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EDWIN H. DURLACHER

APRIL 5, 1963

In Requiescat Pace
A Trip To Greece
And Jugoslavia
by HUGH THURSTON

Probably most readers of the "Junket" will know about the Tammies, but just in case anybody doesn't, I will start by explaining three things: (a) "Tammies" is short for "Duquesne University Tamburitzans", (b) Duquesne University is a large private university in Pittsburgh, Pennsylvania, (c) a tamburitzan plays an instrument something like a balalaika or a mandoline (more like the latter in shape, more like the former in style of playing) and comes in various sizes (corresponding to violins, violas, etc) which can be combined to form an orchestra.

The Tammies are all students at Duquesne, and first and foremost they form the Tamburitza orchestra. Each Tammie, as a rule, can do something else - play another instrument, dance kolos, sing - you name it, and you'll probably find a Tammie who can do it. They also, as a kind of by-product, form an extremely pleasant bunch of well-informed and well-mannered young people to go traveling with, and that is just what Nina and I did - we went with them on a tour around
Jugoslavia, the main published aim of which were to show the Jugoslavs how the Tammies displayed Jugoslav culture in the U.S.A., and to give them a taste of American music and dancing. To this end the Tammies gave a concert nearly every night, in nearly every big town in the country and in a number of small ones.

The concert was a sandwich of three parts and the main "meat" was — as in all good sandwiches — in the middle. It was a series of pieces by the full Tamburitza orchestra, and was quite an eye-opener to anyone who thinks of the Tamburitza as a "primitive" or "peasant" instrument; the tempos and dynamics (and to some extent even the tone-quality) was under the control of the conductor in the same way as the New York Philharmonic is under the control of Leonard Bernstein.

I heard that even the Jugoslavs themselves were impressed by the training and discipline of the Tammie orchestra, which opened their eyes to what can be done (in this particular direction) by their own instruments when properly organized. The Tammies had with them three first-class soloists. The soprano sang "Dalmatinski sajkas", a piece which one could easily imagine to come out of an Italian opera, except for the fact that the language is Serbo-Croat. The violinist led the orchestra in a medley of Rumanian tunes. The accordionist played a Russian solo for the Bayan (he had transcribed it himself from a recording) which sounded fiendishly difficult, yet was attractive to listen to. The audiences listened to all this with respectful attention, but all the same I think they really enjoyed the third part of the programme more.

This third part was the "American Suite", and here the Tammies showed their versatility. It was to be expected that a group of experienced folk dancers
should be able to give a good performance of singing games and square dances, as they did to open the suite; but what surprised me was the talent displayed in the Charleston, the Cake-walk, the Maxixe, and the Twist. This was the first time I'd ever seen the Twist (and the last, too) and - low-brow or not - I liked it. The music is gay invigorating, and full of rhythm. The stageful of oscillating limbs (in all three dimensions, for some danced on a table-top) made a really spectacular finale which always brought roars of applause. A Quieter item, but an excellent one, was a few minutes of Jazz (Djess, the Jugoslavs called it) by a group of about half a dozen instrumentalists. The most unusual item in this suite was the Navajo Indian dances of Frank Begay (who is in fact a Navajo; and perhaps this was the most "authentic" item in the programme). I have seen the Navajo hoop dance a number of times, but never with the speed and slickness with which Frank performed it. His costume, too, was a show-stopper. It didn't consist of anything that could reasonably be called "clothes" and even when Frank was fully dressed there was quite a lot of him to be seen. The rosettes of long, gorgeously coloured feathers, and the face-paint were quite unlike anything else in the whole show, and perhaps emphasized that, wide though the variation is between American and Jugoslav cultures, they do belong to one civilization; and Amerindian culture to quite another.

To a "folk dancer" the most interesting part of the Tammie programme was the first part - their performance of Jugoslav music and dance. This was so well balanced and so well performed that it never palled. We saw it over twenty times, and enjoyed the last time as much as the first. The Tammies pretty well covered the whole country. They started off with a Slovenian suite, the men in baggy white trousers, the girls with much floral embroidery, the music being provided by a band of about a dozen instruments, mostly tamburitzas,
as is fitting, and with plenty of singing by both dancers and bystanders. The suite culminated in a beautifully danced Slavonsko kolo, one striking point about which was the absolutely perfect circle which the dancers formed - Euclid himself could not have done better. Another Slavonian item was a pair of most attractive songs, "Mila moja" and "Čič uro". Mila moja, in fact, is such a catchy tune that we often found ourselves humming it on the bus.

Serbia was also represented by two items; one was a selection of airs on the Frula (the little shepherds pipe which is capable of such astounding agility) and the other a suite of dances:

Savila se bela loža vinova
Kačerac
Orijent
Moravac
Zaplanjski Čačak
Čačak

The first was sung by the dancers as they came on with a rather free and easy run and hop. It seems to be a widespread tune - not long ago the CBC had a programme of Czech music and prominent in an orchestral medley was this very melody. Kačerac was Nina's favourite dance; it consists of rather close and delicate stepping by a line of women and a separate line of men, which evolves into a slightly more sweeping step with an attractive foot-crossing movement. It is accompanied by the Frula. Orijent is one of those men's dances where the men make long vigorous stretching movements with one leg - the Tammies gave it a really
virile performance. Moravac and Čačak are too well known to need descriptions; those readers who know them will be able to see how effectively this suite builds up to a climax.

My favorite region in Yugoslavia is Macedonia, represented in the programme by a men's dance and women's songs. Kopačka is very athletic (the last man in the line gets whirled off his feet and flies through the air as the line whips round) and has touches of humour as the dancers come to a sudden stop, look disdainfully over their shoulders at the audience, and just as suddenly pick up the dance where they left off. The songs were the well-known "Jovane Jovanke" and the not-so-well-known but very attractive "Brala Jana kapini", another song which had us all humming before we finished the trip.

These were the main items, but they were supported by a pair of Bosnian songs ("Vino piju age sarajlije" and "Dva sa cvijeta", of which the first went into the bus repertoire), three Slovenian songs, and a suite of Russian dances. However, the Russian suite was replaced early in the tour by a suite from Montenegro which did not make such a showy climax, but did both round out the Tammies' coverage of the nation, and fit in better with the main idea of the show. (To my mind the Russian suite, in style and costuming, didn't quite have the same air of authenticity as the rest).
I don't know whether Montenegro possesses more than two dances, but every time I've seen a performance by Jugoslav companies they've always done the same two, and the Tammies did the same; the one where two dancers jump interminably up and down facing each other, and the one where half the men clamber on the shoulders of the other half to form a two-storey "tower". The costumes in this part, in beautiful greens, reds, and blues were magnificent.

So much for the Tammies. Now what about the Jugoslavs themselves? Nearly all of the dancing which we saw was by exactly the same sort of groups as tour other countries (including the U.S.A.) - groups like "Lado", "Branko Krsmanović", "Tanec" and "Kolo" (the first two of which did in fact put on performances for us) and there is no point in my describing what most readers will have seen for themselves. We saw no social dancing at all, except what we performed ourselves (to the Tammie ensemble) at parties in hotels and restaurants. Even when a hotel band broke into a kolo the dancing was led not by the Jugoslav customers but by a couple of igra beavers from Texas.

One group we saw was, however, rather different - the Ortse Nicolov group in Skopje. For one thing, it was an amateur group and composed mostly of young people. For another, it made absolutely no concessions to showmanship. (In fact, it would have looked a little better if it had made one or two, such as having clean costumes). For a third, it did not attempt all sorts of different types of dance from all over the nation, but stayed with its own type of dancing - Macedonian. (After all, English dance groups don't mix Scottish in their repertoire, and England and Scotland are just
as distinct culturally and just as united nationally as, say, Croatia and Slovenia). And, finally, it had the right music - a heavy drum and a reed-pipe. Anyone who wasn't there might think that these two instruments on their own might get monotonous as the evening passes, but not so. Indeed, if one can listen to a whole evening of the bagpipes without boredom in Scotland, or a whole evening of the fiddle in Ireland, one should certainly enjoy a whole evening of zurla and tupan in Macedonia - and these instruments are at least as stirring as the pipes. This group danced superbly, and a whirling-derwish-like dance, with the men landing on closed feet from a high leap precisely on the drum-beats was one of the real spectacles of the trip.

