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Last minute word is sad indeed. Word just received that Edith Murphy passed away on February 14, 1962 at the Brockton Hospital in Brockton, Mass.

Better news is the word that Ed Moody, Hollis, N.H. is home from a month in Memorial Hospital, Nashua, N.H. where he was confined following a heart attack.

Coming, some time in May, a dance weekend at East Hill Farm, Troy, N.H. Write to Parker Whitcomb, Troy N.H. for further information.
TAKE IT OR LEAVE IT

It being nearly March and good St. Patrick's birthday being celebrated the seventeenth of March, I'm sure none of our readers will object to a few pages of green scattered through this issue of NORTHERN JUNKET.

Since the last issue when I told you about the "Old Smoothie" square dance movement taking hold in various places around the country, it has been most gratifying to learn of more and more of this type of dancing is being done. It has now spread pretty much all over the country. One publication on the west coast coming out openly for it. It will be interesting to watch the fence sitters scurrying around trying to get on the band wagon, and just as interesting, though personally I couldn't care less, to watch the reaction of the "go-go" boys.

Moving to another subject, please notice that it is nearly time for the 18th Annual New England Folk Festival, to be held this year at Bridgewater State College, April 13 & 14, with a workshop open to NEFFA members only Sunday, April 15th. This is a new location for the organization which is growing in membership by leaps and bounds. The festival is worthy of your support, please do so. To many people it is like a three day reunion. I shall be there all three days so come up and make yourself known and say hello.

Sincerely

Ralph
HELP INC

A SQUARE DANCER'S CHARITY

by Al Warner

Approximately eight years ago at the Atlantic Convention in Boston, we saw the Wheel-a-capers square dance. At that time I felt certain that sometime I would like to try to teach folks in wheelchairs to square dance, too.

It was not until March of 1960, that I had this opportunity. With the untiring help of Sue Bailey Reid of WJAR Radio on Providence, we got a group together. While working with this group I found that there was a great need for wheel chairs and other Hospital equipment, and that many folks needing equipment of this
sort could not afford to purchase it.

After several meetings with Sue Bailey Reid discussing the need for this equipment we decided to try and help. Sue's radio program is beamed to shut-ins and she has well over 1000 shut-ins on her list. This list includes the persons name, his affliction and his needs. We decided to try and get a group of people together to form an organization for the purpose of loaning this type of equipment. Being a caller and knowing the generosity of square dancers I contacted several callers and square dancers and found that they were very enthusiastic about helping. We then met and organized Hospital Equipment Loan Pool, HELP, Inc.

Our by-laws state that we will loan hospital equipment at no charge to anyone needing it within a fifty mile radius of Providence, R.I. This equipment is loaned for as long as it is needed. Anyone needing this equipment does not have to be on aid. You or I are eligible to borrow as we feel that for the average working man to have to purchase expensive hospital equipment during the time that sickness strikes would be a hardship.

When a request for an item is received, a form is sent out asking the reason for need of equipment. This form must also be signed by their doctor. In this way we will know if their doctor is in favor of their using equipment requested.

After organizing we faced the fact that we needed funds to operate and needed them as soon as possible as we already had a waiting list. On April 13th, a mammoth square dance was held with the splendid cooperation of the local callers and square dance clubs. This dance was held at Rhodes on the Pawtuxet, Rhode Island's largest ballroom. We had fun level square dancing in the main ballroom and club level in the State-room. Over 100 valuable items were donated for door prizes. The "Big Wheels", our wheel chair square dancers were the feature attraction and this was their first public appearance. Many of the square dance
clubs put on demonstrations of their type of square dancing. After expenses, we realized a profit of over $1700.

We have on loan at present, 15 wheel chairs, 3 hospital beds, 1 air conditioner and 3 bed tables. One of the largest theatres in Providence will house our equipment at no charge when it is not out on loan. We have found through experience that we must have more money coming in month by month to meet the demand, so now all square dance clubs and all callers are using special plastic containers for donations at the dances.

We also are planning on a variety show in the near future, and a bridge party at a Providence hotel. In April we will have another mammoth square dance.

The need for this equipment is far greater than we realized. We all have sensed a great deal of satisfaction in being able to HELP when help was needed.

This is a square dancer's charity and we believe that a HELP organization should be organized in every area of the United States where square dancing is organized.

Following is a list of the board members of HELP, Inc. who are giving their services to HELP others:

Mrs Muriel Baker  Mr & Mrs Charles Bedard
Mr & Mrs Russell Bullock  Mr & Mrs Thomas Daley
Mr & Mrs Robert Kent  Mr & Mrs Charles McTammany
Sue Bailey Reid  Mr & Mrs Al Warner
Martin Greenwald, Attorney

If dancers in other areas are interested in organizing HELP we will do all that we can in giving advice if they will write to HELP, Inc. P.O. Box 13, Providence 1, Rhode Island.
THE
FOLK
MUSIC
OF
SWEDEN

by Gordon Ekvall Tracie

Of the native music of Sweden a pioneer Nordic ethnologist has said, "It is more than just 'song in the woods'; it is also 'the woods in song'". These few simple words well serve to explain that special, often mysterious quality of Swedish folk tune - the shifting of mode from "light" to "dark" (i.e. major to minor), the piquant nostalgia, the restrained joy that borders on reverence - which permeates so much of the music of this northern land.

The largest of the Scandinavian countries, and with some seven million inhabitants, Sweden is slightly bigger that the state of California; yet well over half its area is covered by forest. In the past, Swedish folk culture was to a significant degree shaped by a rural economy dependent upon remote grazing areas for the farmers' cattle. Situated far north (its latitude runs from 55° to above the Arctic Circle) the country is given to long, dreary winters and short, fleetingly glorious summers. For at least four thou-
sand years the same people have lived relatively unmo-
lested - remarkable in Europe! - on the same piece of
Earth, "the land of the Svear", which we now call Swe-
den.

In the music of the Swedish folk one can, with
but a little fantasy, sense the mysticism of the deep
woods, the solitude of the distant mountain farm, the
longing for the warmth of the summer sun, and a tran-
quill confidence born of geographic security.

As a progressive land ranking perhaps next only
to America in per capita use of automobiles, tele-
phones, radio - TV, and other attributes of modern
"civilization", Sweden is noteworthy in that it has
been able to preserve to the degree that it has such a
rich heritage of traditional music.

The most "authentic" folk music, of course, is
that which has been inherited by the folk musician him-
self, in an unbroken oral tradition from generations
past. It is also important that this transmission be
from a time when such music actually filled a living
function in folk life. Reconstructions or interpreta-
tions of old "folk-tunes" taken up after they are no
longer a living tradition - though certainly still of
legitimate value in themselves - lack the original
sources of natural inspiration and unfortunately cannot
impert the genuine ring of the inherited material.

Genuine Swedish folk music belies in its melodic
structure that it has for centuries been played on
bowed string instruments. Yet, in the rich inventory
of traditional tunes which Sweden has preserved, one
can occasionally still hear traces of another, much
older source. This is the pastoral sound of the anci-
ent vocal cattle calls (still a living tradition in
western Sweden!), shepherdess' songs, and early folk
instruments of totally dissimilar construction to the
fiddle, such as the cattle horn and shepherd pipe. The
distinctive "minor" intervals of this primitive music
are often reflected in the modal scale in which many
old Swedish fiddle tunes are played.
An interesting analogy is found in western Norway. There a different type of shepherds pipe predominated—the seljefløyte (willow-flute), which has "major" intervals based upon the natural scale. In turn, music traditional to the Norwegian Hardanger-fiddle is in major.

Indeed, the aura of the mountain farm and the deep forest seems to have permeated the greatest part of Swedish folk music. But particularly in those ancient modal tunes of "pre-fiddle" origin does one unmissakably sense that nostalgic element of "the woods in song".

