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THANKS: To Nancy Rosenberg, cookbook, Wendy Sayers, a book of old-time music. Mary Ann Herman, cookbook. Ted Sannella, "Grandmother's Household Hints".
TAKE IT OR LEAVE IT

We need a square dance museum in New England. A group of leaders and callers already are making plans to have one. I would like to be one of the first to wish them every success in their undertaking.

Perhaps museum is the wrong word for it, because it should house other things beside exhibits for people to look at!

For instance, I believe it should have a large library of every dance book published in this country, and with it a comfortable reading room for researchers of the future to work. It should have a copy of every square and contra dance record made by New England callers and orchestras. And a place to listen to them. This means the best available tape recorder because records will wear out you know!

Complete files of all square dance magazines would be a must for such a building too. The more one thinks about the subject the more things he would like to see preserved and housed there.

It will be an expensive project, but I'm sure that details can and will be worked out.

Sincerely

Ralph
GUIDES TO
THE PROPER USE OF
PUBLIC ADDRESS EQUIPMENT

by BEV WILDER

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

PHONOGRAPH

Types: Automatic or manual, with fixed or variable speed control covering the 3 popular speed ranges —
33-1/3, 45, and 78 RPM. Preferred: Manual type with variable speed control over all 3 speed ranges.

**Turntable:** The preferred type is 12" in diameter, covered by a soft cushion (felt, flock, or rubber), and relatively heavy to prevent "wowing". If 45 RPM records are used, a centering disc is required. For light records that tend to slip, a spring-type paper clip is very handy. It can be clamped onto the center spindle to hold the records down. It is essential that the turntable be level when used.

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

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

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

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

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

**Speed Control:** There are two basic types: (1) electrical, and (2) mechanical. Both are commonly employed—the mechanical type is preferred by many due to its more positive settings. Some brands of turntable drives require a period of "warming-up", before they come up to speed. This is particularly true in cold weather. If yours is one of these, start it early and let it warm-up—your class will appreciate it!
When setting the speed of dance music there is good psychology in initially setting it too slow before you put the needle down. Then bring it up to the speed you want to use. This will give the whole class a lift. If you put it on too fast and then slow it down, it gives the class the impression that the music is being played down to them.

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

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

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

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

MICROPHONE

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

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

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

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

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

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

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

CARE OF EQUIPMENT

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

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

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

**MONITOR UNIT**

This is a separate small amplifier with speaker, having its own volume and tone controls. Much desired by callers. It is essential for square dance calling if the speakers are over 50-feet from the caller. It gives him the music.

**PROPER SPEAKER PLACEMENT**

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

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

The primary core of speaker projection rarely exceeds 30 degrees - that is, 45 degrees on any side of a line pointed straight ahead from the center of the speaker. The higher frequencies have a more constricted cone angle than low frequencies, therefore, if voice is important (such as for square dancing) calculate the cone angle as 60-degrees.

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

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

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

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

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

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

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

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

9. Reverberation and jumbled sound are predominate-
ly caused by the lower frequency waves which have greater
cone angles and are, therefore, more easily reflect-
ed about. Feedback is produced normally by the higher
frequencies, and under normal circumstances never by
lower frequencies. Therefore, in an echoey or reverber-
ating room, cut down the bass volume control to the lo-
west practical level, and if voice is important for com-
mand, increase the treble for the microphone, but keep
the volume and treble control levels below their feed-
back levels.

10. Test out your sound set-up before you have an
audience. It takes two people to make a good test. One
person should use the microphone and phonograph while
the other walks out the whole audience area. An empty room requires less volume and produces more sound reflections than a room with an audience, so you are checking under much more harsh conditions. Set the volume level for the speaking voice slightly higher than necessary and use a low voice into the microphone. Have the floor-walker check for clarity and volume in all parts of the hall. Move your speakers and microphone as required to obtain the best coverage and clarity, and the least (zero) feedback.

If there are marked "dead-spots" in the audience area covered by the primary sound cones of the two speakers, the speakers are "out-of-phase", and the wiring connections to one of the speakers must be reversed. When speakers both face in the same general direction they should be "in-phase" with each other. When they are directly facing each other, the condition is reversed and the speakers should be "out-of-phase" with each other. This latter is a special condition not often encountered.

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

1. Don't attend your Club Dances.

2. If you do attend, arrive late, leave early, let someone else do the cleanup.

3. If the weather is bad, don't even think of going.

4. If you do attend the dance, find fault with something.

5. NEVER, accept an office, it's easier to sit back and criticize.

6. If you should be appointed on a committee, don't follow through, shift your responsibility to others. If you're not appointed - get peeved about it.

7. When you're asked for an opinion, state that you have none, but later, tell everyone how things should have been done.

8. Do nothing more than is absolutely necessary, but when others do the lion's share, tell everyone how the Club is run by a "clique".

9. Don't worry about paying your dues, and insurance, wait until you receive two or three notices.

10. Don't bother about helping in the classes, or about getting new members, let others do that too.
The first step is to make a broad division into two areas, which I shall call the "step-and-figure" and the "pure-figure" areas. The "step-and-figure" area consists of Scotland, the Isle of Man, Ireland, Northern England (roughly, the counties of Cumberland, Westmoreland, Northumberland and Durham), Quebec and Labrador, with parts of Ontario and New Brunswick, and — rather surprisingly at first — the southern Appalachian region (Kentucky, etc.) The "pure-figure" area consists of the rest of England, Wales, and the rest of the relevant part of North America.

The distinction is this: in the "pure-figure" area the main social dances are almost pure figure dances; the feet are used only for getting the dancer from place to place, the step used being a walk or perhaps a leisurely run or a step-hop, but rarely anything fancier. In the "step-and-figure" area, although the main social dances are figure-dances, they usually incorporate fairly lively stepping — one-two-three steps (e.g. two-step or pas-de-basque) and hop-one-two-three steps (e.g. polka or promenade step) are common; a delightful heavily-tapped cross polka is characteristic of
Northern England, and there are, of course, the sevens, threes, and rise-and-grind in Irish dancing. Readers who remember "Eunysagh Vona" will have some idea of the attractive steps used in the Isle of Man.

