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The ordinary club square dancer will be greatly shocked to learn that he is outnumbered by at least 10 to 1 by devotees of the open dance.

It will be more of a shock for him to learn that many of these open dances are not drunken brawls or low dives habituated by beetle-browed floor stampers raising clouds of dust in a stinking miasmic fog. It all depends on the caller and the sponsor.

There are many open dance callers who have the cooperation of a level headed sponsor, who keep order in their balls with a firm but gentle hand. These dances are a joy to attend. Even the most casual visitor is impressed by the feeling of good companionship that he meets here. There are people who believe that it is American fun at its best.

This is the type of square dancing that is going to survive in this country; it has done so since the coming of the first settlers, and it will be here when some bloody fool pushes the wrong button and mankind perishes in atomic fury.

The rudest shock of all would come to this same club dancer if for just one night he would leave at home his fancy shirt, gambler's tie and high-heeled boots and, dressed as an ordinary citizen, visit one of these well-conducted open dances and discover that practically 100 percent of the people there had never heard of Jonesy, Gilmore, Brundage, Lewis, Shaw or Page, and furthermore didn't want to!

God bless 'em! May their tribe increase!

Sincerely
Ralph
HISTORICAL NOTES ON IRISH DANCING

by ELVIRA AJELLO (MRS. E. ROBERTS)

Though we all know that there is a difference between Scottish and Irish music and dances, yet we all somehow, vaguely feel that they are, in a way alike. There is a subtle something underlying the two which marks them off quite clearly from most other kinds of European music and dances. This springs from the fact that the ancient Scottish and Irish music, which adds such colour and character to the national airs and national spirit, is the music of closely related Gaelic ancestors, who rooted themselves in Scotland and Ireland in far off times and bequeathed to their descendants that mental characteristic which still fondly loves, and still fondly clings, to the music and rhythms their forefathers delighted in. We may truly say that the airs and the dances of the descendants of these Gaels have their roots in a dim past, and that they do really express the genius of the two races in exactly the same way as the folk music and dances of the other European races express theirs.

In thinking about Irish music, it is necessary to grasp a very important point. Irish music is probably, to most of us, associated with beautiful airs like
"Moore's Melodies", but if one asked if they are proper Irish airs, one has to say "Yes" and "No".

They are genuine Irish airs, but they are so treated by the musical taste of Anglo-Irish Ireland (which of course was the universal taste of the Europe of that period) as to be only adaptations of the Irish tunes. The same thing applies to Scottish airs immortalized by Robert Burns. Still, we must not complain, especially when we think of the beautiful rich use made of ancient Irish music by Villiers Stanford, for example. We can indeed only feel very glad and very grateful.

The old Irish air, however, like the primitive Scotch air, is a pipe air, and the pipes having only a gapped, five note scale, the air is only properly heard when played on the pipes, for it must be skilfully imitated on any other instrument to make it come true. A better idea of Irish tunes can be obtained from the "Joyce" or "Petrie", or "Bunting" collections than from piano versions of them. This does not mean that only the old gapped scale tunes are good to dance to, for the piano arrangements are quite suitable.

It only means that danced to the pipes the effect is absolutely different - Irish through and through, with the genuine bold-tingling thrill!

From the absence of references to dancing in the ancient Gaelic literature, it has been declared that the early Gael did not dance! Various accounts have been given of the true origin of the Irish dances. It has been held by some (and Grove's "Dictionary of Music" is their authority) that the jig was, as its name implies, an imitation of the "giga" of Corelli, and Geminiani, both very popular in Ireland in the eighteenth century.

I need scarcely say that this is strenuously and hotly denied by most Irish people. They would rather agree with the Irish antiquary, Dr. Petrie, who believed that the dance tunes can be traced to the ancient
war pipe music, and were originally clan marches. Brian Boru's march is a good example of an ancient tune, going back at least to the early eleventh century, for tradition has it that Dalussian clans marched to that very air played on the war pipes to the battle of Clontarf (1014), and one need not go further back than that to realize its antiquity. Hear the tune for yourself, not the strong, clear dance rhythm, feel your feet beating time to it and your blood tingling at it, and then ask yourself whether it was at all necessary for an Irish man to wait till the eighteenth century before dancing some sort of jig?

It is true there is no mention to be found in early literature of dancing in Ireland until the Elizabethan era, but who can believe that such compelling rhythmic tunes could be invented and played and yet no Irishman wanted to dance them? Why even an English foot cannot resist an Irish tune. We know, as a matter of fact, that in the whole course of civilization there has never been a nation that has not danced. It often happens that the early native writers never refer to their dances, and that all our information is derived from the observations of outsiders. This is true of Irish dancing. There is, however, no need to worry about the writer in "Grove", because there are in existence collections of music published long before the time of the Italian influence, which contain distinct Irish jig tunes, and we may go right back to "Queen Elizabeth's Virginal Book" and to "Playford's Dancing Master" published in many editions between 1650 and 1725, and find over a dozen Irish airs, several of them dance tunes still popular with the players over in Ireland.

Here is a list, but though I have seen "Playfords Dancing Master" in the British Museum Library, I have not had an opportunity of strictly verifying them by actually playing them myself. Most of them are undoubt
edly Irish dance tunes, as will readily be seen from the titles alone. They are: "Humours of Cork", "Bantry Bay", "Kerry Reel", "Nora Crionna", "Drops of Brandy", "Lillibulero", "Ballinamore", "Moll In the Wad", "High Road to Dublin", "The Lakes of Wicklow", "The Irish Trot", "The Irishman In Spain", "The Irish Boree", "The Irish Ground", "Kemp's Jig", "The Irish Lady", "The Irish Round", and "The Siege of Limerick".