Sweden has a number of musical instruments of old origin still in active use in living tradition. Scandinavian music is undeniably very often associated with music for the accordion. In this connection it should be pointed out that genuine Swedish folk music is never properly played on this instrument. In no form what soever is the dragspiel (accordion) considered a true Swedish "folk instrument".

The accordion, for one thing, is an innovation of a relatively recent time in Scandinavia, and therefore not a traditional property of the Northern people. Most significant, however, is that the linear character of ancient Swedish folk melody does not lend itself to sustained chords which are of course inherent in accordion accompaniment.

Furthermore the limited register of the original accordion rendered it technically impossible to duplicate the old-style tunes, since even the accordion's musical scale (tempered diatonic major) was different from that of the older instruments such as shepherds...
pipe and fiddle. Thus, traditional melodies with their age-old "folk-tone" intervals were altered to fit the restricted capabilities of the new instrument. Needless to say, much of their original beauty was thereby lost.

The accordion, therefore, has in fact worked to the serious detriment of genuine Swedish folk music. One can speculate that just as the pietistic evangelist in generations past held the fiddle to be "the devil's own device", so did the traditional fiddler look upon the accordion—though of cultural rather than religious convictions.

Primarily the instruments of old origin are: **Fiol** (fiddle); by far the most predominant folk instrument throughout the whole of Sweden. **Nyckelharpa** (key-fiddle); an ingenious bowed string instrument—related to the ancient vielle, fingered on a keyboard of wooden pegs; resonating under-strings produce distinctive overtones; common to province of Uppland.

**Träskofiol** (wooden-shoe fiddle); actually a wooden shoe fitted with a small fiddle neck and strings, producing a high, shallow tone; found in province of Skane (Scania).

**Klarinett** (clarinet); an instrument of old traditions in many parts of Sweden; especially popular in the last century.

**Lätpipa** or **Spilåpita** (shepherds' pipe); similar to the block-flute (recorder), but without octave hole, and having an eight-tine scale of different intervals.

**Bockhorn, Kohorn, Oxhorn** (goat, cow, ox/cattle horns);
natural animal-horns fitted with holes for producing several tones, but lacking a mouthpiece, thus extremely difficult to play; undoubtedly among the oldest of all Scandinavian folk instruments.

There are a few other Swedish folk instruments which, although no longer in living tradition, are of pertinent historical interest. These include: Hummel: old Swedish string instrument of the zither family, related to the Icelandic langspil, Norwegian langeleik, and American Appalachian dulcimer, and bearing a close resemblance to the latter; last in use in Sweden during the 1880s. Munharpa (mouth-harp); Swedish version of ancient instrument found throughout the world, commonly known as "Jews-Harp" or "jaw-harp". Sackpipa (bagpipe); of ancient design; used as a marching and dance instrument in certain areas of Sweden into the 19th century. Lur or Naverlur (birchbark horn); mountain signaling instrument; long horn of laminated wood wrapped in birchbark; played like a bugle.

Many musicologists hold that the predecessor to the fiddle - the bowed harp - originally came from Scandinavia, and spread out therefrom to the British Isles and elsewhere. At any rate, it is historically established that string instruments were known in Sweden as far back as the 10th century. They comprised the harpa (harp), lyra (lyre) and giga (a form of fiddle) and went under the collective name of harpa.

First specific mention of a bowed instrument occurs in the 1100s, when the fiddle comes to light. From then on there are frequent references to and even
drawings of instruments called talharpa and strakharpa (bowed harp), which indicate the existence of a fiddle type instrument well before the introduction of the actual violin.

In Scandinavia, as throughout Europe, most of the older bowed instruments were eventually replaced by the classical violin. Notable exceptions are the Swedish nyckelharpa (previously described) and the Norwegian Hardingfela (Hardanger-fiddle), both of which, by the way, utilize resonating under-strings to enhance their tone.

Until around the year 1600, bowed instruments, even among art musicians, were played only in the first position. This simpler technique, which utilized the resonant value of unstopped strings, is, of course still a characteristic of folk fiddling in Sweden as elsewhere.

Swedish folk music in the instrumental tradition properly refers only to traditional folk tunes played on the fiddle, or other recognized folk instruments. There are, however, other phases of Swedish "folktype" music which, although generally excluded from the field of folk music in the strict sense, would likely be considered "folk music" by the lay public in America and elsewhere. Therefore, to avoid possible misimpressions in the use of various "folk" terminologies, the following distinctions are pointed out:

Gammaldans musik (old-time dance music); Tunes to the popular couple dance of yesteryear which are still danced by a rather considerable public in certain parts of Sweden. Essential rhythms include: vals (waltz) hambo (properly hambo-polska) schottis (schottische),
polka, and occasionally mazurka, in given order of frequency. A great share of the melodies are composed, and often played on the accordion or by orchestras in which that instrument is predominant.

Folkdans musik (folk dance music); Tunes used for the more or less formalized folkdanser (often called nationaldanser, national dances), which are special dances in "folk style"), of varying age and origin. Usually danced in a series of figures, nearly always to a fixed melody, these dances are often rather complex, and frequently require several couples in set formation. They are today largely confined to folkdance societies, where they are done with an eye to public performance. Typically, one or two fiddles provide the music. The tunes are traditional.

låtar or Folkåtar (folk-tunes); the "real" folk or "ethnic" music of the land, for the most part traditional melodies handed down by ear from generation to generation. These tunes are the mainstay of the authentic country fiddler's repertoire. Instrumental folk music (i.e. låtar) in Sweden is commonly referred to as spelmansmusik, a term for which there is no specific English equivalent. Spelman is an old Nordic word for a player of musical instruments. It can properly be translated "folk musician", but in view of the predominence of fiddle playing in the Swedish folk music tradition, it is best rendered "fiddler". Spelmansmusik thus becomes, in short, "fiddlers music".

Most Swedish spelmansmusik stems from a time when such music was the sole dance idiom of the land. Consequently a great proportion of the old fiddle tunes are danceable. There are four rhythmic forms common to the låtar (folk tunes) played by Swedish country fiddlers,
only the first of which is nor a dance rhythm.

Gånglåt (walking tune), Brudmarsch (bridal march) Skänklåt (wedding gift-tune), and other ceremonial music in common time.

Polska, a 3/4 rhythm considerably older than, and distinctively different from, waltz, and the dominating Swedish dance form for many generations. IMPORTANT: The 3/4-time "polska" should not be confused with the totally unrelated 2/4-time "polka", which is of much more recent origin, and not native to Scandinavia.

Vals (waltz) in 3/4-time, including Gammalvals (old-time waltz); a pre-Viennese waltz form comparable to the landler.

Kadrilj (quadrille) in common time, found primarily in southern Sweden and on the island of Gotland.

It is to be noted that the schottis and polka—contrary to much mistaken opinion—are not classified as true Swedish "folk" rhythms.

By far the most common dance rhythm played by Swedish fiddlers is the polska. What the Czardas is to Hungary, the Rhumba to Cuba, and the Jig and Reel are to the British Isles, so is the Polska to Sweden. An additional word on this most distinctive of Swedish folk rhythms is therefore warranted.

The polska, as both a musical and rhythmic form has been known in Sweden since post Middle Ages. As early as the 16th century there is mention of the "polska-dance" in Swedish literature. Many polska melodies belie their age through a decidedly baroque quality frequently reminiscent of the music of Bach and Handel.

While there is little doubt but what the name
"polska", comes from Poland, it is quite possible that both the musical idiom and the dance associated with it may have existed in Scandinavia as a native form prior to its acquiring foreign nomenclature. In any case, the polska seems always to have had peculiarly Northern characteristics. From Sweden — where it was the predominant dance form for several hundred years — it spread eastward to Finland, and westward to neighboring Norway where it took on forms known to this day as pols, springleik, and springar.