A very typical "pure-figure" dance is "Steamboat". New England contra dances are also good examples. Typical "step-and-figure" dances are "Morpeth Rant" (an excellent dance, which deserves to be more popular than it is—it incorporates the tappen cross-polka mentioned earlier, which is often therefore called the "rant" step), the Four-some Reel, Cath nan Coileach, and Walla of Limerick. A good idea of the difference made by "stepping" can be obtained by dancing "Morpeth Rant" immediately after "Steamboat", for the presence or absence of "stepping" is the main difference between them; apart from this they are both very typical two-couple duple-rhythm English country dances.

At first sight the distinction between a dance-walk on the one hand and such fairly simple steps as a one-two-three or a hop-one-two-three on the other, might seem rather a frail one to rely on for our main division; but in fact the difference to the feel of the dance is considerable. Besides the "Steamboat" and "Rant" contrast, a graphic proof of this could be procured by visiting one of those groups of New England dancers who like to spend the whole evening dancing contras and New England squares—smooth, relaxed (though precise) and effortless. If you suggest a square dance with a polka-step in it (there are one or two) your suggestion will be greeted with a groan; they are not in the mood for it, and it is alien to their tradition. And this reluctance is definitely not due to narrow-mindedness, for if you give the very same dancers a break of half an hour in the middle of the evening for folk dancing (thus giving them a chance to change their mood) most of them will dance the comparatively strenu-
ous and intricate steps of Eleno Mome or Kalendara kolo with gusto. It is, in fact, the amount of mental stimulation that a step produces that matters. Thus a fast running step could be used in a "step-and-figure" dance although the step itself is simple, whereas a leisurely Schottische, even though a more complicated step, could be used in a "pure-figure" dance, as indeed it is in the last figure of "Steamboat".

Notice carefully that I have been talking about social dances: the "pure-figure" area is where social dances do not have stimulating steps. There are plenty of steps in ritual dances or solo dances all over the British Isles, including the "pure-figure" part: English Morris dances for example. In the same way, the fact that a square dancer might dance a hoe-down step sorrowing say, "Birdie in the Cage" would not remove the square dance from the "pure-figure" type. However, if the dancers used a polka step in a grand right and left, then they would be dancing in "step-and-figure" style.

It is probably fair to say that on the whole the "pure-figure" area is dominated by the English type of dancing and the "step-and-figure" area by the Scoto-Irish type. Readers may wonder why I did not simply divide the region into England and America on the one hand versus Scotland and Ireland on the other (or even into Anglo-Saxon versus Celtic). The reason is that this division would not be a true choreographical one. The border between Scotland and England is not a cultural frontier. For example, the "Cumberland Reel" is very common on both sides of the border (it is so common in Scotland that, in spite of its English name, many Scots do not realize that it is English); a very
typical Scottish dance — the "Reel of Tulloch" — is common in the north of England under the name of "Hullachan Jig"; the country dance "Prince of Wales" is traditional both sides of the border (it is usually called "Scottish Reform" in Scotland and "Fins and Needles" in England); there are clear resemblances between the tapped stepping in northern English country dances and "treepling" in Scottish country dances; and so on. In fact, the northern English style is so much closer to the Scottish than to the southern English that when the poet John Keats saw some dancing in 1818 at Tun, in Cumberland, he mistook it for Scottish dancing and remarked "The difference between our country dances and those Scottish figures is about the same as the leisurely stirring of a cup o' tea and the beating up a batter pudding".

One final remark about our main division: although there are few if any stepped social dances in the "pure-figure" area, there are a fair number of non-stepped dances in the "step-and-figure" area. For example, the "Haymakers" (identical with the Virginia Reel) is known throughout Scotland, where it is danced with a simple leisurely running step; and in the Orkneys country dances are performed with a lilting dance walk. Let us look at each of the two areas in more detail, starting with the "step-and-figure" area.

One major subdivision would be Ireland. Irish dancing is quite distinctive; no one would mistake Irish steps for those of any other part of the world. Perhaps the most striking feature is that the Irish have genuine jig-steps to accompany jig music. That is to say, when the tune goes \( \frac{\text{crotchet}}{\text{quaver}} \), so do the feet. In other countries tunes often go \( \frac{\text{quaver}}{\text{crotchet}} \), but the feet accompany this with \( \frac{\text{crotchet}}{\text{crotchet}} \) or \( \frac{\text{crotchet}}{\text{quaver}} \). The "rise-and-grind" is a good example of a true jig step.
Dancing in Ireland is remarkably homogeneous. There are few local dances: social dances like "Walls of Limerick" or "Bridge of Athlone" are known all over the country, and so are solo dances like "St. Patrick's Day" or "King of the Fairies". The style does not vary, and there is very little variation in the steps. In fact there is no variation at very informal ("Saturday night hop") level or at very formal level—anyone can enter a step-dance competition in any part of the country without worrying about local variations. At intermediate level—the sort of semi-formal social dancing that one might learn at school or at a dancing school—there are a couple of differences; in the north of Ireland there is a hop in the promenade step and the "threes" that is absent in the south. Because dance teachers tend to follow the Gaelic Folklore Commission, in Eire, and the Northern Ireland Physical Education Association in Northern Ireland, the boundary between these styles today is the same as the frontier between Eire and Northern Ireland. From a folklorist's point of view the difference is too trivial to justify dividing Ireland choreographically, so it remains as one unit.

One of the features of the whole of the British Isles region is that the dances tend to have a very definite structure; the verse-and-chorus structure of the Scottish Reel and of the Morris dance, for example, or the progressive structure of the longways country dance. One of the most ingenious and attractive structures, and at times one of the most complex, is that of the Irish round reels and jigs.
An Irish dance of this type is danced by two, four, six or eight couples in a ring. It starts with a "lead round". Then comes a series of figures called the "body" which is characteristic of the dance. In fact, to learn one particular dance of this type is no more and no less than to learn its "body". There are various figures that are chosen for each occasion by the dancers, and are danced by the various couples in turn. (These figures are called simply "figures" to distinguish them from the body). Between the figures, the body is danced as a chorus. The dance ends with a finale, which is something like the opening lead-round. This structure is not found anywhere else in Europe; it is the fact that the figures are danced by the various couples in turn that is so distinctive. But there is in America one type of dance whose structure is remarkably similar: the Southern Appalachian square - the dance that Cecil Sharp discovered in 1914 and called the "Kentucky Running Set". This dance is performed by varying numbers of couples in a ring, it has an opening figure and a finale, it has a "grand promenade" which plays the same role as the Irish "body" and it has figures chosen for each occasion by the dancers and danced by the various couples in turn. Moreover, there are some detailed resemblances between the Appalachian and the Irish figures. We therefore conclude southern Appalachia in the Irish area, even though it is so far away.