A very interesting thing about Irish dances and tunes is the extent to which they became popular in England in Elizabethan times. This can be attributed to the fact that England's continuous military operations in Ireland through Queen Elizabeth's long reign, had made the English soldier, who was of course the English peasant, quite familiar with the country and its music and its dances.

Undoubtedly by this influence, England was indebted to Ireland for a good many of her dance measures and tunes, as Playford's collection clearly shows.

Elizabethan literature and records throw many interesting sidelights on Irish dances; and in the plays of the period for example, there are constant references to Irish dances by their names. I have thus, no doubt that the dances frequently appeared on the stages of the playhouses.

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I do not profess to be a research student myself. I would much rather be spending my time tripping with the toe than poring over dusty tomes. These things interest me, but all the things of interest connected with Irish dancing which I hear of, or read of, I store up in my mind without any real attempt at direct verification. With this failing clearly understood, I
now proceed to set forth a few things I have found interesting.

Three Irish dances are mentioned frequently in Elizabethan writings: "The Irish Hey", "The Trenchmore" and "The Rinne Fada". We may find in plays by Massinger, Marston, Heywood, Dekker, Shirley, and in other writers of that period, not playwrights, references to "Irish Heys", "Hey de Gigue", "Hey de Gie(?)", "Roundelay and Irish Hayes" (1598) "Hays, Jiggs and Roundelay" (1589); or verses like:

"The piper he struck up,
And merrily he did play,
The shaking of the sheets,
And eke the Irish hey";

descriptions like: "The dance is led off in a hay or circle" (this reference is in a Scottish book, "The Complaine of Scotland", 1549). "The men stand still, the women going the hey between them" (1588).

This very interesting reference to the hey is, very strangely, by a French writer, Thoinot Arbeau. Thus we see that at quite an early period, round or figure dances to Irish tunes were in existence.

There is no definite Irish dance now called a Hey but the word "Hey" or "The Hey" is still to this very day used for a certain section of the body of an Irish round dance.

In 1569, in a letter written by Sir Henry Sidney to Queen Elizabeth, he refers to Irish jigs which he saw danced by the ladies of Galway. He describes these ladies as "very beautiful, handsomely dressed, and excellent dancers". How interesting it would have been if he had described the dances too. One special jig that goes back to the sixteenth century, is called "Kemp's Jig" after the famous Irish actor Kemp, who was especially renowned for his jig dancing. We associate jigs with Ireland, but it is true that they were quite well known in England (as I have mentioned) dur-
ing the sixteenth century and even the seventeenth, the literature of the period having plenty of references to them. The Stuarts all knew them, and liked them and we are told that they were regularly danced at court till the Hanoverians came over. I have been told that there are jigs named after every monarch from Charles II, to Queen Anne, but I do not know them myself.

In the old stage days it was the custom in England to terminate comedies with a jig in which all the performers too part. O'Keefe the eighteenth century dramatist refers to this, saying that it had "a most exhilarating effect on both performers and onlookers", which I can quite believe.

In spite of all this, our Irish jig has never been looked upon as anything else but an Irish dance. This is rather striking when one remembers the assimilative capacity of England. She has, however, just taken Irish dances, enjoyed them, but never claimed them.

The reel is not so often mentioned by old English writers as the jig. Perhaps its grace and beauty did not appeal to the Elizabethan in the same way as the more vigorous jig did. I believe the earliest reference to a reel is to be found in a book entitled "News From Scotland" (1598) in these words: - "Silas Duncan did go before them, playing this reill or dance upon a small trump". I have often pondered on this small trump which Silas Duncan played, and have wondered whether it was, really, the now obsolete horn pipe which gave its name to the hornpipe dance. I like to think it was. Many people by some confusion of thought think only of the reel as a Scottish dance, but old references to it as the Irish reel, and to the Irish figure dances based on its rhythm, prove that it goes back very far in Ireland, and that it is genuinely a native Irish dance.

A point to bear in mind in coming to a judgement
on Scottish and Irish dances and tunes and partisan claims, is that there was a constant coming and going between Ireland and Scotland during the sixteenth, seventeenth, and eighteenth centuries by the bards and harpers and pipers of the two countries. Being all Gaelic speakers, they looked upon themselves as being practically members of one nation.

For instance, during the seventeenth century three famous Irish harpers — O'Cahan and the two O'Connellans — spent a long period in Scotland wandering from castle to castle, playing and making airs for their patrons, and some of the tunes generally called Scottish, bearing such names as "Port Gordon", "Port Lennox" are claimed by the Irish as the compositions of these harpers. (By the way, "Port" has nothing to do with places ships call at. "Port" is Gaelic for tune, also jig.)

The Scots have undoubtedly claimed many tunes for their own which the Irish will not allow them, and the Irish have done the same to the Scots; but it is quite clear to me that the constant coming and going of the wandering musicians between the two countries, is responsible for the confusing claims.

The solo step dances may be considered, when compared to the figure and long dances, as comparatively modern. They may be looked upon as the creations of the dancing masters of the eighteenth century and part of the nineteenth. Previous to these times, all allusions to dancing seem to deal only with the primitive rounds and figure dances. It seems that the rival dancing masters, who had by that time firmly established dance teaching as a dignified profession, invented all
these wonderfully intricate reel, jig, and hornpipe steps to out-do each other and thus spread their renown more and more over the countryside.