Music was easier to find than dancing. The Tam-mies found - quite by accident - a gypsy band in Osijek, and brought them into our hotel to play while we ate; most of the hotel orchestras could and did play the occasional kolo; there was an old man who had started life as a shepherd, where he became a very fine frula player, and is now on the staff of Radio Beograd but still wears his shoes with turned-up toes in the studio; the radio plays kolos at least half the time; and every juke box will have one or two kolos.

One morning half-a-dozen of us were walking round Dubrovnik when we heard some of the finest singing I have ever come across - men's voices in beautiful deep harmony, changing perhaps to a quick counterpoint - with a clear high tenor leading, and a really rich bass supporting the ensemble. Dubrovnik is a walled town, and so has no traffic, and is therefore beautifully quiet, so we quite easily tracked the singing
down to a tavern. It came from a group of seven men sitting round a table, sipping wine - no conductor, no written music, just, apparently natural musicians. The general style of the music was very Italian - not a bit like the kind of singing which accompanies kolos on the records which most readers are probably familiar with. This is not really surprising, because for a long time Dubrovnik was part of the Venetian republic. (Did you know, for instance, that Marco Polo came from Dubrovnik? It was called Ragusa then). We sat down at another table and ordered some beer. After a while it occurred to George Janic, who was one of our party and speaks Croatian, that we couldn't really expect this magnificent concert for free, so he asked the waitress what the singers were drinking and ordered a round of drinks for them. I forget now what it was, but it came to less than a dollar for the seven of them. Ten minutes later the waitress came back to our table with a tray of bottles of beer - a return gift to us from the singers!

Costumes are not much worn today in Jugoslavia. There is a region just south of Dubrovnik where the women still wear costumes for working in the fields (a relic comparable, I suppose, with the wearing of costumes by the fishwives of Newhaven in Scotland, or by the villagers of Spakenberg and Bunschoten in Holland) and in many villages costumes are worn for church-going on Sundays. (We visited a charming little village just outside Zagreb where the costumes were particularly colourful). We found an old lady in Zagreb who had made a hobby of collecting costumes, and we had a fine time trying them on, examining them closely, and (if we felt like it) buying some. I got rather a nice embroidered felt waistcoat with metal studwork. And, of
course, there are some magnificent collections in museums - if you can find them. This is sometimes difficult - the museum in Skopje, for instance, is on the third floor of an apparently derelict building in a back alley and doesn't even have a name over the door. However, some of the clothes which form every-day wear in the Moslem quarters are unusual enough that they strike the visitor as being a "costume" - I am thinking of the women's baggy trousers, the men's fezzes (if that is indeed the correct plural of 'fez') or the corresponding little white skull-cap worn by the shqiptars. The sheepskin jackets and thonged sandals of the shepherds are also picturesque.

Another thing which always seems to interest "Junket" readers is food. It was very pleasant to find every main meal starting with good home-style soup made out of stock - none of your tinned soups here - and to eat bread which tasted like bread and not like cotton-wool, as so many of our super-markets baked goods do. But these two items are better described as "European" than specifically Yugoslavian, and indeed the general diet - pork and veal were the usual meats, and rice and potatoes the usual vegetables - was typical of many European countries. Anything special that we found - like some rather syrupy desserts - usually turned out to be not Yugoslav so much as Turkish - and of course the normal style of coffee was Turkish. The most memorable gastronomic item was the wine - Yugoslavian Riesling is every bit as good as German wine, and cheap enough that you could have a glass of wine with every meal and not feel extravagant. We also liked a somewhat more characteristic white wine called Ritos-nojcan; and, for more festive occasions, the bubbly
champagne-like Fruska Gorska Biser. Slivovic (plum brandy) is the famous Jugoslavian drink, but neither Nina or I liked it (though one member of our party had a glass every day to start breakfast). It is strong—about like vodka. The best slivovic is almost tasteless; the not-so-good has a vague odour of rotting plums about it. We much preferred Kruskevac, which is less strong and sweeter (somewhere between a spirit and a liqueur) with a pleasant pear-drop taste.

Greece is so much better known than Jugoslavia that it would be wasting your time (and mine) to write about it at such length, but I would like to make one point—it is almost unbelievably easier in Greece to find interesting dancing, and dancing of various types. There is, for example, the Royal Hellenic ballet, giving beautifully staged performances like those of "Kolo", "Lado", etc. Then there is the Greek Folk Dance Society, which again gives performances in an auditorium (often an open-air one) to paying audiences, but with the very minimum of staging and with a very wide and deep knowledge of the background of the dances. They have the very pleasant custom of inviting "guest artists" to share their programme; the night we saw them the guests were a youthful group from Macedonia. One step further along the road from showmanship to naturalness are the dancers which a cafe proprietor will engage to encourage his customers to linger longer over their drinks. They dance the well-known Greek dances—Zembekiko, Kalamatianos, Tsamikos, Hasapikos, and Varis Hasapikos. Two of the dancers we saw in a cafe at Dhafni had been in "Never on Sunday", and very proud they were of the fact—so proud that instead of a straight performance of Varis Hasapikos they gave a drunken parody as in the film. Other cafes merely gave a small band or a single musician, and the customers
themselves get up and dance if they feel like it. It was at one of these cafes that Nina saw one man, in the course of a dance, pick up a table by a corner in his teeth and dance around with it (dance, not stagger) for at least a minute, and all without spilling the cutlery! And perhaps the most informal dancing which I have seen in Greece was (on a previous visit) on a ship going from Piraeus to Crete. Four soldiers whiled away most of the journey – while one played the bouzouki, the other three (in their army boots) oblivious of the other passengers watching them, hands joined in a line of three, swayed and stepped with an expression of calm concentration on their faces. Here was dancing as "authentic", as traditional and as fascinating as anyone could ever hope to see.

Records To Be Pressed in Canada

We are pleased to announce that "Square Deal" will, commencing in April, 1963, press records for Windsor, Old Timer and MacGregor. Our congratulations to Square Deal for their efforts in this connection and we extend to them the best wishes of square dancers everywhere for continued success in their newest business venture.
GETTING THE MOST OUT OF LIVE MUSIC

by "DOC" MACDONALD

Be most careful to balance voice and music. Neither should dominate the other. There can be no synchronization of music and call if the voice is so strong that the musicians cannot hear themselves or if the music setting is so high that the voice does not come through clear and intelligible.

This balance is not easily achieved. Halls vary widely in their acoustical characteristics. Even in the same hall, the setting that is good when few people are present becomes less and less effective as the floor becomes crowded. The caller (or his talented wife) must keep this in mind and check out the sound level in various parts of the hall as the evening goes along. For proper balance, the caller's voice must dominate, the next level should carry the fiddle or lead, and the third level should carry the rhythm section. Also remember that a hall with poor acoustics is better handled with a low volume. The higher the volume, the greater the bounce and confusion of sound.

Don't forget to ask your orchestra to be ready for a soft "goodnight waltz" in moderate tempo.

When the orchestra glides gracefully into the
waltz immediately following the caller's last phrase of patter, you have a gracious and pleasant background of sound for those closing remarks. Of course you are going to wish the dancers Godspeed and tell them how much you enjoyed calling for them! And some will remain on the floor, enjoying the final few minutes of the waltz. Others will be making ready to go to their own "Home Sweet Home." But even those who do not waltz will appreciate a program well finished and will enjoy this soothing termination to an evening of wonderful recreation.

Put a vigorous accent on praise! Give your musicians a broad smile and relax!

The caller who is too serious, critical and over-anxious will make the orchestra tighten up. The end result is a "rat race" between caller, orchestra, and dancers, and you have a flopperoo on your hands.

Loosen up! Everybody is on your side! And your musicians are as anxious to see you put that dance over as you are yourself!