The next subdivision is the Isle of Man, a small island with a surprisingly large number of dances. There are resemblances to Scottish dancing and even more to Irish dancing, but not enough to place the Isle of Man in the same subdivision. Only one Manx dance is in our Northwest repertoire - "Junysagh Vona".
The next region is Northern England and Southern Scotland; roughly, a line joining Glasgow to Perth. The main form of dance here is the country dance, which flourished strongly all through the 19th century. A few reels were danced, especially in the Scottish part; and the dance, "The Glasgow Highlanders" is half reel, half country dance. Quadrilles were also popular, and several individual quadrilles figures became traditional: "La Fusse" is one, "Cumberland Square Eight" is probably one, and the dance known as "Yorkshire Square Eight" is an amalgam of two.

There is a dance which is known to folk dancers as "Circassian Circle" (not its correct name) danced by any number of couples in a ring, and this is probably a development of a quadrille figure. It will take a paragraph to explain this.

The dance I am referring to goes as follows: first the girls go to the centre and back, then the men, coming back to the next girl, they swing and promenade. Now compare this with the sixth figure (the "flirtation" figure) of the quadrilles: the girls dance to the centre and out to the next place on, while the men dance in. Each man balances to and swings the girl now facing him, and they star-promenade. The resemblances are obvious. The reason why I say only that the ring dance is probably a development of the flirtation figure is that the flirtation figure is a late one (the quadrilles originally had only five figures) and the connection between them may be the other way round: the ring may have been cut down to four couples and attached to the quadrille. In any case however, it is not a Circassian Circle. A true "Circassian Circle" is a couple facing couple dance, familiar to anyone who has done much Scottish dancing (and also familiar to contra dancers, though it changed its name on crossing the Atlantic and is known in New England as "Sicilian Circle"). The ring dance seems to have got its name as follows: the English Folk Song and Dance Society must have collected it
on some occasion when it was danced immediately after a Circassian Circle, for they first published it under the name "Circassian circle part 11", immediately after a true Circassian Circle, which they named "Circassian circle part l". Later they republished it separately, without the phrase "part 11". The dance does not seem to have a proper name. I asked Tom Flett, who is always knowledgeable about these matters, and he said that it is sometimes informally called "The Cumberland canter".

Our next subdivision is the western highlands and the islands off the west coast of Scotland. Here the main dance is the "Foursome Reel", in fact some villages had only this one dance. Most, however, knew also the "Highland Schottische" and a few country dances reached there late in the nineteenth century. Other reels besides the foursome are to be found locally. Tom Flett collected in Glenelg a magnificent double foursome called the "Eight Men of Moidart" which he taught at the Scottish weekend in Vancouver last May. Nearly all dancing in this region is to the pipes. Cape Breton Island in Nova Scotia, is included in this region.

Our next subdivision is the Orkneys and Shetlands. Again, the reel is the main form of dance, but here the commonest reel is the sixsome. The style of stepping is rather different from the mainland: hefty stamps are incorporated in many steps. Nearly all dancing is to the fiddle. Dances from this region have a detectable Scandinavian flavour and one tune in particular, the "Old Reel of Finnegarth", sounds utterly Norwegian.

One large part of Scotland has been left out: the northeast. This region does not seem to have a distinctive dance or a distinctive style of its own; there is plenty of dancing, but the dances are those common all over the country.
Our last subdivision consists of Quebec, Labrador, the Maritimes (except for Cape Breton Island) and parts of Ontario. The dances here are of a general Scoto-Irish type (although in Quebec the calls for square dancing are in French, the dances themselves are no more French than are, say, New England square dances) and there are plenty of "clogging" and "jigging" steps. There are a few dances of French origin in Quebec, for example an attractive "grape-treading" dance which Michel Cartier used to teach before he became interested in Bulgaria, but they are few and local. (It is quite different with songs: the Quebec folk song tradition is clearly based strongly on the French).

The rest of Canada has no specific dances of its own. People who live there dance commercial-type American squares, R.S.C.D.A.-type Scottish country dances, competition-type Highland and Irish dances and so on; Ukrainian dancing is very strong in the many large Ukrainian settlements.

The "pure-figure" region

The first subdivision of this region is quite obvious: the North American part versus the part that is in the British Isles. 1. In the North American part we can pick out two special regions. First: New England, where contra dances flourish and squares are not very different from quadrilles and are called in "prompt" style with the same timing as contra calls. Second: the
Maritimes, where the "Atlantic square" is common (or, rather, was common, for it seems to be dying): the dancers form one large square rather than a number of four couple squares.

In the rest of North America the main form of native dancing is the type of square dance known as "Western" or "Colorado" or "California" or "commercial". It can be found in New England too: in Boston you can choose between traditional and "South Shore" (the Boston name for the commercial style) by going to one caller or another.

2. The British Isles part is more difficult to analyse closely, probably because the surviving dances are only scattered remnants of an older tradition. Great Britain had its industrial revolution early, and this inevitably seems to kill off traditional dancing. Our best plan is not to subdivide further, but to pick out certain localities where clusters of local dances seem to have survived. We mention the following:

(1) Yorkshire, Long-sword dances, like Sleights.

(2) Oxfordshire, Gloucestershire, and parts of Northamptonshire and other neighbouring counties; Morris dances like "Cotswold Morris" and "Bean-setting".

(3) South Lancashire and neighbouring parts of Cheshire. A different type of Morris dance usually called "Lancashire Morris".
(4) A stretch of country roughly from Torquay to Bristol. Quadrilles and country dances survived here better than in most parts of England. "The Steamboat" comes from here, and there are a number of references in Thomas Hardy's novels to dancing in this locality.

(5) Wales, or a part of Wales. Three dances.—Dawns Glamai, Dawns Gwyl Ifan, and Rali Twm Sion, — of quite a different type from any others, were collected from an elderly lady in Nantgarw. How large an area this style of dancing might once have covered, no one knows. All other Welsh dances known are either of English type, of general British type, or are modern. (The Welsh dance best known to folk-dancers, namely "Pant Corlan yr Wyr, is a modern dance for schoolchildren).