However this may be, the fact is that this eighteenth century period was the great period of evolution for the steps. Every dancing master had, if he could, to invent something more wonderful than ever, and under this stimulus the art of Irish step dancing grew to its greatest perfection. Definite schools sprang up. Three of these were very famous schools of dancing — those of Limerick, Kerry and of Cork. Everything points to the supremacy of the south, and to the fact that the province of Munster held the palm over all other parts.

The Kerry school claimed a renowned master in the person of O'Kearin, whilst the Limerick school could boast of an equally famous teacher in O'Scanlan, names which are still fondly remembered in Ireland by dance lovers.

These glories have passed away. Ireland's time of agony came. The dreadful famine, and continuous drain of emigration, dealt the schools their death-blow. What remains now is but a shadow of the glorious past; but a traditional memory and a love of Irish dances still make the Irish cling tenaciously to the fine old steps, whether used in Kerry or in the widely separated Mayo, or Donegal, are practically all alike.

This is the fine virtue of tradition. Happily, there is no need for a revival of the knowledge of Irish dancing in Ireland, as there has been for that of folk dancing in England. Irish dancing has never died out. Its remarkable feature is its complete continuity from times far distant right down to the present.
There is no fear whatever of it being lost. Hundreds of faithful lovers of it, all over Ireland, and America, are always at work for it, heedless of time, heedless of trouble, sparing no efforts to make it flourish again as it did in the fine old days of long ago.

My heartfelt wish is that these efforts may find their full fruition, and I would like to end my little talks to you on Irish dancing with a wish which always seemed beautiful to me when I used to be hearing it in Ireland on an Irish tongue. It is "God bless the work".

FORMULATION OF SETS: You may wish your couples to promenade into a contra set from a circle, or you may simply teach them how to form a set without any previous knowledge. Have the couples, one behind the other, facing the head of the hall, the caller and the music. The lady is on the gentleman's right. Any number of couples may dance a contra but there should be at least six couples in each set, and an even number of couples might simplify learning. Remember, the head of the set is closest to the caller and the foot, or bottom of the set is at the other end. Now have partners face each other, each moving back so that there is a distance of about four to six feet between the men's line and the women's line. (Experienced dancers will take this position at once. When a contra line is being formed however, the first couples form the head of the
set and from then on other people joining the set do so by building the set toward the bottom. If there are as many as twelve couples, two sets might be formed in stead of one.

STEP: A simple light dance-walk with an occasional addition of individuality, especially on the balances and when changing body direction.

In some contra dances such as PETRONELIA the formation explained above, with all the men on one side and all the ladies on the other, is used. In others, such as GOOD GIRL, MAPLE LEAF JIG, and GREEN MOUNTAIN VOLUNTEERS, we dance in a "crossed-over" position, which is accomplished as follows: Starting at the head of the set, the gentleman count off one, two, one, two, all the way down to the bottom. Now the gentlemen who are numbers one, exchange places with their partners. These people who have changed places are known as ACTIVE couples. Those who remained at home in the set are the INACTIVE couples. Cues or calls are directed to the ACTIVE couples. In this formation there is an alternation of men and women on both sides of the set. This must be maintained throughout the dance and is accomplished as follows: as an inactive couple finds themselves at the top of the set they stand out during one complete contra pattern, but must exchange places before the next pattern begins. Now they begin dancing the next pattern as ACTIVES. When an active couple reaches the foot of the set they will stand out one pattern, but change sides before the next pattern begins, and now they will become INACTIVE until they again reach the head of the set.

RHYTHM: Contra dancing flows from one figure to another as the phrases of music command. In order to prompt call a contra dance the person doing so should be sufficiently aware of the phrasing of the music so that
he can give the direction on the beats immediately preceding the beginning of the phrase intended for the dance figure. EXAMPLE: If the caller wishes dancers to circle left, CIRCLE LEFT might be allowed two beats of music, and should precede the beat on which the dancers start to circle. "Circle left" is called on beats seven and eight of the preceding phrase, and the dancers begin the circle on count one of the following phrase. EXAMPLE: ACTIVE COUPLES DO-SI-DO requires four counts or beats of music and would be called on 5, 6, 7, and 8 of the phrase preceding the phrase of eight counts which would be required to do the do-si-do.

There are many contra dances ranging from very simple to those which are much too complicated to use with beginning dancers. Although rooted in Irish, Scottish and English, contras are an American tradition. There are some newly-composed contras, many of which are fun to do, but I still love the old ones best.

Teachers of American Square dancing could do much to heighten the interest in contras by using the contra formation for teaching simple square dance figures, such as "ladies chain" and "right and left through". If every teacher would do this, before we knew it contras would be a definite part of our square dance program.

Be sure the dancers understand how a contra set should look before actives cross over, so that both the actives and inactives will realize the role they have to play.

Mention that is "normal and essential" to stand still with no dancing to do when reaching the top or the bottom of the set. When the couple standing out exchanges places (partners exchange places) the dancing role or
status also changes. Actives become inactive and vice versa.

Cues or calls precede the dance action.

Dance to the music! Use light steps. Add a step, close step, or a little jig if the music makes you feel like it! Or if you feel like it for any other good reason.

Relax, enjoy it.

Swings are usually long and easy.

Almost every figure is done to a phrase of eight counts or multiples of 8, but eliminate any counting, is used at all, as soon as possible. The music tells us when to cue and when to dance!