"How many instruments will I need for my dance music?" This frequently asked question shows that many do not appreciate the change that the Electronic Age made in handling this problem.

In the old days there was no amplification for musical instruments. For that reason many instruments were required to give a volume of sound adequate for a large hall. But today, practically all instruments used in a square dance band are amplified and the volume of each is regulated by the simple setting of a volume control dial.
The problem is changed from determining the number of instruments required for volume to the number of instruments for proper quality and color. Many students of the subject think the ideal band is composed of these five pieces: violin, guitar, bass, banjo, and accordion. A four piece band is good. Fewer than four can turn out acceptable music when limited finances or the simple unavailability of particular musicians make it necessary to sacrifice quality and color.

The question "How many instruments do I need?" is answered thus: Best band, five pieces; good band, four pieces. As the hall gets larger, the consideration is not how many pieces are in the band, but in the disposition of the P.A. system, and in the number, type, and placement of speakers.

Why force your voice beyond its natural range in order to carry the melody of a singing call? Many singing calls have a range beyond the average voice, whatever the key chosen. Practice pattering through the high and low extremes. Latch on the melody when it's in your natural voice range and you'll sound better!

Don't name a hoedown and then require the orchestra to play it in one certain key. Many a hoedown is written in such a key as to make use of open strings and double stops to favor the fiddler who has only four strings to work with. When you call for it in another key you may put the fiddler at a tremendous disadvantage. If you feel that you must have a particular key, just name it, and let the orchestra select a hoedown. However, it is not necessary for you to be wedded to any one key. Listen to the chord, and key your patter to any of these intervals: 1st, 3rd, 5th, or 8th (Do, Mi, Sol, or Do).
Many of the square dance magazines have carried excellent articles on caller-music relationships, much of which we have touched on in this article.

Don Armstrong in an issue of American Squares makes a point we have not mentioned: "And the caller can make the band seem terrific." Now that Don has brought the matter up let us hasten to say that he is right. We have made much of the truth that a good, well-trained, sensitive and experienced band can make a caller look good. It is just as true that a caller can make a good band look terrific. A caller with spirit, rhythm, and experience can rock "this old house" with rhythm that sets the fingers of the musicians and the feet of the dancers all a-dancin'.

The attributes that make this possible are the following, and any caller can acquire them by study and practice.

(a) Good natural or acquired sense of rhythm.
(b) Enthusiastic spirit motivating the physical mechanics of putting the proper stress on the strong and weak beats of the music.
(c) Training of the diaphragm to put the proper punch into the vocalizations while relaxing the throat. Without use of the diaphragm, one gets volume by tightening the throat muscles. This produces a tune without body and resonance.
(d) At large jamborees make it a practice to use singing calls that your musicians are familiar with and have played many times for square dances. Remember that at a jamboree there is usually an acoustical problem and you go to the mike cold. Use a patter call rather than the latest singing call sensation that neither you nor the musicians know.
(e) Relax, and be prepared to goof. Remember only the poorest callers never admit an error.
Dancers like a singing call, despite some technical criticism of the caller's inability to place his directions ahead of the musical phrase. The dancers don't care about these technical problems; they learn the dance and dance it on phrase along with the music and enjoy it. They do not expect the surprise element that they enjoy in a patter break, and since there are plenty of hoedowns that the caller can use for the surprise delight of the dancers, why should he feel so strongly about predirecting a singing call? This technical criticism has so worried some callers that they have attempted to patter ahead of the phrase. This practice not only destroys the thrill of a singing call dance, but also throws a great big "monkey wrench" into the rhythmic consciousness of the musicians. Everybody is unhappy except perhaps the caller who has the satisfaction of attempting to correct a technicality in the singing call. Please don't do it fellows.

Whether you sing or patter a singing call, do it on vocal phrasing and you will have happy and enthusiastic dancers and musicians.

If dancing is to be fun, it must be comfortable. So we have been advised many times by the keenest students of the square and round dance movement. What is "comfortable" tempo will vary, of course, with the average age of the dance group. The swing or teen-age groups seem to thrive on utter confusion. They measure their fun in decibels, apparently, and the higher the noise level, the higher they step. The older folks, we find, want a tempo that they can follow with precision in an effortless glide.

Every dancer must feel the drive of the music, however, if his dancing is to be comfortable and satis-
fying. To impart such a feeling at moderate tempo, the caller and the musicians should capitalize upon strong accents. Then the dancer is led but not pressed, sated but not force-fed!

Why not include in each program at least one dance in 6/8 time? Any of the patter figures and breaks can be done satisfactorily to 6/8 time and your dancers will enjoy a pleasant change of pace and rhythmic feeling. This is particularly true today because so many of the modern hoedowns feature a very strong counter beat (or "chuck"). The patterns may be depicted as follows:

Modern Hoedown Beat

\[ \text{\(\vert \_ \_ \_ \quad \vert \_ \_ \_ \)} \]

(One and two and)

Six-eight beat:

\[ \text{\(\vert \_ \_ \_ \quad \vert \_ \_ \_ \quad \vert \_ \_ \_ \quad \_ \_ \_ \)} \]

(one, two, three, four, five, six or)

one and ah, two and ah)

Although in 6/8 time, there are technically six beats per measure, the rhythm is essentially duple because of the strong accent on beats 1 and 4. At the speed we play them for square dancing, we actually have two groups of three eighth notes per measure which we play as triplets:

\[ \text{\(\_ \_ \_ \quad \_ \_ \_ \quad \_ \_ \_ \quad \_ \_ \_ \)} \text{ or } \text{\(\vert \_ \_ \_ \quad \_ \_ \_ \quad \_ \_ \_ \)} \]

one and ah two and ah

It is obvious from the pattern that you have two strong and four weak beats for patter syllables per measure. Try a "Texas Star" or a "Grapevine Twist" to one of these better-known melodies in 6/8: "Blackberry Quadrille", "Haste to the Wedding", or "Irish Washwoman"

"Doc" McDougall is the leader of the "Rock Creek Promenaders" a Washington, D.C. area square dance band. This article is a combination of many short paragraphs that have appeared in former issues of the NCASDLA's "Newsletter".
In the first article of this series Duke Miller has done an excellent job stating the case for the positive contributions of dance to physical fitness. He infers that the concept of total fitness implies that the individual adjusts satisfactorily to his environment by being in a state of complete physical, mental and social well-being, not merely free of disease or infirmity. This is often referred to as being in a state of total fitness which makes possible satisfying and appropriate activity.

Being physically fit should be an obligation of each individual even though the manner in which this fitness is achieved varies in relation to the individual's personal requirements.

It is commonly accepted that the physical results of dance activity are organically stimulating developing the heart, lungs, digestive processes and other body functions to higher levels of efficiency. Dancing helps in the all-round development of the individual. For those who participate in this form of activity usually find themselves to be healthier, more vital, with more physical stamina, more active into old age and longer lived.

Dr. Henry Montoye, head of the Sports Physiology
Laboratory at Michigan State University, has this to say about exercise as a means of postponing the aging process: "---regular exercise of the proper intensities and duration can do much to postpone deterioration which commonly occurs as the individual gets older, --- such regular exercise would affect not only their physical capacity but their interest in other people and the world about them, their energy for doing mental work and in general their vim and vigor for carrying out everyday activities." Most Physical Educators who have participated in dance agree that beneficial exercise is a direct result of dance activity.

Folk and Square Dancing have their unique contributions to make to the physical fitness of those who participate in these activities. They promote the development of leg strength, coordination, agility, physical stamina and improve the ability to move rhythmically. Physiologically dance can provide sufficient organic stimulation to maintain good muscle tone and to keep the circulatory, respiratory and elimination systems in good working order.