Editor's note: The foregoing article is part of a longer series on the "Choreography of Europe" by Dr. Thurston, and published in "NORTHWEST FOLK DANCER2. We use it here with Dr. Thurston's permission. If interested, why not write to him at 1650 Tasmania Crescent, Vancouver, B.C.; Canada. Better yet send in $1.50 for a year's subscription to The Northwest Folk Dancer. It is an excellent publication and we heartily recommend that you subscribe to it.
DROP OUT

by PAT PENDING

When Franklin D. was president
He fed us with initials,
Which made it possible for him
To appoint some new officials.

There was "U.F.J." and "N.R.A."
And more combines of letters,
To make our minds go whirling round,
And clamp our brains in fetters.

When there he had a problem bad,
So secret and so serious,
First letters of it he did use,
To make it sound mysterious.

Then milled around real crazy like,
To find a smooth solution.
Once in a while the mark was hit,
But often, more confusion.

Square Dancing now has followed suit,
They hope recruits won't know,
A problem that has drove them daft,
Just whisper it "D.O."

THANKS - To, Mary Frances Bunning "Folk Traditions in Yugoslavia"; Nancy Rosenberg "Chester County Cookery"; Freda Gratzon, Festival programs; Gene Fuller, dance programs and cookbook; Joe Hritz, Festival programs; "Duke" Miller, book of old-time dance music; Wendy Sayre, book of old-time music.

The 24th annual New England Folk Festival will be held in Natick, Mass, High School, April 19-20-21, 1963.
We are told, and have no reason to disbelieve, that the average square dancer lasts five years in the activity, with the most active portions being in the first three years. During this time, the dancer may, and frequently does, dance two or three times a week. Within the fourth year a change takes place; he finds excuses for not attending a square dance; starts sitting out an occasional set; his interest definitely flags. By the fifth year even his club dances are only occasionally attended; he soon becomes another statistic in the "drop-out" column. What happened? Why did this average square dancer lose interest?

From this point on in this article we are leaving out those who are forced to drop due to natural or personal problems; the ones incurring a long siege of illness; have accidents; have babies; etc. We cannot prevent these folks from leaving, but we should have a well developed plan for their easy, smooth return.

We square dance for one or all three of these very basic reasons: Fun, Recreation, and/or Social. We stay in square dancing just as long as it fills our needs or wants. Be it fun, recreation or social—when we no longer get from the activity the thing we need or want, continued participation becomes a chore without compensating enjoyment. At first we make excuses to be absent; finally, we don't look for excuses. We simply say to any who ask, that we're no longer interested.
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ces a new FOLK DANCE RECORD SERVICE. For more complete
information, call him at VO 2 - 7144.
There are many factors that either individually or collectively bring about this change, and to illustrate how they affect the dancer, let's follow this potential drop-out from beginner class to final drop-out.

In the beginner class the student is surrounded by other students all with approximately the same amount of knowledge; he won't goof any oftener than the others and he welcomes the challenge of learning this new dance form that is deliberately kept at a fun level. The teacher plans his program carefully so that along with the serious business of learning, there are occasional breaks strictly for fun. It being a class, there are no disturbing factors such as club politics, gossip snobs, cliques and unnecessary roughness. This roughness is due to ignorance or poor teaching. The roughness referred to here is that done deliberately by experienced dancers, both male and female.

Finally graduation night arrives. The student has looked forward to this evening with high hopes, certainly expecting more than he gets. The graduation ceremonies, if there are any, are rather dull and poorly planned. In many clubs it is followed either immediately or simultaneously, by being taken into the club as a member. The word "take" as used here can be interpreted in many ways. Again this is a rather haphazard ceremony, if there is one at all. The ceremonies (?) being over, dancing is resumed. You know what happens. You have seen it countless times. The club members square up by themselves, the new members are left to themselves. No one has made them feel welcome. No one has shaken their hands. Not one solitary person has invited them to join a set. So, the new members make up their own sets and
dance by themselves. The evening ends and maybe the new members are invited to go along for a snack, and maybe not all, just a select few.

The new member goes home wondering if the weeks of class were worth it. He was told over and over again that square dancers were the friendliest people on earth, yet his first contact was just the opposite. "Well," he tells himself, "this was the first time they had ever met me. The regular club dance will be different". It is. A few members will make the effort to meet them and square up with them, but the majority hold off, sort of waiting for the new member to prove himself worthy of their friendship. The caller now calling for a club dance instead of a class, will be calling many figures unfamiliar to the new member; quite often at an accelerated tempo. Do the club members pair off with the new members? Sometimes. More often not. Yet we know that pairing off with them would be a tremendous help while they are going through the change from student to experienced dancers.

If the new member goes off, and he will, is he given a word of encouragement, or is he looked down upon and made to feel about worm high? Our imaginary dancer is thick-skinned and made of sterner stuff. He is determined to succeed. He keeps coming back for more. Gradually, he is accepted by more and more of the club members, and as time goes on, becomes exposed to the inner club politics; the gossip and a constant flow of new square and round dance material. The fun he had in class is replaced by a grim determination to keep up; dancing itself has become a contest between him and the caller. Club politics forces him to take sides for or against the majority clique. If he has been elected to a club office, he must be strong enough to survive criticism directed at him from those who won't take an office, but are always ready to criticize the actions of those who have.
How long he will continue as a square dancer depends on two qualities. One is commonly referred to as intestinal fortitude, the other, the ability to develop a hard shell. Lacking either or both of these qualities he will drop out sometime during the first year. The stronger these qualities are, the longer his stay in square dancing.

All surveys that I have seen stress the fact that to most dancers the appeal of square dancing is the feeling of being part of a group, where the individual's ability as a dancer is of less importance than his ability to work in harmony with the group. This brings us to the social aspect of square dancing. For many, this rates higher than the fun or recreation. These people look upon square dancing as a means of relaxation from the tensions that build up during the day due to the tempo of modern living. They want, and need to be with people who are, to all appearances, relaxed, happy and congenial.

Square dancing used to supply this need. It is only within this present generation of square dancers that it has ceased to do so. To people who worked from sun-up to sun-down, seven days a week, square dancing supplied the fun, recreation and social gathering with their friends and neighbors that they needed. The relaxation supplied by the dance made their rugged life more bearable.

Today, we work a maximum of 8 hours a day and a
5-day week. But the accelerated pace of modern living creates more rather than less tension. Does square dancing help these people? Yes, if they go to a happy carefree dance. Too often though, we get square dances that requires a high degree of concentration, a tempo so fast that after a few sets, many are worn out and need a rest. It should be a dance, not an athletic or endurance contest.