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TODAY'S WHIRLING CONFUSES OLD-TIME SQUARE DANCERS

by Thomas F. Moriarty.
Worcester County Gazette Staff Reporter (Mass.)
Courtesy of Bob Treyz, West Acton, Mass.

WARE - Aunt Sabina and Uncle Reuben cut a fine figure on the floor in their day, but they'd be lost at a modern square dance.

And so would their nieces and nephews who haven't been to the Grange or down to Ezra Parker's barn since before World War II.

In the past few years, even that old institution, the dance, has undergone a radical change. It's the introduction of "Western Style" square dancing, as opposed to the old New England style.

A square dance is a square dance, you say, and any of us hay-shakers can do it. Well, listen to this. You can't even get on the floor at a western-style square dance unless you've been graduated from a club-conducted course of 14 lessons.

John Alden of Monson, an official caller for two square dance clubs and one of the leading advocates of western square dancing puts it this way: "There's just
as much difference between New England and western style square dancing as there is between draw whist and contract bridge. The New England square has eight to 19 basic figures, western style dancing has 35 to 40 basics and 100 variations.

LIMITED REPERTOIRE

The old New England caller, Alden points out, might run through a dance with this sequence of figures: Swing, allemande left, grand right and left, promenade, ladies change, right and left throughs. With this sequence, he's pretty well used up his repertoire.

Western basic figures include all these plus: Do-passo, allemand thar, plain stars, wagon wheels, throw in the clutch, catch all eight, promenade red hot, promenade ice cold, Susy Q, sashay partner half-way round, Dixie xhange, Dixie grand and square through. The Dixie grand and square through, Alden says, are new basic figures developed in the past two years. It's obvious by their names that some of the other figures do not date back to horse and buggy days.

Dance sets very seldom are the same and are changed at the discretion of the caller. That's why the square dancer has to learn dancing rather than dances.

HOW DID HE GET IN?

"You can spot the old-style dancer right away", Alden says, "when he happens to come to one of our dances. He's at a loss as soon as he gets on the floor. We approach him then and offer him his money back. We tell him where the nearest club is located and how he can sign up for lessons. Actually we run no public dances. Everyone is supposed to be a club member".

The average western dance set is made up of seven choruses. Four of these consist of the basic figure in which partners change each time. The opening chorus, the middle break, and the closing chorus vary at the discretion of the caller, who may select his figures
from the 100-or-more variations all western dancers are supposed to know.

Western or club style dancing was introduced into this section of the country by the formation of the Wilbraham Square Dance Club in the fall of 1951 with Bob Brundage calling. There are now 18 to 20 clubs in Central Massachusetts. West Brookfield has a club that represents a transition period, leaning heavily to the New England figures, according to Alden.

Almost 2000 couples belong to clubs in Central Mass. and northern Conn. and all clubs meet twice a month. Each club has an official caller. There's a loosely-knit central organization and it's primary purpose is to co-ordinate big dances by the various clubs, when nationally known guest callers preside.

The big name callers charge a fee of $100 to $125 for a dance, exclusive of the orchestra's fee, and members of neighboring clubs are invited for these occasions.

The Palmer Club was organized a few weeks ago with a nucleus of ten couples who learned their dancing as members of the Monson Club. The Palmer group now has 32 couples, organized in eight sets, who have nearly completed their lessons.

Graduation is scheduled for December 6 and it will, of course consist of a monster square dance attended by hundreds of western-style devotees from Central Massachusetts.

Editor's comment: I don't know who is the more confused, the reporter or the caller who gave him the misinformation. Quite obviously the reporter started out to write the story in what he hoped was a smug, smart, sophisticated big city style of reporting, pointing a dainty finger of scorn at anything more than two blocks away from City Hall. The caller is obviously a disciple of the "Read-em-off-the-call-sheet" school of calling and confuses "gimmicks" with basic calls.
It's about time that the east, and New England in particular began fighting back at the sly slurs and innuendoes of unqualified "experts" of other styles of square dancing.

FIRE ONE!

by ED MOODY

Being an answer to "TODAY'S WHIRLING, ETC."

For several years comfortable square dancing has had to combat a couple of television programs which show a group of youngsters galloping through some traditional quadrille in double time, generally eight steps ahead of the caller - a very pretty sight to watch but heretofore unparalleled as a discourager for recruits.

However, lightning has struck again, and believe it or not, in a city where square dancing is enjoyed by many people and has been used by that city's public spirited folk as a means to raise large amounts of money for deserving charities.

Anyone reading the article by Staff Reporter Thomas F. Moriaty of the Worcester Gazette should scurry to the book shelf and pull down the tragedy of Macbeth, open it to Act 5, Scene 5, and read Macbeth's lines starting 'She would have died'. Particularly Mr Alden should study it very carefully before he pops off again on a subject he knows little about.

Square dancing began when mankind came down out of the trees and started walking on two legs. There are no
new figures or sequences in square dancing. Down through the ages, thousands and thousands of years, every possible sequence between one-two-three-four or more couples has been done over and over again. Any pattern claimed as new by the co-called enthusiast can be danced by Aunt Sabina and Uncle Reuben if it is called in English, on the proper beat of music played at a comfortable relaxing tempo. However, these so-called western callers have merely taken a cue from the hepthers and jivesters and hot-rodded these old familiar patterns, and given them insidious names in the unintelligible slang of present day juvenile delinquents.