Murray Driller, in the second article of this series, relates the experience of a group of finely trained athletes who discovered that dancing tends to use muscles in the body that even athletes in excellent physical shape had not been using. This I find to be true in the dance classes at the State University College at Brockport, year after year. Most men who enroll in the Health and Physical Education Division come with the idea that when they graduate they will be athletes, coaches and high school physical educa-
tion teachers. How surprised they are to find that they are required to take courses in dance! Most of them start their first dance course with dislike and disinterest for that "sissy stuff". They soon change their minds for they not only discover unused muscles but also the exhilaration and joy of moving efficiently, rhythmically and coordinately. Their summary of their Folk and Square dance experience is invariably "it's the greatest and some of the best exercise we've ever had".

The same outcomes should be realized for the women but we also expect them to move gracefully and expressively. Special emphasis should also be placed on good posture and proper body mechanics which appeal to their desire to be attractive and to develop balance and grace in movement.

Dance activities are important in the development of an awareness of spatial relationships. We cannot go through life pushing people out of our way or be unable to move a safe distance from other people or to play games without bodily contact. Through dance we can teach this important concept even at a very early age. Simple folk and mixer dances start this with simple formations, going to one partner, to two or more partners in various positions, moving in different directions, providing many opportunities for spatial orientation.

The range of activity in folk and square dance can be from mild to very strenuous so all people can find their level of participation. Good leaders will keep in mind the needs and abilities of their dancers and plan their programs accordingly. For those who are
unrestricted in the amount of activity, a selection of very active and strenuous dances can be presented. The good dance leader will see to it that resting dances are alternated with the strenuous. For those whose participation must be limited, less active and vigorous dances can be presented. The square dances selected might be those in which one couple is active giving the other couples an opportunity to rest. Dr. Paul Dudley White advocates a program of vigorous walking for all around exercise. What better way can be found to achieve this than through the joys of dancing, which in turn helps to banish and diminish stress and tensions?

Most people find release from mental and emotional tensions through folk and square dancing. They claim to be tired when they start to dance but this physical and mental fatigue seems to disappear after a short time. The hurry and worry of the busy day can be forgotten. Participation results in fun and relaxation comes when dancing is enjoyed.

Group dancing such as is found in large group folk and square dances help to develop cooperation in group situations. To be an accepted dancer and to dance for the enjoyment of the entire group, it is imperative that a dancer must listen to the calls, be where he is supposed to be at the proper time and to assist the other dancers when possible. He also begins to feel that he is needed and belongs to the group. It gives him the opportunity to be patient and helpful with the less skilled dancers. This all leads to better mental and social fitness.
If all people participated in folk dances there might be less intolerance in the world today and more appreciation, respect and understanding of other beliefs, traditions, customs and peoples. This might develop that world unity that we are so anxious to achieve thereby eliminating many of the world tensions that are constantly rising. This in turn would promote a universal physical and mental fitness.

New England Recreation Leaders Lab

Founded 1950

AN

INFORMAL NON-PROFIT WORKSHOP WITH A STAFF OF EXPERTS

Social Recreation
Square and Folk Dancing
Group Singing
Nature Crafts

HELD IN LYME, N.H. OVER THE LABOR DAY WEEKEND

***

Write to Mrs. Ardis Stevens, Registrar, Chester, Vt.

Madelynne Greene announces her Second Annual Folk Lore Camp in Mendocino, California, June 15th to 23rd, 1963. On the staff with Madelynne will be Gordon Engler, Balkan Dances; Stewart Smith, Scottish Highland & Country Dances; Sunni Blolam, Related Dance Movement; Bobbie Burke, Childrens Dance Classes and Crafts (Elementary School Age). Write to Stewart Smith, 2317 - 15th St San Francisco 14, California for further information.
There are all sorts of organized weekends, as everybody knows. Dance weekends, sports weekends, study weekends, and most of them are good. Most of them depend on the wisdom and experience and skill—and yes, on the renown—of good leaders, who share of themselves so vitally that we become satisfied and stimulated. May all these good weekends grow and prosper!

But there is one weekend a little different from all the rest. It does not depend on its Staff to draw people together, though it always has a fine Staff. It does not depend on its participants, though they are an interesting lot. It does not even depend on its own success, for it is a non-profit affair in a thoroughgoing way.

The subject of this workshop is Recreation, and the drawing card is an Idea, the idea that the greatest joy in recreation is in sharing it. Indeed, the spirit of sharing is here proved essential to the learning process itself. The organization is the New England Recreation Leaders Lab, which meets at Camp Pinnacle, in Lyme, New Hampshire, over each Labor Day weekend.
Among those who have helped develop the Lab (it was begun in 1950) were the late Lawrence V. Loy, beloved recreation leader of the University of Massachusetts; Larry Eisenberg, nationally known leader and author of "Omnibus of Fun"; Bob Brundage, square dance caller; Augustus (Gus) Zanzig, who wrote "Singing America; Ruth McIntire, former recreation specialist of the University of Massachusetts; Ardis Stevens of Chester, Vermont, who is still the Lab's registrar.

Rod Linnell, now the delightful dance instructor on the Lab Staff, needs no introduction to readers of this magazine. In addition to Folk and Square Dancing, Crafts, Nature, Group Singing and Social Recreation are offered for your choice in the daily schedule.

You do not have to be a professional to attend this Rec. Leaders Lab. Professionals get help and inspiration, to be sure, but the majority of Labbers are semi-professionals, volunteer or would-be leaders, or merely recreation enthusiasts. A Golden Ager getting ideas for her program committee is not unheard of; a girl from Brazil and a man from Turkey - International Farm Youth Exchange young people - have received a warm welcome. Young 4H and Grange and Camp and Scout workers are common, and there are men and women who are interested in various Church and Community Projects.

This assorted group shares in the morning and afternoon classes; listens with warm interest if recreation for the handicapped is presented; participates in the evening parties where recreational skills are put to gay use. Such a schedule is not unusual, perhaps, but the self-forgetful, friendly spirit of giving, of sharing, that permeates every moment of the Lab experience does send people home enriched and grateful. They've had a heap of fun, and they may have learned some new techniques. "This was different," they say, "and it was good."
The Newport Folk Foundation, a non-profit corporation operating in the State of Rhode Island, has announced that there will be a Newport Folk Festival this summer on July 26, 27, 28.

George Wein, technical producer of the Newport Folk Festival, made the announcement on behalf of the Artists' Organizing Committee. The members of the committee who authored the new concept of the festival include: Theo Bikel, Bill Clifton, Clarence Cooper, Erik Darling, Jean Ritchie, Peter Seeger and Peter Yarrow.

In addition to the members of the committee who will perform, the following artists are among many invited to appear: Joan Baez, Leon Bibb, Maybelle Carter, The Chuck Wagon Gang, The Clancy Brothers, Richard Dyer-Bennett, Bob Dylan, Jack Elliott, Burl Ives, Brownie McGhee, Peter, Paul and Mary, Carl Sandburg, The Tarriers, and Sonny Terry.

The Newport Folk Festival is devoted to displaying the entire spectrum of folk music, and therefore, will present in addition to the better-known artists, a number of performers who would otherwise rarely be heard by such a large public.

There will be three evening concerts beginning at 8:00 p.m. Morning and afternoons will be devoted to workshops, seminars, and hootenannies, so that the interest of the folklorist and folk fans as well as the gen-
NEW HAMPSHIRE

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SEPTEMBER 4 - 9 1963

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CONNY TAYLOR - General Folk Dances
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by Ralph Page, dances taught at the University of the Pacific Folk Dance Camp

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# # # # # # # # # # # # # #

WANTED

Copies of old recipe books, the privately printed ones gathered together by Ladies' Aid Groups, Rebeckahs or Churches & Granges. AND old dance & festival programs convention programs. Don't throw them away. Send them to me. I collect them as a part of a research project I am working on. Send to:

Ralph Page, 117 Washington St. Keene, N.H.
THE ROUNDUP

FOLK DANCE INFORMATION

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DON'T FORGET!!!!

Maine Folk Dance Camp Dates

June 8-14 - 15-21
June 29-July 5 - 6-12
August 9-16 - 17-22

Write to Mary Ann Herman
Pioneer Camps, Bridgton, Me.
for more information
eral public will be served. Ticket prices will range from $2.00 to $5.00 with all seats reserved. For group rates and further information write: Newport Folk Festival, Newport, Rhode Island, or, 176 Federal St. Boston 10, Mass.