Club politics and gossip add to the tensions built up during the day. Unfriendliness in the form of the de liberate snub when you square up first and everyone walks by you. Unfriendliness by those of either sex who will dance and speak only to a selected few. These and other similar incidents during the evening finds the dancer with a new set of tensions instead of relaxed and happy. Sooner or later the hard shell cracks and he says to himself, "What am I doing here"? He quits, lost forever to square dancing. Worse yet, he tells his friends of the unfriendliness, new material, cost of keeping up with the "in" group. Is it any wonder that new people are becoming harder to find to fill up our ranks?

To survive, square dancing must change its existing pattern. It must return to the friendliness it had a short generation ago. Just imagine how different a dance would be if everyone, including the caller, were courteous, friendly, loyal and considerate. It used to be that way you know!

Based on an article in "California Square Dancer".
As called by Don Armstrong

Join hands and circle left, it's eight hands around Stop! Swing your partner now, swing her round and round Then promenade your pretty little lady Take her home and serenade her "OPEN UP YOUR HEARTS AND LET'S BE FRIENDS"

Head two couples star right, lead your lady through the sides Go round the girl, form your star again, go once around Go back through the same two, around the boy and then Join the sides and circle four hands round and round Now open up those fours, circle eight hands round Stop! Swing your corner lady, swing her round and round Promenade that brand new lady, take her home and serenade her "OPEN UP YOUR HEARTS AND LET'S BE FRIENDS".

It's left hand round your corner, right hand round your own Four gents left hand star, once around the square, then Right hand round your partner, allemande left your corners all Come back, swing your partner and don't you let her fall Join hands - repeat "A" to finish break and ending.

Routine: A. B.B. C. B.B. C.

Remember when this was the "hit" of the square dance season? It wasn't so long ago, yet a whole generation of square dancers has grown up and have never danced it. Maybe you can sweet talk your caller into calling it for you and your group.
KOROBUSHKA

American-Russian Mixer or Couple Dance

Formation: In couples, facing partner with both hands joined and arms extended with slightly bent elbows — gents back to the center of the hall.

1. A. Starting on gent's left and lady's right, move away from the center with three steps and a hop. Then move toward the center of the hall with three steps and a hop. Now move away from the center once more with three steps and a hop, (cue: out, 2, 3, hop — in, 2, 3, hop — out, 2, 3, hop).

B. Gent then steps back (toward center) on right foot, points left foot to the left side while hopping once on right, brings left foot along side the right while again hopping once on the right. Lady meanwhile steps forward on left foot, points right to right side, while hopping once on left, brings right along side the left foot while again hopping once on the left. (cue: in, point, together).
A. Let go of hands and each move to own right with three walking steps and swing left foot over right while hopping slightly once on the right foot. Repeat with three steps and a swing moving this time to the left. Both hands are held free in the air at shoulder height. (cue: right, 2, 3, swing -- left, 2, 3, swing).

B. Give right hand to partner and balance forward and back with a step toward partner on right and a hop, and a step backward from partner and a hop on left foot. Walk forward past partner (passing right shoulders) with three steps, changing places. Face partner again -- lady now has back to center of the hall. (cue: forward, hop -- back, hop -- cross, 2, 3).

C. Repeat 11 A -- D. Repeat 11 B

When danced as a Mixer, each move to own left at end of the dance, and take a new partner -- join both hands and start dance again.

NOTES ON THE DANCE:

Korobushka or "Peddler's Pack", a spirited dance set to a gay and lively melody, has long been a great favorite among folk dancers in the United States. This is one of those rare dances that is equally enjoyed by the beginner and the "expert" dancer. We recommend Korobushka as a guaranteed crowd-pleaser for that spot in the program when the dancers need a little "lift" to get things rolling again. Try it sometime!

Known by many as a Russian dance, actually Korobushka was not danced in Russian at all. The tune is an old Russian folk song which was very popular among the early Slavic immigrants in the country -- so much so that a dance was created by them to fit this beautiful melody. The first version of the dance was done in rows (as in a contra dance) with all the men in one line facing partners in another line and holding both hands. The same partner was kept throughout. The second and
presently best known version is as described here (as a Mixer). The steps are the same in both versions — only the formation differs.

Just a word or two regarding the style of the dance. Free hands are held in the air with arms at shoulder height and more or less parallel to the floor — left arm is casually brought across the chest when moving to the right and right arm likewise when moving left in part 11 A.

In some areas, folk dancers have added twirls and claps to Korobushka, thereby completely changing the appearance and feeling of the dance. Those who prefer this "Americanized" style usually justify their choice by pointing to its American origin. However, our research shows that the originators of this dance intended it to be done in the smooth flowing Russian style of Karapyet, Kohanochka, and Alexandrovsky. We feel that responsible leaders should honor this intent just as they should maintain the Scottish style of Road to the Isles and the Greek character of Hasamisu (Never on Sunday). Twirls and claps contribute to the sameness of so many American couple dances. Korobushka is different! Let's keep it that way.

There are several suitable records for this dance. We prefer the Folk Dancer #MH 1059. Music and instructions are available from many sources. T.S.


BORN: To Mr. & Mrs. Chester Case, a son, Rodney Keith, September 22.

To Mr. & Mrs. Howard Fitch, a son, Robert James, September 1, 1967.

CONTRA DANCE

THE FIDDLE HILL JIG

Original dance & music by Ralph Page

Regular contra lines; 1st, 3rd, 5th etc cross over

Do si do the one below
Do si do partner in the center (actives only)
Allemande left the one below
Come back and swing your partner (actives only)
Down the center four in line
Turn along, the same way home
Circle four once around (to the left)
Left hand star back to place etc, etc.

Write to Folklore Productions, Inc. 176 Federal St.,
Boston, Mass. for their program of Folklore Concert Series.
FOLK SONG

JIMMIE JUDGES

A Maine woods song

Come all you undaunted lumbermen who roam the forest deep,
Come, think of a heart that beats so true while in its bosom sleeps;
It was of as fine a young man as ever the sun shone one;
It was on yon Bonshee River that he was drowneded on.

It was on yon Bonshee River a little below Dun Coe,
He went to break a jam and with it he ran through;
He tried his own activity his precious life to save,
But vain was his exertions, and he met with a watery grave.