Right now let's spike another fact up on the wall for all to look over. The proportion is at least 25 to 1 of Aunt Sabina and Uncle Reuben spending pleasant evenings dancing in step with the music to a waltz, fox-trot, or polka at an easy comfortable pace, enjoying genuine clean fun against the small minority of super-enthusiasts who are trying to do three things at once, namely, trying to learn a new language and translate it into movement on-the-fly, get into training to beat the four minute mile, and attempt to have real not synthetic fun. This latter group call their gymnastics Western Square Dancing. If Mr. Alden, who apparently prompted Mr. Moriarty on the questioned article would just take a trip out as far as the Pacific Coast and visit a few dances coming and going, he too would wonder how the term Western ever got hitched to this type of bastardized dancing, which no self-respecting true western caller ever uses.

Let's look over that paragraph titled LIMITED REPERTOIRE. Well that's the rank overstatement of the year. If Mr. Alden would just do a little elementary research he would find, quote, 'new basic figures developed in the last two years', unquote, fully described in dance manuals published here in America in the last century,
and they in turn, were copied from manuals published years earlier in Europe. However, he will find them in English, not Jive. The call 'left hand round your partner, right hand round your corner, left hand round your partner' is an oldie used continually by New England callers. Dr Lloyd Shaw, upon seeing it done at a dance in El Paso, Texas, dubbed it Do-pas-so, and the name has stuck. "Grand Square", so cherished by the hot-rodders, is actually the chorus figure of an English square 'Hunsdon House', danced for a hundred years in England. "Square Through" has been danced in New England since the 1830's in the contra "Queens Favorite"; before that it was done in the Danish dance "Sonderburg Double Quadrille"; and a couple of centuries before that in English country dances and called a 'circular Hey' and in Scottish country dances it was known as 'rights and lefts'.

Then what is the difference between the dancing of the New Englanders and of the so-called Westerns? Many hours have been consumed by students of the dance trying to explain it in 25 words or less with no results. Here is the best answer yet: The Yankee fiddler plays a sharply punctuated fiddle to tuneful music and the New England caller, whose primary schooling has not been neglected, has learned to count to eight, calls the same figures the so-called Western callers do, but on the proper beat of the music, while his dancers dance it in time with the music at a comfortable, relaxed metronome of 120 to 124 steps per minute.

The Western fiddler plays an unpunctuated, sloppy fiddle, and the dancers race through the patterns at the bidding of the caller to tunes fresh out of Tin Pan Alley at 130 to 140 steps per minute. No particular attention is paid to the phrasing of the music so long as it fits the caller's atrocious poetry either
learned, or sometimes read from, a sheet furnished with the pattern of the dance, and nothing seems to matter as long as the music, the caller, and a majority of the dancers finish at the same time.

Naturally, New England dancing is in the process of evolution, not revolution. This change being the result of present-day freedom of dress and the introduction of the P.A. System. Our Yankees, who learn to dance as soon as they get out of the cradle, and dance right into their graves, will not be rushed into doing a lot of hokus-pokus, just because it has suddenly become the passing fancy of a few self-styled 'God's Chosen Few'. They welcome some of the changes now taking place, namely, practically continuous movement by every one, but they will not tolerate the speeding up the tempo of the dance to a point where it loses its grace and becomes a chore and not a pleasure.

Mr Alden would probably sneer "Bah! Humbug!" if he were told that 24 sets started to dance at 8:30 (many of them so-called Western enthusiasts on a slumming tour) to a caller whose dances were so smooth and well called that there was not a single walk through, and in most cases not even a talk-through, that at midnight the same 24 sets clamored for more, regardless of the fact that baby-sitters go onto time and a half after midnight, and many of their budgets were limited. The whole evening was danced to figures beautifully choreographed and interwoven - but only included those in Mr Alden's 'Limited Repertoire'.

And what's more, nobody was given back their money and told to go home and take 16 lessons from Madam Iazona.
Novices were welcomed by the appointed hosts and hostesses, introduced into congenial squares, and helped and invited to come again. What's more, all the husbands and wives went home speaking to each other.

Let no one get the idea that a little of the so-called Western isn't enjoyable when sprinkled in among a lot of good New England squaring, but it's like Worcestershire Sauce on steak: the combination is good, yet you can make a whole tasty meal on steak alone day after day. Try that with Worcestershire! Aunt Sabina and Uncle Reuben, and Aunt Sabina junior and Uncle Reuben junior, will be dancing comfortable, relaxing New England squares and welcoming those who want to learn long after the fuse on the so-called Westerns has spluttered out.

———

FIRE
TWO!

by ROD LINNELL

As I sit here and watch it snow, I am tempted to clear my brain by writing down a few troubled thoughts.

On my infrequent visits to large centers of population, I hear many, many times the remark that it must be terrible to be "stuck" away up here in the wilds of northern Maine and New Brunswick. The only disadvantage that I readily admit however, is the loss of contact, and exchange of ideas with the other call—
ers and leaders. I make up for this loss by reading news of square dancing in numerous newspapers and square dance publications, and disagreement with some of the things I read prompts me to break a long-standing editorial silence.

Recently, in one of Maine's largest newspapers, on the second page, there appeared an article about one of the areas callers and dancers. Three large two column pictures, and a few thousand words! What an opportunity to promote the fun and pleasure of square dancing for all! Instead however, the gist of the whole article was, that the fundamentals of square dancing could be learned by most anyone in ten, two hour lessons, at which time they would be able to go to a square dance.