The following letter, sent by members of the committee to the world of folk music in general, best exemplifies the meaning and the spirit of the Newport Folk Foundation:

"Looking at the names of the undersigned you will no doubt be aware that the one thing we all have in common is a personal involvement with folk music. Each of us in his own individual way has a stake in the folk field and an obligation to it. We would like to repay in some measure what we owe to the raw material upon which we draw in our work. To this end we are reviving the Newport Folk Festival - with some important changes.

Firstly, all profits will be used for the benefit of the field itself, be it in the shape of travel grants, scholarships, folk library endowments, the support of permanent records of folk-lore on tape or film, etc.

Secondly, everybody will work for scale. Thus a popular singing star or a well-known folk group drawing huge audiences and normally commanding huge salaries will in fact be contributing their services so that an unknown country fiddler or a Welsh miners' quartet may be brought in to be heard at the festival.

As you see from the enclosed draft proposal all matters will be run by a group of seven directors. We are among the first batch. However, we cannot perpetuate ourselves in office as Directors. Each year three members will be replaced from the ranks of people active in the field. You may be asked to serve at some time in the future.

In any event, this idea will work only if everyone shares some of our enthusiasm and our willingness to
spend time and energy on this project. We would like to know if we may call upon you for advice, participation, or other help as the need arises. And we shall eagerly welcome your comments and suggestions to the enclosed.

Fraternally yours

Theodore Bikel
Bill Clifton
Clarence Cooper
Erik Darling
Jean Ritchie
Peter Seeger
Peter Yarrow

WGBH-TV, CHANNEL TWO, BOSTON

Local history is always a fascinating subject, and when it’s served up by the talented people at Boston’s Channel Two, there’s a treat in store for young or old, for everyone who’s living in New England, for everyone who’s interested in New England, for everyone who has relatives or ancestors that came from New England - and that means just about everybody!

The program known as "WHAT’S NEW?", started on Monday, April 15th, 1963, and will present a series of half-hour television shows dealing with various aspects of Yankee history and our American cultural heritage. A fabulous mixture of factual history, fascinating folklore, and authentic Americana, the programs were all created on location at some of New England’s most famous historical sites:
April 15th: Mystic Seaport, Mystic, Conn. New England looks to the Sea. Our Maritime Heritage. 5:30 to 6:00 p.m., Channel 2, Boston.

April 22nd: Old Sturbridge Village, Sturbridge, Mass. New England looks to the Land. Our Agricultural Background. 5:30 to 6:00 p.m., Channel 2, Boston.

April 29th: Concord, Mass. By the rude bridge that arched the flood. Our Revolutionary Patriots and their activities. 5:30 to 6:00 p.m., Channel 2, Boston.

May 6th: Plimouth Plantation, Plymouth, Mass. Our Pilgrim Ancestors and the life they led. 5:30 to 6:00 p.m., Channel 2, Boston.

May 13th: U.S.F. Constitution, Charlestown (Mass) Navy Yard. "Old Ironsides" and the War of 1812. 5:30 to 6:00 p.m., Channel 2, Boston.

Host for the entire series was Tony Saletan, well-known young folk singer who, with his guitar and vast knowledge of the songs of our nation, furnished appropriate songs and comments throughout. Tony is noted in New England for his concert appearances, for his outstanding work as Music Consultant to the Newton, Mass. school system, and for his in-school television series, which WGBH-TV has broadcast for several years. He also is known nationally for his recordings on the Prestige label, and internationally as a participant in the U.S. State Department's exchange program, under which he has spent two years singing his way around the world and into the hearts of multitudes of people in Asia, India & Africa.

Overall supervision of program content was the responsibility of Richard Castner, presently a member of the faculty of Bentley College in Boston, and formerly on the staff of the Indiana University Research Center for Anthropology, Folklore and Linguistics.

The series was directed by Don Hallock and produced by Virginia Kassel, members of the WGBH-TV professional staff. It was also televised over WCBE-TV, Ch 10, Lewiston, Me.; WMHT-TV Ch 17, Schenectady, N.Y.; WENH-TV Ch 11, Durham, N.H.
HAPPY DANCE (Rod Linnell)

Music: "YEAR-END TWO STEP (Ralph Page)"

All four men a left hand star, once around the ring, Hold that star, right to your own, balance four in line Then grand right and left around until you meet your Do si do when you meet and stay right over there own The men star right, go once around the ring Pass your partner by, give the next a great big swing After you have swung her you will promenade the ring Promenade to the gentleman’s home, with the one you swing

Repeat three more times

Use any intro. and ending you wish
CONTRA DANCE

THE ORANGE TREE (Traditional)

Suggested music: "Kinlock of Kinlock"

Couples 1-4 etc. active
Don't cross over

Couples 1 & 3 balance partners
Turn partner by right hand half way round
Couples 1 & 3 balance partners again
Couple 1 down the outside
Couple 3 up the middle at the same time
Both couples balance partners
Both couples turn by right hand half way around
Couple 1 up the center
Couple 3 down the outside at the same time
Couple 1 cast off one couple
Six hands once around
Right and left at the top (Couples 1 & 2)
FOLK DANCE

PATCH TANZ

Formation: Partners form a single circle - as many as want to dance. Lady on man's right.

Count "one - and - two - and" to each measure.

Use walking step throughout entire dance. Almost a strut with slight flexing of the knees on each step. (on "and")

First Figure: meas. 1-4: All circle to the right CCL, with 8 walking steps, starting with right foot.
Meas. 1-4 repeated: All circle to the left CLW starting with the right foot.
Meas. 9: Drop hands, Face the center. With right foot take a step to the center, then another with left foot.
Meas. 10: All clap own hands three times.
Meas. 11: All join hands and take two steps backwards, away from center (to original places. Men start with left foot, ladies start with right foot) As they reach original places all drop hands and face partners.
Meas. 12: All stamps three times in place, using heel. Man stamps with left heel; lady stamps with right heel. 
Meas. 13: All join hands again and walk two steps to the center with walking steps.
Meas. 14 - 16: Repeat Meas. 10 - 12.

Third Figure. Meas. 17 - 20. Partners join opposite hands, elbows extended, hands almost shoulder level. The man keeps partner on his right. All walk forward with eight steps, turning clockwise in place.
Meas. 20 - 21: The men change places with partners and walk in opposite direction, counterclockwise, continuing to walk through measures 23 & 24.
Meas. 23 - 24: Partners keep inside hands joined (man's left, woman's right) and raise joined hands overhead. Outside hands are released. Woman walks under man's raised arm (in front of him, four walking steps). All now have new partners and dance begins all over again.

We learned this dance from Michael Herman at Maine Folk Dance Camp.

Write to Connecticut College School of the Dance, New London, Conn. for information concerning their courses in their 16th summer session in 1963.

A good source of supply for the popular Canadian square dance records is: Canadian Folk Dance Service, 695 King St. W., Toronto 2-B, Ontario. They always have a large supply of imported Scottish record too.
There were two lofty ships from old England came,
Blow high, blow low, and so sailed we:
One was the Prince of Luther and the other Prince of Wales,
Sailing down along the coast of the High Barbaree!

"Aloft there, aloft!" our jolly boatswain cries
Blow high, blow low, and so sailed we:
"Look ahead, look astern, look aweather and alee,
Look along down the coast of the High Barbaree!"

"There's nought upon our stern, there's nought upon our lee,"
Blow high, blow low, etc.
"But there's a lofty ship to windward, she's sailing fast and free,
Sailing down along the coast of the High Barbaree!"

"Oh, hail her, oh, hail her!" our gallant captain cried,
Blow high, blow low, etc.

"Are you a man-of-war or a Yankee privateer?" asked he, "Cruising down along the coast of the High Barbaree!"

"Oh, I am not a man-of-war nor privateer," said she, Blow high, blow low, etc.

