St. Vrain valley and after a winter spent on the hill where the state capitol building now stands, the Hamlins moved up the Big Thompson Valley. There was a fortified ranch house up near where the Valley begins to narrow which had been established by Mariano Modeno.

<<->>

Oliver Hamlin had been Amish before he left his church to travel west. For this reason he was friendly with the Indians and saw no reason to report their comings and goings to anyone. His land was right across the old trail used by the Utes to raid the plains Indians, and by the Cheyennes and Arapahoes to chase the Utes back into the mountains.
My great grandmother used to tell her grandchildren that she never put hot bread to bake at the fireplace without some Indian showing up on the doorstep. The conversation would go like this day in and day out:

"What do you want?"

The Indian (or Indians) would slap his belly and reply, "Me hungry".

They used an awful lot of their flour on those Indians, but it served to protect them during the Indian troubles of the sixties for that farm was never molested and once the Indians posted sentinels all around the farm during a Sioux raid to keep them away from the Hamlins.

On those rare occasions when the pioneers did have a chance to get together, there would be some singing and dancing. Often one of those Indians watching from his privileged place near the fireplace would get up and join in with his version of dancing. To newcomers this was most upsetting but great grandfather always courteously thanked the Indians for their share in the entertainment.

The first two years they were in the Valley they were quite isolated but then came the gold rush and suddenly the wild country which had been so empty was filled with people coming and going.

Military units were sent out to protect the route to the new gold fields and then extended to protect the settlers. Forts were established and some units were there long enough for wives of officers to join their
husbands. Parties at the forts were planned and carried out according to the ideas of the East. Army protocol demanded certain niceties, wives demanded others. Settlers and their wives were not invited for the most part. The different patterns of life made this inevitable. Leisure was a luxury only the officers' wives could enjoy, while the settlers' wives faced the ordeal of work from sun up until sun down. Then, too, the settlers often resented army policies which did not make for social exchanges. Thus the dancing at the fort made almost no impression on the dancing side of the Valley. Even though some military units were not withdrawn until the 1870's, the gulf in social relations remained unchanged.

In the beginning everyone built log cabins. Since winters were very cold, the settlers tried to build them to hold the warmth. The main part of the cabin was one large room to serve for all activities and was heated by a fireplace. Stoves did not come into general use for another ten years. As the family grew larger, additions in the form of lean-tos were added. The longer a family lived in a cabin the more additions sprawled on all sides of the main building. Hot summers demanded long low porches and a cool room was added on the shady side of the house. It was twenty years before they even began thinking about building a second lumber house. Sometimes the older generation didn't want to move out and their children were the ones who built the new houses.

Dancing for these early settlers came oncy accidently. People traveling through often brought the opportunity for an evening's frolic. Travelers were expected to stop for at least a meal or overnight. The conversation provided a welcome break and ideas were exchanged to be mulled over for weeks to come.

Because of the shape of the cabins, the long ways
dances of New England had to be adapted to square patterns. They were all there in the traditional squares of the west with additions that callers and dancers created. Visitors liked the new additions and they passed them along.

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Some new names began to appear among the list of calls: Rattlesnake Twist, Grapevine Twist, Chase the Rabbit, Horses, Riding the Sleigh, and Butterfly Whirl. These names were certainly from the environment of the settlers.

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My great grandmother Hamlin always called such impromptu parties "frolics" as her Virginia folks used to say it. The furniture would be pushed into the lean-tos and they would dance by the light of the fire in the winter time. If there was a banjo or guitar or jew's harp it made an orchestra and often the children joined in by humming through a tissue paper covered comb. They danced Sally Goodin, Take a Peek, Old Arkansas, the Polkey Waltz, Birdie in the Cage, Elbow Swing, Ladies Bow and Gents Bow Under, Cheat or Swing, You Swing Yours and I'll Swing Mine, Swing Her Cut and Swing Her In. This last dance forms one of the basics for Modern Square Dancing. They loved The Girl I Left Behind Me. The Virginia Reel they did catty-corner across the cabin and they danced it in full. It took about four tunes to last through that one my mother used to say.

- to be continued -
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Gordon Tracie — Information on Swedish Fiddlers


August 11 - 18, San Diego Dance Conference with TOM BOZIGIAN, DICK CRUM, ANDOR CZOMPO, MIHAI DAVID, JERRY HILT, DAVID HENRY and STEWART SMITH. Further information from: Ms. Valerie Staigh, 3918 Second Avenue, Los Angeles, Calif. 90008.

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