The same theory was verbally imparted to me in detail by one of the most active callers in New England. After ten or twelve lessons his students were given a paper which allowed them to dance publicly in the "B" hall; after six months attendance there they could join the big boys and girls in the "A" hall. Workshop lessons I can understand, but commercialism to this degree - no.

Imagine yourself, an "A" dancer, saying to your friend and neighbor, "Look, Bill, why don't you and Peg join this square dance movement? You can take lessons for six months, and then after six more months in a beginners group, you can go to some dances with us. Of course, by that time, you might have to take a re-
fresher course on new calls, but if you keep at it, you'll be as good as we are." If you try hard, you can remember when Bill and Peg used to speak to you when you met.

One night a guest caller in this area, calling to about 20 sets on a night when I couldn't be present, made this remark. In essence he said: "This is the best large group of dancers I have ever called for but - you don't know all the calls. Why not have me up for a series of lessons and learn how to square dance." As far as I am concerned what he meant was this - "Have me up here for a series of lessons and I'll take this group of wonderful people, having the time of their lives, and boil them down to 3 or 4 sets of super-intelectuals who can dan dance any call, legitimate or bastard, ever devised by man."

I would like to explain our attitude on square dancing in this area and invite comment on ways of improvement. First and foremost, in my opinion - all our dancing, outside of workshop parties, is done for fun. The dances are open to all, and my theory is that any novice who comes through the door, is entitled to just as good a time as the steady who has not missed a dance in eight years. The dancers themselves take care of the new people, see that they don't all congregate into one set, steer them around a bit maybe, but always with a smile and a feeling of good fellowship. The ultimate in fun for our good dancers up here is to introduce their friends and neighbors to their hobby, and help them to have a good time.

We dance our squares New England style - so-called - and for variety do at least three contras an evening, and a mixture of circle and couple dances - the last two types limited to material which can be taught in 3 to 5 minutes. About twice a year we have a western party, at which time we call the figures our dancers might encounter on their vacations. In spite of
our attitude, square dancing is still growing in this area, both in attendance and in new territory.

I can just imagine the mad scramble of callers in some areas to learn a few thousand words on that new "basic" Square Through, and its many variations. Personally I couldn't care less. New? We've been dancing the same figure for years in Sonderburg Double Quad-rille and in a quadrille figure of my own based on the same dance. By the way, we're learning a new call up here. You remember that old one "Join your hands and circle left"? Well, now just to confuse the dancers a bit, I sometimes say - "Back the other way".

There now. I said it. I meant it. I'm glad I said it. After reading some of today's square dance publications I know what is meant by the term "brainwashed".

DANCES FROM WOODLAND

Greatly enlarged and revised edition. Contains calls for 43 dances and 63 tunes, mostly in forms not generally known. $1.00 postpaid from:

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THE ROUNDUP

FOLK DANCE INFORMATION
PUBLISHED BY THE FOLK DANCE FEDERATION OF MINNESOTA

NEWS OF MINNESOTA AND SURROUNDING TERRITORY

$2.00 per year

Box 4006 University Station, Minneapolis, Minnesota
MUSCIANS
AT A COUNTRY DANCE

by DUDLEY LAUWAN

QUIG

His strong right arm bows us a tune.
His fingers, to labor, not immune,
Apply pressure to a taut fiddle string
That makes his violin resinously sing.

A current flows from bow to strings,
And the one-time tree happily sings.
His quick moving fingers cause bodies to dance;
O the skirl of his fiddle quickens romance.

These same fingers that flourish the bow
Also hold brushes, patiently and slow.
He paints for us, pictures of the local lands,
And makes frames for them with his wood-loving hands.

If ancient sound waves could be snatched from air,
And his old tunes were vibrating there,
We could capture his old reels, from memory gone,
And bring back haunts of his country dance song.

He plays today in Vermont and Maine,
And in those green hills his jigs remain.
But in an old hall in New Hampshire's land
His fiddle sings best - what the feet demand.

TED SANNEFELA, 60 Cary Ave. Lexington 73, Mass., has a
full line of FOLK DANCER LABEL RECORDINGS. The BEST
in folk and square dance records.
"TEACH" is not the happiest word in the folk dance language. We do seem stuck with it - although "instruct" includes "explain" and "show" without including "pontificate." Here are two strategems for instructing. They remind us that a measure of a leader is the ingenuity he brings to his work; and also that many expedients are yet to be thought of - and to be put on record.

But gimmicks are no substitutes for judgement; with a friend debate these questions - as to each of the two devices:

Is it valid for any routine?
Can just any leader use it; or must he have just the personality to take advantage of it?
Is it suitable for a large group?
A small group?
Either?
Is live music required?

First device. Of PICKING UP STICKS Philip Merrill walked us through the second and third figures, then the first; thus walk-through merged into performance. More to the point, this dance has a special fillip (pun intended): of the three figures, the first is relatively tedious, almost deadly, to walk through. Emotional-
ly, them, Philip offered not

fig. 1 fig. 2 fig. 3
Plod More plodding Perform
How long can this go on? About time!

but rather

fig. 2 fig. 3 fig. 1
Exciting Cute! Desirable ebb of tide
Perform Whee!

Second device. Dick Crum, who collected VRANJANKA, spent some three minutes showing us just how to hold our arms. We suspect him of spending so much time not because he couldn't explain in less but rather because he wanted our new-floor-pattern-happy selves never to forget!

VRANJANKA. Even so, when Dick has been gone for six months, we plod through VRANJANKA: we forget the relaxed, flowing, languorous adventure he brought us. The pleasure comes less from the simple floor contacts then from being in a small circle, close to your neighbor, elbows bent "as though reaching round a barrel" - and arms at shoulder level. Masters of ceremonies might with a bit of wit remind us of these things - before turning on the music machine.