"But I am a deep-sea pirate, a-looking for my fee." Cruising down along the coast of the High Barbaree!

"If you are a jolly pirate, we'd have you come this way!" Blow high, blow low, etc.

"Bring out your quarter guns, we'll show these pirates play,"

Cruising down along the coast of the High Barbaree!

'Twas broadside to broadside a long time we lay, Blow high, blow low, etc.

Until the Prince of Luther shot the pirate's masts away, Cruising down along the coast of the High Barbaree!

"Oh, quarter, Oh, quarter," those pirates then did cry, Blow, high, blow low, etc.

But the quarter that we gave them - we sank them in the sea, Cruising down along the coast of the High Barbaree!

The Idyllwild (California) Folk Dance Workshop will be held this year July 7 - 12. Special weekend, July 12 - 14. Staff includes: Vyts Beliajus, Madelynne Greene, Millie von Konsky, Grace Nicholes, Gordon Engler, Yo van Zwol, Vivian Woll, Nate Moore & Elma McFarland. A Folk Music Workshop will be in session at the same time with, among others, Sam Hinton, Pete Seeger, Guy Carawan and Bess Hawes.

The New York Branch of the Royal Scottish Country Dance Society held its first Spring Weekend of dancing
and instruction at Holiday Hills, Pawling, N.Y. The weekend began with supper at 6:30 p.m. on Friday, May 24 and ran through supper on Sunday, May 26. Classes were held morning and afternoon on Saturday and Sunday. General dancing on Friday evening followed by a Highland Ball on Saturday evening with music by Stan Hamilton and the Clansmen from Ontario.

The 1963 Ontario Folk Dance Camp was held May 17-20 at Geneva Park, Lake Couchiching, Ontario. Staff included Ivy Baxter, Caribbean dances; Ivy Krehm, International dances & Teaching techniques; Bert Everett, Canadian & Western Square Dances. The camp was co-sponsored by: University Settlement Folk Dancers and Y.M.-Y.W.H.A.

The 7th Mid-State Square Dance Festival was held May 11th at the National Guard Armory, in Columbus, Nebraska from 8 to 11 p.m.

Northwest Folk Dance Camp, at Camp Waskowitz, North Bend, Washington, June 10-16, with a staff of Vince Evanchuck, Ukrainian Dances; Elsie Dunin, Yugoslavian Dances; Grace Perryman Nicholes, Spanish & Mexican Dances; Hugh Thurston, Scottish Dances. All interested dancers are requested to write for further information to Margarit Carrier, 5709 N.E. 62nd. Seattle 15, Wash.

The Third Montana Round-O-Rama will be held at the Columbia Gardens on August 10 and 11, 1963, in Butte, Montana. Bill & Mary Lynn, well known Round Dance instructors, from Brentwood, Missouri, will conduct afternoon Round Dance Workshops on both days. A square Dance and a pageant featuring dancers of the surrounding areas will be held Saturday night. For further information contact, Mrs. Margaret Wynn, 2320 2nd Ave. So. Great Falls, Montana.

Oglebay Institute presents plans for June week-end of folk dancing at Camp Russel in Oglebay Park, Wheeling, W. Va. with a staff of: Sonny Newman; Al Schwinabart; William Herman; Rose Chiazza and Philip Maxwell. Write to Elizabeth Faris at Oglebay Park, Wheeling, West Va.
Lovers of traditional New England style squares and contras welcomed the visit of Rod Linnell, Peru, Maine, to Folk Dance House, N.Y.C. March 17. The program, interspersed with request folk dances, included also some contra squares and a few numbers of the Maritime "Big Set Figures".

Rod's style of calling communicates a feeling of ease. The relaxed pace furnished a happy escape from rocket rattling, newspaper strikes, and the humdrum of business life.

The informal gathering of enthusiastic folk and square dancers, numbering about seventy-five, was geared for intermediate and advanced dances rather than for beginning dances. Among the participants were hard and fast folk dancers possessing only a lukewarm interest in square dancing; by the same token there were those equally hard and fast about square dancing, and only lukewarm about folk dancing. Enough variety was supplied to satisfy the dance tastes of both. It was a well-paced program of squares and contras in a wide gamut of figures and design. A salute to Rod Linnell for a great afternoon's fun.

Mary McKenna
Fun for the Handicapped

Square dancing for mentally retarded teen-agers — unthinkable, you say? Well, the Minute-Man Association for Retarded Children, with headquarters in Concord, Mass., but drawing members from ten surrounding towns, thought otherwise, and two years ago, as an experiment ran two dances for their youngsters in this age group, with Bob and Berda Treyz of Boxborough doing the calling and instructing. Since many of these youngsters also have physical handicaps, such as poor co-ordination, crippling but cerebral palsy and other difficulties, progress was rather slow at the first sessions. But retarded children usually have a good sense of rhythm and a love for music, and the few who came out for the first dances enjoyed themselves so much that the next fall a regular schedule of monthly dances was set up. Attendance increased and the youngsters developed rapidly. Of course, the numbers were kept fairly simple, and Bob and Berda proved to be excellent teachers.

With the opening of the current season, the clamor for more dances was so great that two dances a month are now scheduled, on the first and third Mondays. It warms your heart to see these handicapped teen-agers enjoying themselves so much and to note the progress they have made. From shy, awkward youngsters, they have blossomed into a happy group doing the maneuvers to the best of their abilities and benefitting in more ways than one from the joy of dancing.

(The preceding bulletin was written by Ralph Howe, of the Minute-Man Association for Retarded Children. We would like to add a few lines to it.)

Working with these youngsters has been one of the most rewarding experiences of our square dance career. Their happy faces as they dance are a joy to behold, and an inspiration to those of us who work with them.
Some of the dances which we have used with these young people are: Ace of Diamonds, Chimes of Dunkirk, Bingo, Ach Ja, Lilly Marlene, Virginia Reel, Ersko kolo (slowed down), Patty Cake Polka, La Raspa, Sicilian Circle. We have recently introduced a basix fox trot step which has thrilled them no end.

Bob & Berda Treyz

A SPRING WEEKEND IN TROY

During the afternoon of May 3, 1963, beneath the watchful eye of Mt. Monadnock, dancers trickled into sunny East Hill Farm from various corners of the east for a weekend of relaxed dancing instructed by able teachers - three of them! Ralph Page, Marianne Taylor and Rod Linnell. Rod's being there came as a surprise and a delight to all. As a matter of fact he and Vero- na drove in Friday afternoon expecting to stay for supper and the evening party, but both had such a good time and found so many old-time friends among the weekenders that they stayed on full time.

Once the program got under way, everyone was stepping to favorite squares, contras and folk dances: to the Italian Quadrille, International Waltz, Hungarian czardas, Military Lancers, etc. And we mustn't forget a couple of crazy games that came as a welcome interlude opening night. NEVER have we heard so much high-level NOISE and LAUGHTER as that which rocked the dan-
cying area with "Cue Frog," it was bedlam personified. Before it ended, total strangers were firm friends!

Host, Parker Whitcomb, in his customary capable, generous manner provided plenty of fuel in the form of delectable meals - American style, served up by waitresses. No one went hungry, and included was an added treat - hospitality hour Saturday afternoon which sparked even friendlier conversation. At this Third Annual Spring Weekend, the welcome mat was out especially to newcomers to folk and square dancing. The program gave them a chance to dance, laugh and exchange views in a really relaxed style with intermediate and advanced dancers. No sobbity here. And, girls, shhh, would you believe it - the men outnumbered the ladies?