The polska's characteristic 3/4 beat constitutes the rhythmic framework for the greatest share of all Swedish folk music, both in Sweden proper and in many sections of Finland. This is true in the case of folk-songs and ditties and singing-games, as well as in melodies for dancing. The favorite of nobility and "folk" alike, the polska reigned supreme as Sweden's "national dance" well into the 1840s.

Swedish polska music is distinguished by three primary types: 8th-note (quaver) polska, 16th-note (semi-quaver) polska, and triol polska. One can often identify certain of these types by watching the "stampa takten" (tap his foot). Whereas semiquaver polskas are usually tapped on all three beats, quaver polskas (such as those used for the *hambo*) are tapped on the 1st and 3rd beats only; that is, there is a secondary emphasis on the 3rd beat which serves to "lift" the music up to the following 1st or primary beat. Thus "ONE—three, ONE,—three," etc. This distinctive count, differing from the simple "ONE, two, three" of the common waltz, is essential to the proper interpretation of much Swedish polska music.

Among polska dance types were found, to name but a few: those danced in a broken circle (as in Midsummer pole serpentine) with the name *lang-dans* (long-
dance): those danced in a ring around in place, such as slang-polska (slinging-polska), kringeliek (round dance), and svingedans (swinging dance), and those danced couple-wise around the floor, such as springeliek (running-dance), and the still popular old-time dance hambo. The majority of the formalized folkdanser ("folk-dances") are also in polska rhythm.

Truly, the distinctive rhythm of the polska may befittingly be called the "pulsebeat of the Northlands".

With passing generations and changing fashions, many of the old dance steps have fallen into disuse, having been replaced over the years by newer dance forms. Meanwhile, however, a great proportion of the dance tunes themselves still remain a part of the country fiddler's repertoire. They are played largely just for listening and the fiddler's own enjoyment. But in keeping these tunes alive, the musician virtually becomes the lone bearer of the dance tradition.

Here, then, is a paradox in Swedish folk music and folk dance: countless wonderfully danceable old tunes, played by folk musicians who have religiously maintained their traditional rhythmic characteristics—and hardly a soul left to dance them. On the other hand, the so-called "folk dances" as performed by the organized folk dance societies are seldom played by the genuine spelman or country fiddlers.

Left to bridge this gap between the folk musician and the dancer is the tradition of gammaldans (old-time dance) as still living in a few places in Sweden where the fiddle has not been replaced by the accordion. Here the folk fiddler still performs one of his original essential functions: to play dances for dancers. And at such occasions, many authentic old folk tunes are as essential a part of the dance as more recent melodies.
The calling of spelman, or in olden times lekare, a player of musical instruments, has a long history in the Scandinavian lands. The Icelandic sagas (9th to 12th centuries) tell of dance and song among the early Northern peoples and especially mention the role of the spelman in Viking life.

In the Middle Ages the spelman was in "folk" society what the "lekare" was in court circles. His function among the country folk corresponded to that of the guild musicians among the townspeople. However, there was one very important distinction between the two: the country fiddler was to his listeners "one of their own", for more often than not, fiddling was but a "sideline", his regular occupation being that of farmer, woodsman, or village shoemaker.

Nevertheless, despite his homely origins the spelman held a special position in rural life, and he was regarded occasionally with awe, more often with suspect. Because of his talent it was commonly believed that he had contacts with supernatural beings such as Naken or Stromkarlen (the watersprite), which frequently led to the accusation that he was "in league with the devil".

Perhaps it was just this questionable reputation which gave the typical country fiddler of old an added touch of glamor. For there hardly could have been a more sought after man in rural society. He was in constant demand to lend his talents to all sorts of affairs, both community and private. Naturally, he was irreplaceable at social gatherings such as kalas (parties) and dances, whether in banquet hall or hayloft.
But often his duties were of a more dignified nature such as when he led the parish recruits on their long march to annual training, or played for the opening of Ting (court).

Even at less formal occasions, there was preferably a fiddler present: in wanderings through the forest with the woodsmen, in the fields alongside the farmers at harvest time, on treks to the fabodar (mountain pastures) with the shepherd girls and the cattle.

Nowhere, however, did the fiddler come into his full glory so much as at weddings. Here his melodies followed the bridal procession through meadow and glen on the way to church, right up to the altar alongside the couple themselves. After the ceremony, the wedding party was "spelade hem" (played back home) again with the fiddler in the lead. Then, starting with the wedding supper — for which a special tune was played for each course of the meal — began a celebration which lasted several days. Solemn marches, stately skänklätar (gift tunes), and innumerable dance melodies; all were a part of the fiddler's repertoire. Often he composed a bridal polska especially for the occasion.

Attest ing to the fiddler's personal importance is the established practice in Swedish folk music tradition that nearly all instrumental folk tunes are named after the person who played them, rather than being given descriptive or romantic titles as is the case in many parts of the world.

In every respect, then, the Swedish country fiddler was an indispensable element in the official, ceremonial, and recreational life of the people. "We knew", commented one old lady, "that the spelman
should be along as soon as anything happened".

At this point it is well to call attention to a vital concept regarding traditional Swedish fiddlers' music. As has been seen, the role of the fiddler in former times was not that of an "art musician". His music, therefore, was not primarily an esthetic expression. Rather, spelmansmusik always had, first and foremost, a given function in the daily life of the folk. In short, it was "utility music", not "luxury music".

This utility requirement imposed upon the old fiddlers' music did not, however, hinder the possibility of this music often simultaneously possessing real esthetic qualities. Certainly some of the most moving and beautiful of all Swedish folk airs are to be found among wedding marches, other ceremonial melodies, and not in the least, tunes based on mountain signals once blown on shepherd's horns.

A serious setback in the fiddlers tradition was suffered in the middle of the 19th century. This was the great pietistic revival, which profoundly affected the destiny of folk music throughout Europe, not in the least in Sweden, where many a good fiddler laid down his bow never to pick it up again for fear of incurring "eternal punishment". Dancing and everything associated with it was considered sin, and the fiddle was held to be the "instrument of the devil". As an example, the revivalist preacher hastened to refer to many a great fiddler who openly maintained that he had learned his art from Nacken: who but the evil one himself, it was asked, could this be?

The revival period had a catastrophic effect upon folk music in many areas of Sweden, notably, the south.
Where the movement was strongest, all traces of the old fiddlers tradition were completely wiped out. It will never be known how many violins and collections of fiddle music were burned or otherwise destroyed and how many precious ancient folk melodies were thus lost for all time due to the fanaticism of this era.

Yet in spite of all this, folk music managed to survive among the people in some parts of Sweden. Its roots were too deep in the cultural soil to be destroyed by fear of scorn. Inroads of "modernism", too, were held in effective check. The human tendency to reject categorically the "old-fashioned" in favor of the "up-to-date" is a constant threat to preservation of folklore, and one of the tests of a given tradition's worth is its ability to outlive this challenge. Much Swedish folk music seems to have fared rather well in this respect, despite a national inclination to place more value on things new or foreign than on that which is old or native.

It was the advent of the mechanized age which posed the last and all but fatal blow to traditional fiddlers music in Sweden. For with the onslaught of the industrial revolution came the great land reforms - the enclosure movement - which in many areas of Sweden broke apart the ancient tight village structure with its co-operative byalaget (village council) in which everyone took part in the affairs of the community. Here had been the very basis of Swedish folk life for countless generations. Such a radical change in the structure of rural society could not help but claim a devastating toll in "folk culture".

Revised patterns of living, new customs, and different social values spelled virtual doom for all things no longer functional. Since the self-evident
environment for the traditional country fiddler's activities had been destroyed, his role in community life was reduced to a minimum. With the fiddler's exit disappeared, of course, the wealth of fiddle music which had been his stock-in-trade.