ROOMING A FLOOR transfers much of the sweepings to the seats of chairs - as even a grubby finger can detect. No wonder frocks last but one evening instead of two or three! Further, much dust remains on the floor, bringing to asthmatics suffering and to others sneezes - plus congestion just slight enough to escape notice.

Helpful are sweeping compounds, damp shredded newspapers or paper towels, or damp sawdust. But Don Armstrong does a real job - with a vacuum cleaner! His broom he hands out as a partner!
DUQUESNE UNIVERSITY TAMBRITZANS  
WINTER AND SPRING SCHEDULE 1958

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....FOLKSCHELLANY is compiled by Vern Steensland for both Northern Junket and The Folk and Square Dance Bulletin. He welcomes comment, ideas, contributions - at 417 Waverly Ave., Syracuse 10, N.Y.

SQUARE YOUR SETS

A Magazine For The Square And Folk Dancer  
Distributed Free Of Charge Four Times A Year  
Editors: Ray Olson, Arvid Olson  
P.O. Box 302, Moline, Illinois
This is an advance notice about an exciting new Folk Dance Project by RCA Victor. In March, 1958, the company is releasing fifty folk dances in a series of seven albums. They will include old established favorites along with many others added to enrich the old repertoire of the former Educational Series, which they replace.

You will find among them couple dances, threesomes, no partner circle dances, squares, contras, play-party games and novelties. Also excellent records for doing the waltz, polka, schottische, and even the hambo. A detailed set of directions come with the records complete with illustrations, diagrams, etc.

The orchestra is the Michael Herman Folk Dance Orchestra, that made the previous Victor Educational Series as well as many of the Folk Dancer label and Methodist World Of Fun Series.

RCA Victor has given these new records the same attention that they give their regular releases, recognizing that folk dancing is indeed an activity of thousands of people. Here are the albums and the records included in each:


SET # 2. FOLK DANCES FOR FUN. Green Sleeves - Chimes

SET # 3. ALL PURPOSE FOLK DANCES. Seven Jumps - Bingo La Raspa - Glow Worm - Virginia Reel - Pop Goes the Weasel - Chestnut Tree - Siskind - Horra - Cherkessia Oh Susanna - Irish Washwoman.

SET # 4. FOLK DANCES FOR ALL AGES. Texas Schottische for Three - Come Let Us Be Joyful - Gustaf's Skoal - Lott Ist Todd - Shboleth Basaieh - Siemse Berte - Tra Ia Ia, Ja Saa - French Reel - Moskrosser - Bleking - Ace of Diamonds.


This list is for the LP album sets. The records will be available also on 45 extended play, and if enough people write in to the company requesting it they will issue them on 78 RPM too.

A year's preparation went into these records as research and statistics were delved into through the cooperation of many recreation leaders and teachers.
Their constructive suggestions helped insure the useability and authenticity of the records. The dances are usable for all ages, for all purposes, in schools, churches, folk dance groups, festivals, recreation and community centers, home family fun, social study programs, music classes. And they are good to listen to just in case you want to do that.

TENTH ANNUAL FESTIVAL OF THE SYRACUSE UNIVERSITY FOLK DANCERS

will be held Saturday, March 15th, 1958, at the Jefferson Street Armory, Syracuse, N.Y.

There will be a workshop session starting at 2:30 P.M. with various leaders and callers from around the state and possibly from Canada.

At 8:00 P.M. the program of exhibitions by American, Scottish Bagpipe Band; ethnic and international folk dance groups and folk singers will begin. Short periods of general dancing for the audience will be included.

About midnight we will go to another hall to start a "binge" session of off-the-cuff dancing which will probably last until 3:00 or 4:00 A.M.

More information about housing, etc. may be obtained by writing to Miss Olga Krajnyak, General Chairman, 1016 East Adams St. Syracuse 10, N.Y.

Oh yes, the admission price will be $.90 per person.
SQUARE DANCE

DO SI DO AND FACE THE SIDES

Any good fiddle tune

As called by Rod Linnell

The two head couples go forward and back
Then with the opposite do si do
Men turn left, ladies right,
Face the sides and circle left
You circle once around
Then pass through and around just one
You're standing four in line
Forward all and back like that
The middle four make a right hand star
Just once around you go
Now turn your corner by the left hand
Turn once and a half around
Then you stay there in your corner's place
Corners to the center with a right hand star
Just once around you go
Then balance corners all around
And swing your corner round and round
Promenade that corner once around the ring

Repeat once more for new head couples;
Then twice for side couples

Introduction - breaks - ending - ad lib.
CONTRA DANCE

FRENCH FOUR

Suggested music - "Finnegan's Wake"

1st, 3rd, 5th, etc. couples active
Do NOT cross over

Balance partner in center
Cross over, around one couple & balance again
Cross over back to place
Down the center with partner
Same way back and cast off
Right and left four

This version of the tune is the way it was played by New Hampshire fiddlers when we learned the dance. We've never seen it written down before. R.P.
Formation: Three couples in longways set. For first figure all face top of the set so that each gent has his lady on his right, with right hands joined.

Meas.
1-4 All "lead up a double" and "fall back a double", i.e. Starting on right foot all go forward three steps, bringing feet together on 4th count. Then go backwards with three
steps, bringing feet together on 4th count.