Early the next morning those raftsmen there did join
To search the river over this young man for to find;
They searched the river on every side, where the waters swift do glide,
And as they were told by a fisherman boy, his floating hody espied.
It would melt your heart with pity when he was brought on shore,
For to see his lovely features cut by the rocks and torn;
There stood his aged father, cried, "O I am undone!"
Likewise his aged mother cries, "O my darling son!"
And the girl that loved him dearly, her hair in anguish tore,
Saying, "Now my true love is drowned, and I ne'er shall see him more!"
Jimmie Judges was this young man's name, I wish to let you know,
He was admired by old and young wherever he did go.

I hope it is a true, and happy may it be,
I hope his soul's in heaven for now and eternity;
For God is ever Creator, His Name we shall adore;
I hope his soul's in heaven, for now and evermore.

The Christmas Country Dance School will be held at Berea College, Berea, Kentucky, December 26 - 31, 1967. Further details may be obtained by writing Ethel Capps C.D.O. Box 287, Berea College, Berea, Ky. 40403.

The 17th National Square Dance Convention will be held in Omaha, Nebraska, June 20, 21 & 22, 1968.

Folk dancing is now being held at the Hartford, Conn. Y.M.C.A. on the 2nd & 4th Friday nights of every month with Karen Gottier, Stuart Hamilton & Chester Case acting as leaders.

The 26th annual folk dance jamboree takes place at Folk Dance House, NYC, November 24-25-26, 1967. Live music. Dance workshops with Dick Crum and others. Advance reservations necessary. Further information from Michael & Mary Ann Herman, 108 W. 16th St. NYC, 10011.
IT'S FUN TO HUNT

RED FACE DEPARTMENT!

If there is one thing that a researcher is careful about it is dates. So what happens? In the last issue of Northern Junket's "It's Fun To Hunt" article on pages 36 and 37, four incorrect dates were given. Instead of 1974 they should have read 1874. Only a difference of one hundred years! If you are going to make a mistake it's better to make a real big one. Our thanks to Martin Bacharach for drawing our attention to the error. We'll try not to let it happen again.

This merited a front page story in the September 27th 1882 edition of the New Hampshire Sentinel, fifth oldest newspaper in the country, published in Keene, N.H.

THE OLD FIDDLER

The old fiddler! What has become of him? The dear old-fashioned fiddler of our boyhood, who occupied the one chair in our kitchen, and beat such heavy time to his music on the bare oak floor. Ah! What a whole-soled thing his foot was! No dainty and inaudible pulsation
of the toe, but a genuine, flat-footed "stomp", whose boisterous palpitations, heard high above the rhythmic patter of the dancers' feet, jarred and jingled the little eight-by-ten window panes at his back and thrilled every chine on the "cubbard" shelves.

There were no affectations about the old fiddler. His instrument was just a fiddle; he a fiddler, and for this homely reason alone, perhaps, it was the youthful listener felt the vibrant current of the tune in every vein, with such ecstatic spurts of inward mirthfulness at times he felt his very breath sucked up in swirls of intoxication, as one may feel it lost and caught up, swooping down the breezy atmosphere in a long pendulating grapevine swing.

And what quaint old tunes he played. "Guilderoy" was the name of one of them; the "Gray Eagle" was another, and "The Forked Deer" and "Old Fat Gal" - all favorites. Telling the names over again in fancy they all come whisking back - and the bottom of the present is knocked out, and peering through a long maelstromic vista!

"We see the fiddler, through the dust,
Twanging the ghost of 'Money Musk',

We see the dancers scurrying to their places; we feel once more encased in our "best" clothes - and all mechanically our hand goes up again to stroke the bear-greased roach upon our forehead ere we salute our blushing "pardner" who, for all her shining face and chaste and rustling toilet, has still an odor of dishwater
clinging to the mellow hands we love to clasp no less.

We pause impatiently as the fiddler slowly "rosums up" again; we hear the long premonitory rasping of the bow; we see the old man cross his legs with the old time abandon, and with a bewildering flourish of wrist and elbow the frolicsome old tune comes centering over the strings like a gamesome cold down a road, and then "Salute your pardners! Corners! All hands round!" and away we go, too happy, happy, happy, to recall the half of the long vanished delight from this old, hopeless and bald-headed standpoint of today, and the magician - the maestro - the old fiddler whose deft touches either lulled or fired our blood in those old days. Ah! Where is he?

We wander wearily in quest of him. We do not find him at the banquet, the crowded concert hall, the theatre. They do not want him in the opera. The orchestra would blush to have him there. In all the wide, wide world he had nowhere to lay his head, and so the old musician wandered on, simply because

"His instrument, perhaps, was made afar from classic Italy. And yet we sadly, sadly fear Such tunes we nevermore may hear, Some were so sad, and some so gay - The tunes Dan Harrison used to play".

All of the following items are from the issues of the New Hampshire Sentinel.

City News, 12/29/81: Remember the annual concert and ball of the Keene Fire Department, at city hall, Friday evening of this week. Those who went to the concert given by the Boston Cadet Band, at the firemen's ball
last year, need not be reminded that it was pronounced one of the very best, if not the best, concert of the kind ever given here. The same band will give an equally good concert this year, and will furnish the music for dancing. It is hoped that people who do not dance will aid the firemen by patronizing their concert. They certainly deserve to be encouraged in their efforts to make their annual ball a creditable affair, and one worthy of the support of the public. Tickets for the balcony are on sale at Tilden's at the low prices of 25 and 50 cents, the first two rows only being reserved.

N.H.3. 1/4/82, City News: The Firemen's annual concert and ball given at city hall last Friday evening was a brilliant success in every particular. At an early hour people began to assemble at the hall to listen to the concert by the Boston Cadet Band Orchestra, and by 8 o'clock every seat in the gallery was filled. The concert was a rich treat to all present, especially those who know what good music is and appreciate it. The cornet, clarinet and piccolo solos were rendered with great skill and were very brilliant, eliciting enthusiastic applause from the audience. The dancing followed and was kept up until nearly daylight; a large party of ladies and gentlemen, among them many from out of town participating in the enjoyment. The net receipts of the entertainment amounted to $116.00.