Fortunately a remarkable renaissance in fiddlers music took place in Sweden in the early 1900s, barely in time to save the last vestiges of a once widespread rich, and thriving tradition. Credit for this revival of country fiddling music must go chiefly to the noted painter Anders Zorn, for it was upon his initiative that the first Swedish fiddlers contest was held, in 1906. This truly unique event, at Gesunda in Dalarna, awakened a tremendous interest in fiddlers and their music, and sparked a series of similar contests, throughout Sweden for the next several years. Fiddlers competitions and "conventions" (spelmsansstämor) soon took the proportions of a popular movement, and the preservation of fiddlers music became in time to be considered a national duty.

Of equal importance to saving the old folk music of Sweden for posterity was an intense activity in the field of folk tune collection. In the first two decades of this century, over seven thousand traditional melodies from twenty provinces, were annotated by Nils Andersson and Olov Andersson, and published in the remarkable work "Svenska Låtar" (Swedish Folk Tunes). Thus there has been made available an authentic repertoire for fiddlers from every section of the country especially valuable for those not fortunate enough to have learned their tunes by oral inheritance.

Through the initiative of Matts Arnberg, the Swedish Broadcasting Corporation has for the past several years collected and maintained an extensive record and tape inventory of both vocal and instrumental folk mu-
sic from all parts of Sweden. Over a thousand recordings of fiddle tunes, and more than three thousand recordings of folk songs, including many medieval ballads, have been thus acquired and are preserved in the Swedish Radio Archives. Needless to say, this material is of inestimable value to folklorists, musicologists, literary scholars and cultural historians.

There is today in Sweden a lively interest in country fiddling. Some twenty provincial fiddlers associations can boast of a total membership of over two thousand folk musicians. A national association has been formed, and publishes a fiddlers magazine, "Spelmans Blad".

In addition there are a considerable number of independent fiddlers groups. One of the most remarkable consists of members all under twenty years of age, each one fully capable of performing publicly. It is instances such as this which assure a continuation of Swedish country fiddling for generations to come — even if the genuine spelman of the "old school", with his traditional village functions, is inevitably vanishing.

Undeniably one of the most spectacular aspects of Swedish folk music is a "new tradition" which has sprung up in the past few decades: mass-spel, that is, group fiddling — often a score or more fiddlers all playing together. Such groups are called spelmanslag (fiddlers teams) and vary in size from four or five to forty or fifty participants. Likely originating in the province of Dalarna, this development has met with phenomenal success and the idea has spread to all parts of Sweden and even to Norway and Finland.

A remarkable feature of team fiddling as it is practiced in Dalarna is that both harmonies and contra punctal accompaniments are spontaneously developed.
much as is the case in traditional Dixieland music. Since fiddles are the only instruments used in most instances, a considerable degree of musical insight must be exercised in order to insure proper tonal balance and steady, synchronized rhythm.

An important factor to keep in mind regarding fiddlers teams, however, is that the old-style folk music with its linear melodic character, intricate trills and ornamentations, and complex often syncopated rhythm, does not lend itself to playing by more than one or at most two fiddlers. Consequently the repertoire of the spelmanslag must necessarily consist of simpler, often newer tunes.

Although the fiddlers team as such cannot be said to be a particularly old phenomenon it was of course not uncommon in the old days for a number of fiddlers to play together at weddings and other festivities. But group playing on the grand scale of today was out of the question before, due to inadequate communication facilities. It remained for modern means of transportation to enable large numbers of folk musicians from remote parts of the country to gather at festivals and the like.

Swedish fiddling nowadays is never competitive. Individual musicians and fiddlers teams perform rather on a programmatic or "documentary" basis at hembygdsfester (local folklore festivals) and spelmansstamor (fiddlers "conventions"). These unique gatherings are regularly held on national, regional, and provincial levels, and bring forth much native talent.

Largest folk fiddlers gathering to date in Sweden (and presumably the entire world) was in May, 1960, when over five hundred fiddlers assembled at Skansen folklore park in Stockholm for the 40th anniversary of
Sveriges Spelmåns Riksförbund, the national fiddlers association.

Such a phenomenon could not have been foreseen by the lone and often isolated country fiddler of yesterday. But it is - its relative newness notwithstanding - a convincing testimonial to the vitality of the fiddle tradition in today's Sweden.

* The writer wishes to express especial thanks and appreciation to Matts Arnberg, chief of the Swedish Broadcasting Corporation's folk music section, for the invaluable assistance rendered in the compilation of much of the above material, and without whose cooperation this work scarcely could have been undertaken.

What makes a good club? Good calling? Good dance hall? Good officers? Active members? Good organization? Partly, yes; however we have overlooked something and that is club spirit and people. Without club spirit and people none of the "so important" items mentioned above is worth two cents. Some clubs grow, prosper then seem to wither on the vine and fade. Most likely the spirit left or disappeared after which the people soon followed. People still come to square dances for the same reason our forefathers did - to have fun and relaxation. Let us never forget then, that we make our own fun, our own club spirit.

The Square Dance Spirit is: a spirit of cooperation, not competition, where everyone can progress together, everyone can win with no one being defeated or pushed back; a feeling of satisfaction in helping others rather than showing off individual skills; the warmth that makes you want to smile at everyone. Let's have genuine 100% gold-filled spirit all through 1962.

Barbara Grogan
Oregon Federation News, V6N2 2/2/62
The fallacy of creating a caller in 10 easy lessons is rebounding rapidly to the detriment of all square dancing - be it traditional or 4 minute mile type.

Too many of our name callers feel that they have a message to impart for the benefit of all mankind and particularly for their own pocket books. So they organize callers schools at 'all the traffic will bear' in their locality for a course of, say, 10 lessons. But boy, that is only the beginning - just think of the potential commissions available for a record player and amplifier, a stock of hot-shot-short-lived records continually in need of replacement by newer ones, and a pair of cowboy boots, skin-tight pants, embroidered shirt and gorgeous neckties, all carrying at a minimum a 10% cut. Nice business? Yup.

By the time he graduates the proud recipient of a diploma - also a part of the above mentioned 10% commission; a few pennies here and a few pennies there you khow - has learned by heart five or six idiot sheets that came with the records he bought, and can create a great furore calling them off just as some other person wrote them. In addition he has been inoculated with the mannerisms and practices of his instructor and so attempts to chant the calls written by one man with the accents and emphases practiced by another - his hero or instructor. What a mess comes out of his P.A. system, and if he forgets one word or phrase, there is only one recourse - pick up the
needle and announce 'well we fouled up somewhere so let's start all over again'. Reorganizing a floor in motion – phooey, that takes a little fast thinking for which he has never been trained. Sisty-four counts to each cycle. Gee, what is that?

Now, our new Expert Caller gathers in his neighbors and friends, pushes the rug back in his living room or sweeps up around the furnace in his cellar and works out the scant half-dozen dances he has memorized. EUREKA-EUREKA. One of his friends recommends him to a group to call a dance for them and our budding buddie is in the soup for fair. He knows that he has at least 15 dances to call, and his repertoire is only one third of that; so he madly dashes back to his benefactor or instructor and purchases ten or a dozen soon-to-be-forgotten records and bones up on the wording of the idiot sheets. Here is the catch in this one – he has learned the words, but has neglected to work out the patterns on his dining room table with the salt and pepper shakers, much less with live dancers. More's the pity for – well, I can't describe it for lack of suitable words, so you imagine the hullabaloo on his floor, with every dancer interpreting his patter and non-directional calls differently.

Can you imagine a sophomore caller bedecked in gorgeous, synthetic western finery, when engaged to do a workshop for a group of superior thinking, but very mediocre dancing people, propping up a call sheet behind his record box, and firing a conglomerate call at them, full of meaningless patter and hidden, non-English directionals of a pattern so poorly choreographed that it is practically undanceable with any grace or timing, thus throwing his students three times with it before he quits trying and moves on to another? He had merely accepted the idea that if it was in print it was correct. True he was only a ten buck a night guy, and that was nine dollars and ninety cents more than he was worth, but he did a lot more damage that evening in discouraging permently
at least six people who had been invited in to try a little square dancing. He darn sure was never educated by old man Experience. This is only one example of the continual damage done to the art by amateurs who have been set up as experts in their own minds by the callers classes that teach nothing but parrotry. Such occurrences happen too, too often.