During one meal, a surprise birthday cake complete with candles was served to one of the ladies whose birthday it was; and Reverend and Mrs Fred Haskins, whose weekends away from busy ecclesiastic duties in Enosburg Falls, Vt., are few and far between, certainly made the most of this active weekend. They hardly missed a dance and what wonderful sports they both are. And Ed Moose could be seen gingerly easing through quieter numbers, trying to forget a painful cracked rib caused by an accidental subway push. It didn't keep him from the International Waltz, though! It seemed as though half the seventy-odd weekenders were from the State of Maine, Harold and Marie Kearney accounting for a dozen of them because there were that number there from their own groups around New Sharon and Range

With lunch Sunday, the weekend came to a close and we began the trek homeward, taking with us memories of a peaceful, though perhaps exhausting weekend for some, depending on how one happened to pace oneself, but glad of this interlude apart from the snarls of everyday routine and away from care and city fumes to breathe fresh, clean, New Hampshire air. One by one the cars departed into the gray overcast.

Mary McKenna
A FEW TOM SWIFTIES
APPLIED TO SQUARE & ROUND DANCING

She sang as they promenaded — flatly.

They swung together beautifully — hanged if they didn't.

"All bow and do-si-dough" he prompted, "you knead to".

"Duck for one oyster", he called, shellfishly.

"Grand right and left" so he shook and vamoosed.

"Catch all eight", he called, hungrily.

"Side car", cued the round dancer thirstily.

"Maneuver", said the teacher farmerishly.

"Cut step", she said, sharply.

"Face to face", he said, lovingly.

"Ends turn in", the caller said, sleepily.

"Pick up your corner", he said, hopefully.
"Split your corner", he sneered, sadistically.

"Box the gnat, box the flea", he called insectuously.

"Turn your corner under", he said, gravely.

"Ocean wave", the sailor called, saltily.

"Throw in the clutch", he called gratingly.

"Wheel and deal", the gambler said, brokenly.

"Substitute", she complained, bitterly.

(With a tip of the hat to Ed Moody for the idea and for the first half-dozen "Tom Swifties".)

The Sixth Annual Folk Dance Camp sponsored by the Folk Dance Leadership Council of Chicago will be held the weekend of June 7th, 8th & 9th, 1963, at Forest Beach YWCA camp, New Buffalo, Michigan. Write to Frank Alsb erg, Registrar, 1412 Ashland Avenue, Evanston, Illinois for more information.

The Eighth Annual Santa Barbara Folk Dance Conference will be held August 18-24, 1963, on the beautiful seaside campus of the University of California, Santa Barbara. Staff includes: Andor Czompo; Hazel Chung; Elsie Dunin; Madelynne Greene; Alma Hawkins; Bruce Johnson; Anatol Joukowsky; Ed Kremers; Albert Pill; William Pichtich and C. Stewart Smith.

There will be New England-style square dancing this summer, every Friday night at Peterboro, N.H. Golf Club, and every Saturday night at Fitzwilliam, N.H. Town Hall "Duke" Miller caller, with Ralph Page's orchestra. All are welcome. 8:30 - 12:00 p.m.
On a snow-rutted Vermont road, a jeep passed a farmer sitting in his truck, which was almost completely covered by snow. "Are you stuck?" yelled the jeep's driver, thinking to be helpful. The farmer shook his head: "Nope", he replied, "Would be if I was tryin' to get out."

Sign on a country road: "Drive carefully; there isn't a hospital within fifty miles.

Bill in the Vermont House to pass a state law raising the minimum salaries of school teachers. The hamlets were "agin wastin' money".

Said the Bingville Representative: "You ain't goin' to git any more work out of a school marm by givin' her more money than you are to git more milk out of a cow by givin' her more hay."

**NEWFOUNDLAND SAYINGS**

A noggin to scrape (a very difficult task).

An hour by the sun (an hour before sunset).

Come day, go day, God send Sunday (applied to a lazy person).

Douse the killock (throw the grapnel, overboard).

Fair weather to you and snow to your heels (good luck on your way).
Go to law with the devil and hold court in hell (the odds are all against you).

Long may your big jib draw (a good wish for the future)

The older the crab the tougher his claws (it is not easy to fool a sophisticated person).

You are moidering my brains (your noise is very disturbing).

When the snipe bawls, the lobster crawls (after sunset)

'Tis not every day that Morris kills a cow (favorable opportunity comes but seldom).

You can't tell the mind of a squid (a squid moves backwards and forwards).

A fisherman is one rogue, a merchant is many.

A warm smoke is better than a cold fog.

Far off cows wear long horns.

Empty vessels loom biggest.

Praise the weather when you're ashore.

Pigs may fly but they are very unlikely birds.

In a leaky punt with a broken oar, 'tis always best to hug the shore.

**WHY WE SAY**

Thimble: An Englishman, John Laferty, invented the thimble some 200 years ago. He called it a "thumb bell" because of its shape. The words evolved into a single word.

Left in the Lurch: When you suddenly find that you don't have a chance, you've been "left in the lurch."
The expression stems from a gambling game of "lurche," where one player could win before the other got a turn. The loser was "left in the lurche" without a chance to play.

Flash in the Pan: Something that begins well but ends poorly is often referred to as a flash in the pan. It alludes to old-fashioned flintlock muskets, in which sparks from the flint ignited the powder. Many times, the powder just burned, giving off a flash without firing the weapon.

Pay the Piper: After enjoying some service we have to "pay the piper". The saying is from the story of the Pied Piper of Hamelin, who rid the city of rats but received no payment. In retaliation, he took all the children out of town with him.

Aboveboard: We say that persons who are frank and honest are aboveboard. This usage stems from a term used by by sailors, meaning above the water line. Under the water, things were hidden. Everything above board, though could be seen plainly.

The 10th Annual Kentucky Dance Institute will be held at Morehead State College, Morehead, Kentucky, August 11 - 17, 1963. Staff includes: Vyts Beliajus; Margaret Pantalone; "Stu" Shacklette; Paul-Andre Tetreault; Shirley Durham; and M.G. Karsner. Additional information may be obtained from: M.G. Karsner, Phy. Educ. Dept. University of Kentucky, Lexington, Kentucky.

THANKS: To Vi Dexheimer, for dance programs and cookbook. To Raphael & Mary Spring, dance programs. To Mr & Mrs Jon Bosworth, cookbooks.
A TRUE FOLK TALE IN RHYME

My father and mother, and a couple of neighbors,
Having gone to a fair as a rest from their labors,
Started out one fine day on the long weary ride
That would take them back home to their own fireside.

The method of traveling in that day, long ago,
As compared to our own, was a little bit slow -
A fine pair of horses that could travel all day
On a scuttle of oats and a forkful of hay.

And a two-seater buckboard all springy and fine,
To soften the bumps of the roads of that time.
And to keep themselves warm in those cool days of fall
A big bearskin coat was worn by them all.

And now as they passed by a patch of cleared ground,
They spied a cub bear in the field, nosing 'round,
And never taking a challenge or dare
My father and neighbor took after the bear.

They stalked and they circled and got in between
The cub and the woods, without being seen.
Or maybe their great wooly coats of bear skin
Made the cub think they were some of his kin.

Be that as it may, he soon got their scent
And straight up a clump of soft maples he went.
He couldn't climb high, as the trees were too small,
So he'd go a ways up, then back he would fall.

Then off came a greatcoat and taking great care,
They soon had the cub in the skin of a bear.
And then did the cub have a piggy-back ride
All trussed in the folds of an ancestor's hide.

They went to the farmhouse and, with no one about,
They borrowed the wash boiler from under the spout,
And with board from the well curb and a piece of clothes
Secured the cub bear in the boiler, just fine.
And, tying him on just behind the rear seat,  
Once more started home, well pleased with their feat.

Now these jokers, a-watching their own horses prance,  
Decided that this was a God-given chance  
To exploit their knowledge of animal lore  
And the curiosity of horses was a part of that store.

With unlit cigars as a mask for their jokes  
They'd ask all they met for a light for their smokes.  
And with seats of the drivers all nicely aligned,  
The strange horse would sniff at the boiler behind,  
And instinct from wild generations long dead  
Would rear him straight up, then shoot him ahead.

And many a nag that for years had not run  
Took off that fine day like a shot from a gun.  
And the driver, being caught now all unaware  
Never dreaming his horse had been scared by a bear,  
Hanging on, tried vainly his steed to control  
And disappeared 'round the bend, scared out of his soul.