N.H.S. 1/4/82, Chesterfield: The dance at town hall Friday evening was a very pleasant affair, notwithstanding the heavy rain of three previous days, badly washing out many roads, which prevented a large number from participating. Enough were present, however, to make a very pleasant and happy party, nearly all of whom partook of a most excellent supper served by Mr. Perkins and lady of Chesterfield House. Evidently the commissary department of the house is in experienced hands. The music, by Stockwell's band, Brattleboro, was a treat,
and by many pronounced the finest ever heard in that hall, which is no mean praise, in view of the many fine bands that have played there. We trust they will give us another chance to hear them, should decent travelling ever come in fashion.

((((()))))

N.H.S. Alstead: The Universalist society held their second annual festival in Burke's hall the 10th inst. A good supper and ice cream were served for refreshments, and the net income was upwards of sixty dollars. A quantity of provisions being left, a social and dancing party was held at the hall on Friday evening with cheap fare and an extra good time.

((((()))))

N.H.S. 1/25/82, Chesterfield: Stockwell's band furnish music for another dance on Friday evening of this week at town hall. Give them one of our old-time parties, worthy of their excellent music.

((((()))))

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, Alstead: Mr. & Mrs. Rolla F. Angier who live just out of our village in Langdon, were surprised last Saturday evening just as they were making tea, to see the neighbors drive up with a cooking stove which they immediately set up in place of their old one, thus depriving them of tea with their supper; and yet more surprised when, soon after, nearly seventy-five more of their neighbors and friends called upon them, bringing mysterious bundles, boxes, and baskets, intending to spend a social evening, which intention was well car-
ried out. Mr. Angier has spent most of his years with his parents, devoting time and service without pecunia-
ry benefit to himself, and since the death of his fa-
ter has gained possession of the old homestead, where
with his better half he intends to gain a livelihood.
The near neighbors, Mrs. C.M. Lufkin and Mrs. S.C. Savo-
ry, with others, conceived the idea of this surprise
visit, solicited subscriptions for a present and read-
ily obtained nearly forty-six dollars in money and use-
ful articles of merchandise valued at thirty dollars
were displayed upon the table. The ladies furnished a
plenteous repast, after which all enjoyed a social hour;
the younger ones and some that were young a long time
ago, joined in a kitchen dance, and ere midnight they
all retired to their homes with many thanks of the re-
cipients.

N.H.S. 10/15/82, Chesterfield: Brattleboro Quadrille
band furnish music for dancing at town hall, on the e-
vening of Nov. 29, when Chesterfield House will prove
that it is still the place for a good supper and good
treatment generally. The excellent order and quiet pre-
vailing thus far at our dances give promise of good
times coming.

N.H.S. 12/6/82, Home & State News: A juvenile dancing
school will commence Saturday, Dec. 9th at one o'clock
P.M. at Liberty Hall. Tickets $2.00 for twelve lessons.
W.W. Ball, Teacher.

Write to Cantabrigia Bookshop, 16 Park Avenue, Cam-
bridge, Mass. 02138, requesting a copy of their latest
catalogue: 21 of books on Folklore, Folk Dance, Folk
Music, etc.
The pigeonwing, a dance step executed by jumping and striking the legs together, was taught by itinerant dancing masters as early as 1785. The step is used in skating as well as in dancing.

Dancing is a wonderful training for girls; it is the first way you learn to guess what a man is going to do before he does it!

The fiddle is an instrument to tickle human ears by the friction of a horse's tail on the entrails of a cat!

A Brazilian folk belief holds that a rattle from a snake when placed in a guitar will improve the tone of the instrument. It will also improve the singer's voice.

It is said that one who sits under a pine tree on Christmas Eve will hear angels singing.
If the sun shines through fruit trees on Christmas Day, it is a sign that the trees will bear much fruit.

A white Christmas presages a prosperous year.

Candles have long been a part of Christmas. In medieval days, yule candles, like yule logs, were of tremendous size. Holes were chiseled in the stone floors to act as holders, and Christmas dinner lasted as long as the candles burned.

"Whosoever shall be found observing any such day as Christmas and the like, either by forbearing labor, feasting, or any other way upon such account as aforesaid, every such person so offending shall pay for each offense five shillings as a fine to the country". So ran the law passed by the Pilgrims in 1659.

HOLLY

Holly—its bright red berries and prickly, dark green leaves so much a part of Christmas decorations—has an interesting history.

Ancient Romans planted holly around their homes in the belief that it would prevent lightning from striking them. They also thought it would work against witchcraft in some magic way.

The word holly comes from the word holy. A Christmas legend tells that holly first sprung up in Christ's footprints. The green leaves, the legend says, stood for eternal life, and the red berries foretold the blood He would shed on the cross.

A holly wreath is sometimes associated with the crown of thorns Roman soldiers placed on Christ's head.
In Germany holly is called "Chrisdorn": in Sweden, "Cristtorn", and the Danish people call it "Christorn". Early churches used it to decorate in celebration of Christ's birth.

In the old days, bringing branches of holly from the woods was called bringing home Christmas. Taking it inside the house was believed to bring good luck. When it was removed from the house, care was taken not to allow it to touch the ground before it was burned. It was believed bad luck would follow if the holly touched the ground.

Holly grows wild in 23 states from Massachusetts to Florida. The largest tree stands in Hardin, Tex. It is 53 feet tall. Holly trees at Mount Vernon were planted by George Washington.

Gift day in the Netherlands is Dec. 6, the feast day of Nicholas, patron saint of school children.

Spanish children also know the saint who comes on St. Nicholas Eve, Dec. 5, accompanied by his Moorish servant, Zwarte Piet, or Black Peter. From the roof top, Black Peter slips down chimneys with gifts to be placed in wooden shoes children leave out for him. Spice cakes and sweets are customary gifts, also switches to remind children to be good.

If it thunders on a certain day in December, it will frost the same day in May.

MISTLETOE

There is a superstition that mistletoe hung over a door will bring good luck to a house and ward off witches. In Italy it is thought to be a charm to put out fires. Peasants in France brew it into tea to cure stomach ache.
Druids thought mistletoe sacred because it came from heaven with no roots in the ground. Kissing under the mistletoe goes back to a Scandinavian myth. The goddess Frigga is said to have hung mistletoe high overhead, then offered kisses to all who came beneath it.

**DECEMBER SPIRITS**

December is known in Pennsylvania Dutch as Grischmunet, the month of spirits. Spirits are abroad in the land and anyone who has been born in that month can speak with them. The activity of spirits reaches its climax on Christmas Eve when animals and all living creatures are given the power to speak.