The present trend of dancing fostered by name callers has been so accelerated that all study of the true basics has been forgotten, and completely abandoned in their classes. How can a man enter college who has never had a primary school education? The fundamentals are a necessity, and without a working knowledge of these fundamentals on which all types of square dancing are based, how can a man have the nerve to go out and attempt to teach others something he doesn't know himself? How can he rescue a floor and get them back on the beat, thus inflating their own ego, and making them enthusiastic dancers, when he has never been taught to dub in a "do-si-do", or a "balance", and "promenade home" without a pause, to start the pattern over again? The answer to that one is simple; his instructor either didn't know himself, or didn't have enough time in the 10 lesson course to polish up the pupils on that phase of good calling.

It takes four to five years to make a caller, provided he is smart enough to analyze his own mistakes and refrain from making them again, and to develop his own style of calling, forgetting the mannerisms and phraseology of others. If he came out of some caller's mill and is a thinking person he will soon realize how little he really knows, and that he must know a little
more about fundamentals, so will do a little research on his own, which will rapidly awaken him to the non-value of the rubbish that hits the record market monthly, with printed calls tucked in the record envelope. He will rechoreograph, reword and retimr, probably eliminating an action here or there, so that it can be danced on the beat and not having one figure clap- ping another simply because putting it in helped to rhyme the putrid poetry of the patter, even though putting it in crowded the pattern beyond all semblance of smooth, graceful dancing. All that he will preserve is the outline of the original brainstorm of some recording caller, but he will have a danceable dance that he can teach and call. Most important, he will have a dance that will be contagious, and win friends and influence people. He gets this edge over his contemporaries only by opening his mind and profiting by his experience, and has courage enough to discount some of the hokus-pokus drooling from the money grabbers who at present are riding the wave of enthusiasm and milking a pastime for all that it will give.

An article such as this could ramble on for hours, citing grievous mistakes of callers who did not heed experience gained from mistakes, for all make them, but the wise ones profit by them. There is no movement nor pattern done today so new that it cannot be found if one looks hard enough in the right places—in the old dance books and manuscripts of an hundred years ago. The only variance is that in those days the movements were called in English and understandable, also were correctly choreographed to give people ample time to execute the necessary steps in time with the music.

Unfortunately, some shining lights bobtail do-si-dos and allemandes to six counts, but use music written in multiples of eight counts, and no mathematician has ever yet devised a way to divide any multiple of six into sixty-four and come out with no remainder.
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Thus, somewhere along the line a traffic jam occurs, and if these master callers have devised a way to divide sixty-four by six, what are they doing in square dancing? Our space program needs such mathematical geniuses at many times their present earnings in the race for outer space.

Experience is the product of study of basic fundamentals, and their application in a manner which successes and errors have shown to be the proper way. New callers must continually be created, but let's start creating them in the proper way by first teaching them how to present and call it. Then at least they won't be thrust onto the public as experts, which darned sure they are not, to damage the art and discourage candidates. Arm them, not alone with the experience of their instructor, but with a knowledge of the experiences of those who successfully went before, and built the corner stone of square dancing. Then they will have fewer jagged corners that must be knocked off the hard way.

Definition: The hard way - sending a lot of people home disgusted, never to return.

THANKS: To Faith Mattison and Dottie Pinard for recipe books; to Ira Laby, Helen Orem and George Clark for dance and festival programs; to Andro Arsenault for French-Canadian Songbooks and records; to Ernie Krehm & Jack Geddes for LP records; to Ira Laby for Irish dance books; to Bob Bennett for recipes.

The Folkdance Associates of Chicago will meet on Friday evenings at 8:00 p.m. at Ida Noyes Hall, 1212 East 59th Street, between Woodlawn and Kimbark Avenues.
SQUARE DANCE

ROGER'S SQUARE
An original square by Roger Whynot, Milton, Nova Scotia
Music: "Le Breakdown de Pontneuf"

All promenade once around the ring
Heads turn back, half right and left, the couple you meet
Same two ladies half chain - don't return
Pass through the same two, circle four the couple you
Go once around and the opposite swing meet
Allemande left your corner
Promenade the one you swing
Heads twice; sides twice.
CONTRA DANCE

HARD TIMES

Music: "Portsmouth Hornpipe"

Couples 1, 4, etc. active. DON'T cross over

Forward six and back; six hands half around
Forward six and back again; six hands half around to
Right hand star with 3rd couple place
Left hand star back to place
Right and left four with 2nd couple

The old dance directions then said: Down the outside
and back. Down the center and back with partner and
cast off. This makes a long dance. But it's a double
progression deal if you cast off with 3rd couple.
KUMA ECHA
(Israeli Circle Dance)

No partners needed, dancers in a single circle all facing center, hands joined and held downward.

Part 1. Starting on right foot, move straight into the center with three steps and a hop (R,L,R, hop on R) gradually raising hands. Starting on left foot, move straight out of the center with three steps and a hop (L,R,L, hop on L) gradually lowering hands. Still facing center, move to left with a grapevine step for 8 counts as follows: step on rt. foot across in front of left, step to left side on left foot, step on rt. across in back of left, step to side on left, step on rt. across in front of left, step to side on left, step on rt. across in back of left, step to side on left. (Front, Side, Back, Side, Front, Side, Back, Side) Repeat all of Part 1.
Part 2. All face to the right (hands still joined) and move in that direction (Counterclockwise) with sixteen light running steps as follows: Two running steps forward (R,L), turn to face left and take two running steps backward (R,L), turn to face right again and repeat this sequence, facing in alternate directions for each two steps, while the circle moves CCW for 16 counts. In other words, move forward on steps 1, 2, 5, 6, 9, 10, 13, 14 and backward on steps 3, 4, 7, 8, 11, 12, 15 & 16.

Part 3: All face center again and move straight forward with four walking steps, starting on the rt. foot (R,L,R,L) gradually raising hands. Move slowly out of the center as follows: Stamp on rt. foot, crossed slightly in front of left, step backwards on left foot, step backwards on right foot, step backwards on left foot (these last three steps are tiny ones, almost in place). Repeat the stamp and 3 steps twice more, moving backwards slightly on each of the steps so that at end of Part 3 the circle will be expanded to its original size. (Stamp r, step L,R,L, Stamp R, step L,R,L, Stamp R, step L,R,L).

NOTES ON THE DANCE

In Part 2 - the 16 running steps CCW should flow smoothly, turning to face alternating directions without interrupting the continuous action.

In Part 3 - a high leap onto the left foot may be used to replace the fourth walking step into the center (R,L,R,Leap). Then follow with the rest of Part 3 as described. Hands are joined at shoulder height with elbows bent.

This dance should be done in a very lively manner throughout. It is rapidly becoming very popular with folk dance groups everywhere - especially those with unlimited energy (that includes all "Junket" readers doesn't it?). We've used it successfully also at "one-night-stand" square dances and with teen-agers.
Kuma Echa was choreographed by Rivka Sturman, who also gave us Hineh Ma Tov and Harmonica, among others. The music was arranged by Elyakum. The record we use is Folk Dancer #MH 1150 which was supervised by Zaffra another well-known authority on Israeli folk dance.

This dance was taught by the Hermans at the 1960 Maine Folk Dance Camp and has been presented at several Israeli Workshops. The music and dance instructions as well as the Hebrew words to the song, may be found in the book, Israel Folk Dances, edited by Zaffra Tatcher, and published by the Youth and Chalutziut Department, Jewish Agency for Israel in New York.