Now the fate of the bear I never have heard  
Nor the score of the casualties that day incurred.  
But the tale's still recounted when stories are told  
Of horses and bears, and the good days of old.

My father and neighbor have long since passed on,  
And the horses they scared are, of course, dead and gone,  
But somewhere in horse heaven are stallions and mares  
Still shying from buckboards, and boilers, and bears!

Rod Linnell, Peru, Maine
IT'S FUN TO HUNT

Bart Haigh, well-known Long Island caller has been digging up some interesting items from the New York Public Library dance section. Here are some of them:

QUOTES FROM FAMOUS PEOPLE ON SQUARE DANCING

"I saw her at a country ball;
There where the sound of flute and fiddle
Gave signal sweet in that old hall,
Of hands across and down the middle
Here was the subliest spell by far
Of all that sets your hearts romancing;
She was our queen, our rose, our star;
And when she danced — Oh, Heaven, her dancing!"

Praed — The Belle of the Ball

"O give me new figures! I can't go on dancing
The same that were taught me ten seasons ago;
The schoolmaster over the land is advancing;
Then why is the master of dancing so slow?
It is such a bore to be always caught tripping
In dull uniformity year after year;
Invent something new, and you'll set me a-skipping,
I want a new figure to dance with my dear!"

Thomas Haynes Bailey — Quadrille a la Mode
"Once upon a time, the wight Stupidity
For his throne trembled.
When he discovered in the brains of men
Something like thought assembled.
And so he searched for a plausible plan
One of validity -
And wracked his brains, if rack his brains he can
None having, or a very few!
At last he hit upon a way
For putting to rout
And driving out
From our dull clay
These same intruders new -
This sense, these thoughts, the speculative ills -
What could he do? He introduced quadrilles.

Ruskin - The Invention of Quadrilles

**TONGUE TWISTERS**

Laughing little ladies munch lettuce sandwiches for lunch.
Dainty Doris dolefully dreaming drew living ducklings dreamily.
Handy Andy handed happy Harrison handsome Hank's hollow hammer.
Thirty thirsty thoughtful thinkers sadly sought some 30 thirsty thinking thespians.
Little Lulu likes to lasso lazy lagging lions.
Chipper Callie cooked crispy corn cakes quickly.

The troubles people laugh at are seldom their own.
Many rise to the occasion - but few know when to sit down.
Yawning is usually the act of a person who inadvertently opens his mouth when he wishes others would shut theirs.
Baloney is flattery so thick that it cannot be true,
and blarney is flattery so thin we like it. Bishop Fulton J. Sheen.
BAKED STUFFED CLAMS

Combine:

1 can chopped or minced clams with broth
2 cups cracker crumbs
2 tablespoons chopped green pepper
1/4 lb. butter or margarine
Dash of garlic - salt - pepper - Worcestershire sauce

Spoon into greased shells
Sprinkle with grated cheese
Bake 20 minutes or until brown in hot oven.
A wonderful hors d'oeuvre or appetizer.

From "Country Kitchen"

Sandwich change: Spread sliced bread with a mixture of butter and Roquefort cheese when you're using fillings of smoked tongue, baked ham or luncheon meat. Lots of men like these served with marinated onion rings. For dips, experiment with fresh soured cream and instant soup mixes. For instance: soured cream, bleu cheese, and a dash of onion soup mix. Or soured cream minced clams, and instant tomato soup mix.
Scald and peel 8 pounds of ripe tomatoes. Slice, drain, discard half the juice. Return the other half to tomato pulp. Add three oranges and two lemons, seeded and sliced very thin, slices quartered. Add \( \frac{1}{2} \) oz. stick cinnamon, \( \frac{1}{4} \) oz. whole cloves. Measure the mixture and add pint for pint white sugar. Cook quickly in large open kettle, flat not deep, until a little poured in a saucer crinkles around the edge. Can as usual. Do not double this recipe.

(Mrs. Alys Warren)

POH LOH KAI (Hawaiian) (Fried Chicken)

\[
\begin{align*}
\frac{1}{4} \text{ cup flour} & \quad \frac{1}{2} \text{ teaspoon salt} \\
1 \text{ cup water} & \quad 3 \text{ egg yolks, slightly beaten} \\
1 \text{ teaspoon soy sauce} & \quad 2 \text{ cups cooked breast of chicken, cut into 1-inch pieces} \\
\frac{1}{2} \text{ cup chicken broth} & \quad 1 \text{ teaspoon soy sauce} \\
2 \text{ teaspoons cornstarch} & \quad 1 \text{ cup canned pineapple chunks} \\
1 \text{ teaspoon soy sauce} & \quad \frac{1}{2} \text{ cup canned pineapple juice} \\
1 \text{ cup canned pineapple chunks} & \quad \frac{1}{3} \text{ teaspoon dried or fresh ginger root, finely chopped}
\end{align*}
\]

Hot cooked rice

Combine flour and salt. Add water gradually, mixing until smooth. Stir in egg yolks and 1 teaspoon soy sauce. (Batter will be thin). Dip chicken in batter. Fry in deep hot fat (375) for 2 to 3 minutes, or until golden brown. Drain on absorbent paper. Blend chicken broth and cornstarch in saucepan. Add pineapple juice, remaining 1 teaspoon soy sauce and ginger. Bring to boil. Simmer, stirring constantly, until the mixture thickens. Stir in pineapple cubes. Pour over chicken. Serve with hot rice. Yield, 5 to 6 portions.

From: "N.H. Dance Camp Fare"
Epicurus was a Greek philosopher who lived from 341 to 270 B.C. He was one of the first Fitness advocates and one of the first of western philosophers to preach that a moderate intake of food led to greater happiness than gluttony. All philosophers of course are traditionally an abstemious lot. Disciples of Epicurus went haywire on the subject of pleasure being the end of existence, which was not their master's teaching at all, his central idea being that self-restraint is productive of the true happiness. The word epicure, which derives from Epicurus, once meant luxurious sensuality. In late years the meaning of the word, in its uses respecting food and drink, has swung away from the idea of going all out. An epicure now is thought of as one who exercises fastidiousness of taste in his eating and drinking, a person who really knows his food and his drink and believes that the greatest enjoyment from them is the result of use rather than abuse.

Food Marketing in New England

Guests won't be able to resist this dip: Add $\frac{1}{2}$ cup of chopped ripe olives, 1 tablespoon instant minced onion, a little cayenne pepper, a diced pimento, lemon juice and garlic powder to $\frac{1}{2}$ pint dairy sour cream. Pretty, perky, and palatable.

Cinnamon toast is quick to fix and delicious anytime of the day. Change the cinnamon-sugar topping occasion ally by sprinkling enriched toast slices with grated orange rind and sugar or a nutmeg-honey mixture. For the coffee lovers in your family, sprinkle toast with a mixture of instant coffee and sugar.

Leftover holiday turkey is delicious chopped and heat ed in gravy - at the last minute, stir in a generous amount of fresh soured cream. Serve on hot toast points, or fill hot popovers with the mixture.
From the files of the New Hampshire Sentinel, November 24, 1883: "The annual concert and dance given by the Deluge Company at city hall, in the evening, was a great success. The concert was given by the Salem band, and their playing is very highly spoken of by all who heard their selections. The programme:
Overture - "Nabucodonosur"  Baby Polka
Piccolo solo - "Fifuclinette"  Raquet Galop
Concert Medley - "Bric-a-Brac" Medley Jig "Imitations"

The gallery and the floor of the hall were well filled with people during the concert. When the dancing was commenced the floor was very much crowded, and the dancers continued to occupy all the available space until a late hour. The Deluge Company realized about $150.00 from their entertainment."

N.H.S. 12/2/75. Chesterfield: "Something over ninety couples participated in the dance at Chesterfield Factory, Thanksgiving evening, and had a merry time as we are informed. The fine sleighing was doubtless quite a temptation, to say nothing of the "turkey and trimmings", the music and dancing, the killing glances of beautiful eyes, and the touch of fairy finger tips in the whirling throng."

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