**BULGARIAN CUSTOM**

Bulgarian peasants eat sparrows on Christmas Eve so that they will have music in their souls and will feel as if they have wings. The sparrows are caught in wheat fields weeks before Christmas, killed, and hung to dry under the house eaves. On Christmas Eve, they are soaked, broiled and eaten.

A bit of wine poured on a burning yule log is a sure way to rid a house of troublesome ghosts.

**Seasonal Proverb**

He has more business than an English over at Christmas time.
DO YOU REMEMBER?

When scientists discovered that there was no fire extinguisher quite equal to an armful of green hemlock wood?
When business was conducted with more underneath and less overhead?
When the bells of the locomotives in the repair shops would clang wildly in the annual ceremony of ringing out the old year?

or

When they had to snow the covered bridges?
When there would be arguments on Saturday nights as to priority rights to the kitchen?
When you could buy a big, fat Sunday paper for a nickel?

or

When you had an oval dining table whose legs were in the way, the top out of level, and which groaned terribly when you leaned your elbows on it?
When ladies bought little weeny postal cards printed in blue ink for their correspondence?
When if you intended to retire early you had to commence winding your Waterbury watch right after supper?

or

When good cash customers "browsing around" were not annoyed by a stereotyped "May I help you?"
When somebody told you that turpentine was good to "soak off" a porous plaster?
When you bought your yeast at the bakery for "a cent a cup"?
When windows had no screens and the flies drove you out of bed early in the morning?
When in the late fall you had to put on your "scratchy" underwear?

or

When you could have real "pan cream" in your coffee?
When you wore "copper-toes" boots?
When dishpans full of doughnuts were made by the women folks to sell at every parade held in town?

Remember when? It really wasn't so very long ago!
Sister Sarah shined her silver shoes for Sunday.

The limping left leg of a lame lost lamb lags lamely.

Fanny found five fingerling fishers furiously following Freddy Friar's first flounder.

Seven solemn solons soberly studied state statutes senators sublitted.

((((()))))

We've never had it so good nor taken away from us so fast.

People with good hard common sense are those who think as you do. Unfortunately, there is a serious shortage of them.

Speak when you're angry and you will make the best speech you will ever regret.

Many persons pursue a policy of always telling the truth no matter how much it hurts - somebody else.

What you don't know won't hurt you, but it provides a lot of amusement for others.

Most folks who slap us on the back expect us to cough up something.

It is probably easier for a person to walk 50 miles in a day than to explain why he did it.

There is probably no better way to loaf - without attracting unfavorable attention and criticism - than to go fishing.
HOLIDAY FARE

CHICKEN AND DUMPLINGS

Take one fat hen and cook whole or disjointed in 1 1/2 quarts of water seasoned with salt to taste. Cook for about 3 hours. When tender, lift out of broth and cool. Pick meat from bones and cut in small pieces.

Thicken broth with 7 tablespoons flour and 3/4 cup of water. Mix smooth with egg beater. Season to taste with salt and pepper. Add a few drops of yellow food coloring is desired. Strain over chicken. Reserve 4 cups of gravy in a flat stew pan for dumplings.

DUMPLINGS

1 egg 1 1/2 cups flour
2/3 cup milk 2/3 teaspoon salt
1 tablespoon oil or melted 4 level teaspoons baking shortening powder

Sift dry ingredients into liquid and stir briskly until blended. Drop dumpling batter by teaspoonfuls into boiling gravy. Cover and cook gently for 8 to 10 minutes or until done. Serves 4 to 6.
FAVORITE SQUASH PIE

1 cup brown sugar    1/8 tsp allspice
                      1/8 tsp. ginger
1 tbsp. flour        1/2 tsp. cinnamon
1/2 tsp. salt        1-1/2 cups canned or
1/8 tsp. cloves       cooked squash
1/8 tsp. nutmeg       1 egg, beaten
1-1/2 cups milk, scalded

Use any pie crust recipe. Combine sugar, flour, salt, spices and squash. Add beaten egg and milk. Pour in pie shell. Bake at 450 degrees 30 to 40 minutes. Makes a 9 inch pie.

FAVORITE PUMPKIN PIE

1/4 cup sugar        1/4 tsp. cloves
1 tsp. cinnamon      1/4 tsp. ginger
1/2 tsp. nutmeg      1/4 tsp. salt

Mix dry ingredients together. Add to 1 cup strained pumpkin. Add 1 scant cup milk plus 2 tbsp. evaporated milk, 3 lightly beaten eggs. Pour into a 9-inch unbaked pie shell which has been brushed with egg white and chilled. Bake for 10 minutes in 450 degree oven and continue baking at 325 degrees until silver knife comes out clean when inserted in center of pie.

HOT MULLED CIDER

1 qt. apple juice or 1 cup orange juice
apple cider
1/2 tsp. cloves
1/2 tsp. cinnamon

Heat well, but do not boil the apple juice or apple cider; add spices tied in a thin cloth bag. Remove from heat. Let steep until cold. Remove spices. Reheat and serve hot.
FOR JADED APPETITES

Add a favorite salad dressing to your omelet or scrambled eggs - one tablespoon to two eggs.

For a different diet drink try this: two-thirds cup tea, one-third apple juice. Drink it hot or cold.

For a seaside-type chowder, add a can of tuna to cream of potato soup.

Add a drop of lemon juice to oriental "hot" mustard for a nice taste.

Blend sour cream into cream of mushroom soup mixture, heat and pour over baked pork chops.

Tartar sauce for fish gains added flavor by blending in a teaspoon of sherry.

For a tasty vegetable dressing, stir two teaspoons of lemon juice into a half-cup of mayonnaise and add a dash of paprika.

Wrap cheese in a soft cloth dampened with vinegar, then place in an air-tight container to keep it fresh.

To lend variety to your vegetable salad, add cooked cold soy beans.

For a new and different taste, folk fresh orange slices into your cole slaw.

For added zing to roast chicken, baste with gingerale.

A dab of honey on your baked potato will add to its flavor.

Why don't you send $1.00 to Emily Moore, 149 West 75th NYC, for the next 12 issues of "ETHNIC NEWS", a most worthwhile publication of Ethnic folk evenins in the east.

The John Edwards Memorial Foundation (research in commercially recorded and published American folk music) needs financial support; send five dollars for a years membership, subscription to JEMF Newsletter included, to The Friends of the John Edwards Memorial Foundation at the Folklore & Mythology Center, University of California, Los Angeles, Calif. 90024.

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