P.S. The Folk Dancer record we mentioned has, on the other side, the music for the very useable dance, Shibolet Basadeh. (T.S.)

The 4th Annual New Hampshire State Hospital Folk Festival will be held this year on Monday evening, March 19, 1962, at 7:30 p.m. at Howard Recreation Center on the hospital grounds. Live music will be furnished for dancing. All are cordially invited to attend.

BORN: To Mr & Mrs Frank Horrigan, Belmont, Mass. a son, Frank Theodore, January 8, 1962

A warm welcome to the C.D.S. News, a news-letter type of periodical full of news of interest to all members of the Society.

The University of Chicago Press announces the publication of "The Ballad Revival" by Albert B. Friedman. You may order directly from the U. of C. Press if you wish, at $6.00 per copy.
Solo:— Nova Scotia is a free-born coast.
    Its fisher folk live on the sea.
The northern ocean I must cross

Chorus:— Farewell, Scotties for I must go.
    I'm griev'd to leave my native shore,
    I'm grieved to leave my parents all,
    My aged mother I adore,
    And the bonnie wee lassie,
    On the banks of Jeddore.

Solo:— My sailing ship is waiting on the waves.
The signal beckons me away,
And bids me part with you my love.

Chorus:— Farewell Lassie, for I must go
    I'm griev'd to leave etc.
Solo:-- The waning sun has set in the west.
   The whippoorwill sings on the hill.
   A bold sea rover must not rest.
Chorus:-- Farewell darling, for I must go
   I'm griev'd to leave etc

Solo:-- The lonely crya of the gulls aloft
   Drift on the wind that fills the sails.
   Away I'm sailing on the sea.
Chorus:-- Farewell, ye all, for I'm gone
   I'm griev'd to leave etc

Solo:-- Bright is the light of the summer moon,
   It steals through the curtain of night,
   As I am dreaming of my home.
Chorus:-- Farewell, my land, for I must go
   I'm griev'd to leave etc

The Country Dance Society, Boston, announce a RECORDER
Class, Mondays, at their office at 3 Joy Street, Bos-
ton, Mass. Bring any music and recorders with you. Re-
corders and music on a number of levels will be avail-
able. $1.00 for the evening.

The Society also is continuing their SQUARE DANCE DROP
IN EVENINGS, Thursdays, 8:00 - 10:00 p.m. at the Union
Guests 90¢. All are welcome.

The Country Dance Society, Boston Center, is bringing
Mr. John Langstaff to Paine Hall, Cambridge, Mass. on
Monday evening, April 9th, in a program of traditional
songs of England and America.

Ralph Page will call for an evening of squares and con-
tras for the Arden Guild, Ardentown, Delaware, March 17.
Everybody welcome.
THANKSGIVING DANCE WEEKEND AT EAST HILL FARM

On the day after Thanksgiving, folks from all over New England, and even from as far away as Nova Scotia, gathered at East Hill Farm in Troy N.H. for a weekend of dancing under the direction of Rod Linnell, ably assisted by Ralph Page. These two proved an ideal combination for such an occasion, presenting lively, exciting, but always smooth squares and contras, interlaced with simple, gay folk dances for variety. Both callers came up with some excellent new square dances, just enough out of the ordinary to be intriguing. One record that Rod brought with him was a recording by Don Messer of two square dance tunes composed by Ralph. Now Ralph didn't know that Rod was having it made, and to say that he was surprised might well be the understatement of the year. The whole camp enjoyed the two new dances that Rod had set to the toe-tapping tunes.

After a rainy Friday, the weather was perfect - clear, sunny, bracing - and it coaxed many of the dancers out for hikes through the lovely countryside between dance sessions.

The food, as always at East Hill, was fabulous. Host Parker Whitcomb, an eager square dancer himself, is rapidly earning the reputation of setting about the best table available anywhere.

The heated indoor swimming pool and the comfortable, old New England country atmosphere of the Inn are other things that helped make the weekend memorable. Dancers are already making plans to return for Rod's second Thanksgiving Weekend at East Hill Farm next year.

Louise Winston
The Page's Year-End Camp in Keene this winter registered a milestone, and became, at a rather early age, a grand New Hampshire institution. Even now, a month later, we are still in sort of a half dream world remembering so many pleasant events that went to make the camp so memorable. If a one-time school teacher may be permitted to lapse into the vernacular, "Brother, what a camp!"

The staff was strong, and proved itself sturdy in filling the many demands made upon it, and for once every teacher presented nothing but useable material! Ralph provided choice bits of contra dance fare that kept everybody on the gain in interest and enjoyment. Rod Linnell was in top form in furnishing varied pleasures via the square dance route. Dick Crum was most effective in keeping the folk dancers busy and pleased with a wider range of material. Dave Rosenberg—too rarely seen in his old haunts—added his versions of folk dances for the fun of it all. Glenn Bannerman, new arrival in Yankeedom from Richmond, Virginia, gave the few Yankees and their many assembled friends a rush, and—highly enjoyable, course in the variation, ease—and a complexity of two of the southern "running set", vivid eye-opener for the uninitiated. This, then, was the staff, each one right off the top shelf of their particular field.

Programs of the day and evening brought forth a rich variety of dance fare for the learner or the one out for a good time, contra, square, and folk; especially enjoyable were the occasional, unexpected numbers,
under no special heading, but used to give life and variety to the program. Somebody must have passed the word along to make this year-end camp an eventful good time for everybody, an item for the little black book; that's the way it worked out.

The group was somewhat more numerous this year, some seventy full-timers, growing in numbers daily until a final count showed one hundred-twenty five in all, including staff, scholarship students and kitchen staff. A few would-be late comers were turned away due to lack of space and facilities to accommodate them, it will be good advertising for next year. Especially noticeable was the high range of something, say, "compatibility", everybody meeting up with everybody, high range of participation. The staff helped in this matter by joining in on all the classes. Here and there at the beginning, was somebody not too experienced in some phase of dancing, but by the end of Camp, everybody was in for a gain in form. High morale with low-pressure teaching brought out plenty of results in learning.

Many of the group members came from far rather than near, and so, many matters to keep conversations at a buzz-buzz level. A good showing from Greater New York and from Greater Boston gave an interesting spread of range. New faces from Syracuse, N.Y. and from Toronto were most welcome. Two couples from Montreal added a bit of French-Canadian flavor, a bit that is always big for adding to any general good time. This time Andre Arsenault regaled the dancers the first evening with the experience of being taught in French a dance called in French. Quite a surprise for those whose French is hazy, or simply, is not; not too strange, however, given skill, high morale, and good will. These delightful young Montrealers led the group in folk singing too and if our French was under par at least our "la-la-la-ing" was in the best tradition.
Important feature of Camp was the Year-End Cotillion - complete with printed program listing the M.C. the Floor Manager and Aides, and the Directors, as well as nineteen dances, and four "extras", for choosing partners. Just imagine Ralph, Rod, Dick, Dave and Glenn, letting themselves go all-out to make the party zing. And zing it did, all over the floor, hardly a let-up in sight. Saturday night's party was an International Cafe, made all the more enjoyable by several floor show "acts", an opportunity here for Dick and Dave to show their talents in another angle of the folk dance world - entertainment.

Plenty of proof was present that we better not discount the possibilities in a simple and easy number; it can work wonders under the right conditions. Highly entertaining to one observer was the use of BINGO to greet 1962. Sophisticated dancers would not take to such child play? Year-End Camp must have been the big exception, as this observer got it eye and ear from the sidelines. Strains of BINGO started coming off the record, couples circled in short order, and started singing about "that dog". How they spelled out his name! It made a hit at once. By the second spelling, somebody - can't you guess who? - turned off the light just a beat before the "Big O". What a "OH"! and "Ah"! chorus! A slight explosion here and there sounded some thing like a smack should sound, hard to tell with the lights off. What a number for advanced dancers! But they called for encores, and got them, no doubt to change more partners, and get everything down pat. He-you know who - was very obliging at the switchboard.
But briefly, then, the Pages, after nine years of tireless effort, have built up a dance event that ranks in a class by itself. The staff is most effective dance-wise and other-wise; the program is rich in new learning and new enjoyment; the group of participants are folksy folks, grand new acquaintances, or old. It is the kind of project that gives great pleasure to those who participate, and it adds a bright item to the luster of New Hampshire events. The future looks rosy, let the good work go on.

Big crowds are attending the open New England-style dances at First Church, Unitarian Parish House, Salem, Mass. Ted Sannella calls for the Midwinter Holiday Dance there with the Boxford Orchestra. Joe' Perkins, Jr. calls for the group at the March 24th dance.

Frank & Anna Hörrigan, Belmont, Mass. leave soon for a year in Paris, France, where Frank has obtained a NATO Post Doctoral scholarship.

Prof. Harvey Lebrun, veteran folk dance leader of San Francisco, Oakland, Berkeley, California, and Vienna, Austria, is hospitalized for surgery in the Veterans Administration Hospital, San Francisco. He expects to return to Austria in early summer to complete his folk dance and folklore research projects.

Word from Ann Furness who is on a world tour with her mother, Mrs Eleanor Furness of Cambridge, Mass. relate among other things of finding and dancing with Scottish dance groups in Singapore and other places in the Far East.
These dance notes are from the files of the New Hampshire Sentinel, microfilm copies of which may be seen at the Keene, N.H. Public Library.

N.H.S. 12/15/81. Winchester: A larger number than usual attended the dancing assembly last week. The next one will be held Friday evening.


N.H.S. 2/1/82. Home & State News: Prof. Ball's dancing school of six evenings at Liberty Hall. Commenced Saturday evening, January 28th, with about eighty scholars. Mr. Ball will meet those of the class wishing to learn round dances and figures from six to seven o'clock on the evening of the next school, Saturday evening, February 4th. 50 cts extra for these lessons.

N.H.S. 2/1/82. Chesterfield: A small but jolly party kept time to the excellent music of Stockwell's band on Friday evening. Those who stayed away, on the "off-
ox" principle, sustained the only appreciable loss.

N.H.S. 2/15/82. Walpole: The new Dinsmore House was duly opened by a grand ball and supper last Friday evening, and it is safe to say that a more brilliant company of ladies and gentlemen has seldom assisted at any similar event in this vicinity for a long time.... There were about one hundred and fifty couples present. Music was furnished by Mayhard & Wheeler's full orchestra.

N.H.S. 2/22/82. Ashuelot: The annual old folks' ball is to be held in the lower hall this (Wednesday) evening. The music will be furnished by Burnet & Higgin's Band, and the supper is to be served at the Hawkins House. This is the "tony" entertainment of the season. Only those who have received invitations are expected to attend.

N.H.S. 3/1/82. City News: Dunbar's Orchestra of Boston was in town a few hours last Saturday, on their way home from Chesterfield where they played Friday night, and before leaving gave a telephone concert in the Cheshire House office which was distinctly heard through the circuit. Their music was highly praised by all who listened to the concert.

N.H.S. 2/7/82. Dublin: On Tuesday evening of last week the young people assembled at the town hall fixed up in disguise for a masquerade ball, which proved a success, and, we judge, very satisfactory to all present. The neighboring towns were well represented. Richardson's Quadrille Band from Marlboro furnished good music. The ladies' costumes were generally very pretty and some were very much admired. The gentlemen behaved much better than they looked. The funds received more than paid all expenses by some thirty dollars.

N.H.S. 3/19/84. Chesterfield: The "kitchen dances" are becoming quite an institution, the last one at E.H. Burrough's having about fifty in attendance. Messrs. J. and H.J. Dunham furnished good music.
N.H.S. 4/12/82. Home & State News: The sixth and last of the Odd Fellows Assemblies will be held at Cheshire Hall this (Wednesday) evening. These assemblies have been a great success both as regards pleasure and financially, and the managers take this method of tendering thanks to their patrons. All who have invitations are especially invited to be present this evening. Dancing from 8 p.m. to 1 a.m.

N.H.S. 3/15/82. East Swanzey: The "old timers" have a gathering at the town hall on Thursday afternoon and evening of this week for a social time and dance.

N.H.S. 3/29/82. Gilsum: Your correspondent "Sim", made a mistake last week in saying that the social dance at the West Gilsum entertainment was under the auspices of the lyceum. It was not. After the drama, private parties who had hired the hall went in for a hog for their own amusement. But the managers of the lyceum wish it to be distinctly understood that it was not a part of the programme for the evening.

And this last item from my old home town of Nelson has nothing to do with dancing but the lead-in to it is delightful: "Those who went know what happened. Those who did not want to go, don't care what happened, but those who cared to go and couldn't, may like to know."
Do You Know?

When traffic crawls at "a snail's pace", how fast is it going?

Is anything as "quick as a wink" or as "fast as lightning"?

A thick fog is said to be as "thick as pea soup". But how thick is pea soup?

In the interest of science, United Press International decided to investigate. The Oregon Museum of Science and Industry (OMSI) co-operated and these and other metaphorical comparisons were put to the test.

If traffic crawled at "a snail's pace" you might still be on the way home from work last month. A snail pace is about .001 miles per hour, or two inches per minute. That's one mile in 22 days.

In Portland, an aquatic gastropod snatched from the depths of a guppy bowl was clocked on a wet table top by the OMSI. He whipped by at two inches per minute. The curator of the museum, Mrs Meta Roar, was the time keeper. She dropped the snail into the museum's
aquarium and went to work on a few other loose colloquialisms.

Is some object "as far as the eye can see" or only "a stone's throw?"

Nothing on earth is as far as the eye can see. A scientific method of determining eyesight, good or bad is whether a person can see the Nebula Amdromeda in the night sky. With perfect vision you can pick it out. It is 1 1/2 million light years away—or 6 trillion miles.

How about a stone's throw? Depends on who is throwing, of course. But a stone is a British measurement equaling 1/4 pounds. How far can you throw a bowling ball?

What is "quick as a wink?" Again, it depends on who is winking. Or on who is being winked at. But Webster's Dictionary defines a wink and a blink as the same. And let's not forget "a twinkling of an eye."

Mrs Roar says about 1-50 of a second, measured photographically. The casual flutter of an eye at the right time, however, could last as long as necessary to get the message across.

Even in the age of Sputnik, nothing is as fast as lightning except lightning. It is given as the speed of light, 186,000 miles per second. And contrary to popular opinion, lightning does strike twice in the same place. After the first strike, it's seldom necessary, but it does happen.

Fog does get thick at times, but not "as thick as pea soup". Pea soup is .4 thicker than water. Mrs Roar prepared a can of soup in same way it would be prepared for a meal. It was then weighed against an equal amount of water, which has a specific gravity of one. Pea soup, it was found has a specific gravity of 1.4.

While these metaphors fell apart under investigation, others stood the test.
"Hard as nails?" Pretty hard. The Oregon State Department of Geology says a 16-penny nail can hold up to 2,000 pounds per square inch.

"Smooth as silk" is very smooth. A microscopic X-ray showed silk is so smooth its molecules are arranged in units of 3.5 angstroms and seven angstroms apart. An "angstrom" is only one 10-millionth of a millimeter.

Will a "rotten apple spoil a barrel?"

No, unless the healthy apples have broken skins where bacteria can enter.

"As good as gold" is a saying now out of fashion with military dependents overseas. But it's still pretty good - $35 an ounce.

Some old expressions defy investigation. Presumably there have been cold days in July, somewhere.

Signs of the times: Two signs that we saw beside the road in New Hampshire this summer interested us no end. The first one read "Auction Sail Today". The other proclaimed a lake, obviously, winter or summer and likewise obviously economizing by using one sign post:

"Baker Lake
Slippery When Wet".

..................................................
Let's have another look back at the calmer times when people could go to sleep without worrying over whether the next morning they've have to face a fresh world crisis.

Sometimes it's a blessing to have these days to recall. It's a compensation for growing older. So, count yourself among the lucky ones if you can still remember when:

Anybody who bought a $10,000 house was considered well-to-do?

If you got a $50 weekly salary, that was the amount they put in your pay envelope? There were no such things as deductions.

When you went to the store for a gallon of coal oil, the grocer always stuck a raw potato on the spout to keep the can from leaking?

Babe Ruth earned almost as much for knocking 60 home runs in a year as many 16-year-old kids now get for signing as bonus players?

If you gave a child a penny, he didn't look up and ask
"What's it good for"?

It was regarded as a national disaster when movie stars Doug Fairbanks and Mary Pickford got a divorce?

You stepped on a running board before entering an automobile, and there was no such thing as a gasoline tax?

Ministers denounced the rumble seat as the greatest threat to the morals of the younger generation?

You could impress the neighbors with a $200 funeral?

A fountain pen was advertised as a lifetime investment?

The most popular indoor hobby in America was making home brew in the basement?

A good pool player had a wider circle of admirers than a fellow who beat par on a golf course, and any man over 20 who still played tennis was put down as a sissy?

A wife was judged by the skill with which she could darn her husband's socks?

There was only one wonder drug — aspirin — and nobody had heard of a virus?

If you were sick, the doctor came to see you; you did not have to go to see him?

Only mothers and old folks used rocking chairs?

Teen-agers took orders instead of giving them — and usually asked permission before using the telephone?

The best way to have security in your old age was to raise a family of 10 kids?

Remember. It really wasn't so long ago.
WANT A DOUGHNUT?

ORDER CRULLER IN N.Y. CITY

A stranger in this town can run into trouble trying to order breakfast.

Friend of mine from the Southwest couldn't get a doughnut. They kept handing him something with jelly in the middle - where the hole is supposed to be. Finally he found out that in this spot the word for doughnut is cruller.

Arriving from San Francisco, I made the mistake of asking for a snail with my coffee. The dudes turned sort of green before I corrected that to Butterhorn. They figured that out but told me in the future to ask for Danish.

Other translations are not quite as difficult. Almost any tourist can figure that hotcakes on the menu are pancakes. And there is nothing quite as difficult here as in Boston where they say frappe when they mean a milkshake.

But you can get mixed up in the names of meals. In the Midwest, Southwest, West and South we say sup-per for the last meal of the day, but around here it is dinner. And so they won't get confused, they say lunch when they mean dinner.

And, oh yes, around here they call a waitress miss, not ma'am, as in the Southwest.

By and large these folks speak English pretty well, but they do have a lot of trouble with the word bring. They hand you something and say "bring it over here". Apparently the teachers around here don't drill their kids on the verb take.
And when they wait to get into a place, these folks say they are waiting on line, while everybody in the rest of the country waits in line.

New Yorkers go to business, while the rest of us go to work. Maybe they just don't work as hard here. I don't know.

You never hear of them going to the city, either. Just about everybody in Northern California goes to the city when they go to San Francisco, which they pronounce San Francisco. But here suburbanites say they are going to New York, and those that live in Boroughs other than Manhattan say they are going to town.

Clothing can cause you trouble, too. I wanted a pair of levis the other day and some clerk was trying to be helpful. After I had tried out overalls and jeans on him, he finally convinced me that what I wanted was a pair of dungarees. Turned out he was right.

After that sad experience I sure didn't try out a Chesterfield at the furniture store. I asked for a sofa and eventually got a couch.

Maybe the trouble here is the schools. The kids around here don't get grades. No, sir. What they get are marks.

And although that bring-and-take thing floors them, the Eastern kids go to grammar or elementary schools instead of grade schools.

When they go to a grocery, they haul home a bag of food when they should be getting a sack... or, as they say in Tennessee and Kentucky, a poke.

It's all a little confusing.

Bud Sprunger (AP)
SOUR CREAM DIP

Use this tangy sour cream dip with garden vegetables. Combine one cup of dairy sour cream with two or three tablespoons of prepared horseradish. Add one teaspoon of Worcestershire sauce, one-half teaspoon of celery seed, one-half teaspoon of salt, one-fourth teaspoon of paprika, and two teaspoons of chopped pimiento olives. If you are lucky enough to have some home-made horseradish it is even better.

APPLE PIE

Now it doesn't seem at all likely that any Yankee cook will want another recipe for apple pie, but Northern Junket goes all over the world, so please bear with us - and with our far-away neighbors - while we give you this one which has an unusual combination of spices.

Line a 9-inch pie plate with pie crust. Place half of the sliced apples in pie plate (For goodness sake do not be sparing of apples!). Sprinkle with 1 teaspoon minute tapioca. Add remaining apples. Combine 3/4 cup sugar, 1/2 teaspoon cinnamon, 1/2 teaspoon nutmeg and 1/2 teaspoon allspice and sprinkle over top of apples. Dot with butter and cover with top crust. Bake in a 425 degree oven for 10 minutes, then reduce to 400 degrees for 35 minutes. Serve with a slab of Crowley cheese and be ready for requests for seconds.
SOUR MILK DOUGHNUTS

It's a trick to make good doughnuts. We've known many otherwise excellent cooks to despair of ever making a light, crispy-brown doughnut. Try this recipe before you give up entirely.

1 cup sugar, 2 eggs, 2 tablespoons melted shortening, 1 cup sour milk, 4 cups sifted bread flour, 1 teaspoon soda, 1 1/2 teaspoons baking powder, 1/2 teaspoon salt, 1/4 teaspoon cinnamon, and 1/8 teaspoon nutmeg.

Beat eggs very light, add sugar and shortening and beat again. Add sour milk. Sift together flour, soda, baking powder, salt and spices and add to the first mixture. Roll out, cut with a doughnut cutter and fry in deep fat. The more you turn them while frying the lighter the doughnut. Turn them four or five times for best results.

CIDER CAKE

Here is a recipe that is well over 100 years old, it keeps well and is very versatile as nuts or fruits may be added to it, even a handful of soft, moist coconut once in a while, will make it seem like another cake recipe.

6 cups sifted flour, 1 teaspoon soda, 1/2 teaspoon salt, 1 grated nutmeg, 1 cup butter, 3 cups sugar, 4 eggs, beaten, 1 cup cider.

Mix and sift flour, soda, salt and nutmeg. Cream butter and gradually add sugar creaming well until light and fluffy. Add eggs and beat thoroughly. Add flour mixture alternately with cider, beating well until smooth after each addition. Bake in 9x9x1/2-inch greased pan in 350° degree oven for about 1 hour.

This is somewhat like a pound cake in texture and is a big fall favorite in many country homes.
Save the metal foil pans small frozen pies come into hold patching plaster or paint touch-up mixtures, glue or paraffin to be melted, hair tint, the children's paint water. The pans are expendable — no clean-up necessary.

Soft soap the lids off jars of glue and shellac. Rub the threads of the jars thoroughly with a slightly dampened bar of soap when the lids are removed the first time and they won't stick later on.

To move heavy furniture more easily, and to avoid marks on the floor, slide it onto strips cut from waxed milk cartons.

Before dropping shirts into the washing machine, button the cuffs to the shirt front. The sleeves can't tangle this way, and the shirt is more easily separated from other items.

Wax a balky zipper with a candle to restore smooth operation. Close the zipper and rub the candle end over it lightly on both sides.

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February 1962
18th Annual New England Folk Festival

April 13 14 15

State College

Bridgewater Massachusetts

Everybody welcome! Come one, come all! Especially to the 13th & 14th dates. The 15th, being a Sunday is open to NEFFA members only. Dues $1.00 per year.

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