Meas.  
5-8 Repeat

9-14 First couple face, join hands and move side-  
wards "up the hall" with four slip (or galop)  
steps. Second couple do the same. Then third  
couple do the same.

15-16 All "turn single" in place. i.e. Drop hands  
and turn once around in place (CW) 4 steps.

9-14 Third couple slip "down the hall" back to  
original place with four steps. Second cple  
do the same. Third couple do the same also.

15-16 All "turn single" in place as before.

1-4 II All "side" with partners. Beginning on right  
foot, move forward with three steps passing  
partner by left shoulder and bringing feet  
together on 4th count while facing partner.  
(Partners have changed places). Repeat the  
same beginning on left foot and passing right  
shoulder with partner (face partner through-  
cut the figure.)

5-8 All "side" with partners again (over & back).

9-14 First gent and third lady change places with  
4 slip steps leading with the right shoulder  
and passing back-to-back. First lady and 3rd  
gent do the same. Second couple do the same.

15-16 All "turn single" in place.

9-14 Beginning with 1st gent and 3rd lady all re-  
turn to home place sliding back-to-back as  
before (in the same order).

15-16 All "turn single" in place.
Meas. 1-4 III All "arm right" with partner. Hook right arm with partner, revolve once around, drop arms and fall back into place.

5-8 All "arm left" with partner. Hook left arm & run around as above, falling back to place.

9-16 The three men dance a straight "hey-for-3" with a skipping step throughout. (16 in all) This is nothing more than a figure eight beginning with the 1st gent facing down and the other two men facing up. The first two pass by the right shoulder, then the first gent passes the third by the left shoulder and the 2nd & 3rd gents pass by the right. Then the 1st & 2nd pass by right, and the 2nd & 3rd pass by the left shoulder. The figure eight should be danced with big loops and all three men should reach their home places at the close of measure 16 of music.

9-16 The three ladies dance a straight "hey-for-3" exactly as the men did, except that the ladies finish with a curtsey on the last measure and the gents all turn single in place during the last two measures and finish with a bow.

NOTES

Don't let the instructions scare you away from this dance! This is one of those dances which is a lot easier to dance than it is to explain - and it's a lot of fun too! It's an excellent choice for an introduction to English Country Dancing (though not necessarily for rank beginners) because it includes many of the basic figures so common to many other English dances. We have long used this dance as a forerunner to such dances as Newcastle, The Old Mole, Nonesuch, etc. We don't recommend it as a first choice to non-folk dancers. La Russe or Childgrove are better for this group (especially square dancers!).
The slow and easy running step is used throughout this dance (two steps to each measure of music) except when other steps are specified.

The Black Mag is available on several imported English records, all quite useful. Further information about this dance may be obtained in "The Country Dance Book - Part II" by Cecil Sharp and in "Dances of the People" by Elizabeth Burchenal.

Oh Yes, we almost forgot to tell you an important detail - The Black Mag was first described in "The English Dancing Master" by John Playford (4th edition) published in London in 1670. Guess it must be a worthwhile dance if it's lasted almost 300 years, don't you agree? (T.S.)

---

**FOLK SONG**

五木の子守歌

*Lullaby of Itsuki*

---

\[
\text{Odo ma Bon-giri Bon-giri Bon kara}
\]

\[
\text{Sa-nya o-ran do Bo-on ga ha-yo}
\]

\[
\text{ku rya Ha-yo mo-do ru}
\]
I stay until Bon, Bon;
After that I'll take my leave;
If Bon comes earlier, I leave here sooner.

I'm poor like a beggar, beggar;
You people are goodly people,
With goodly obi and goodly kimono on.

As for me, if I should die,
Who would week for me?
Only cicadas sing 'mong the pines on the hill.

If I should die,
Bury me by the roadside,
Every passerby may offer flowers.

The flowers will be camellias;
Water may come down from heavens.

"Lullaby of Itsuki" which was formerly sung in the moun-
tainous part of Kuma County in Kumamoto Prefecture, is 
now very popular all over Japan. The fact that such el-
egiac songs as this have survived for a long period of 
time show, among many things, the richness of melody 
in the Japanese ballads.

"Bon" is the festival of the dead in Buddhism, which 
is usually held in the middle of July.

Much is lost when you translate the poetry and songs 
of one country into the language of another country —
and this is most noticeable between Japan and the Uni-
ted States. Music however, knows no boundaries, and we 
are sure you will love this melody.

Japanese folk songs are comparatively little known in 
the States, which is a great pity. "Thirty-one Japan-
ese Folk Songs" is an excellent introduction to them. 
It is from this book that the music was obtained for 
this song. The use of a flute or recorder accompaniment 
will add much to the beauty of it.
We have neglected the culinary arts in the last couple of issues, something we didn't intend to do, but there just wasn't room. We'll take care of that matter right now. Maybe not with many recipes but with odds and ends of interesting lore about our common foods. We are indebted to Mrs Maude Ashman, Walpole, Mass., for sending us the book they came from - "Gold Medal Jubilee Select Recipes". It's wonderful.

Shortcake - like biscuits - is 100% American. In fact, it was so named because it's a biscuit dough, rich with shortening; and, hot, moist and buttery, it gives contrast when used with fruit.

Hermits - Rich with spices from the Indies, plump
with fruits and nuts, originated in Cape Cod in Clipper Ship days. They went to sea on every voyage, packed in tole canisters and tucked away in sea chests, and are still popular to this day.

Muffins - "A muffin is a gem, and a gem is a muffin!" Old-time recipes called for a "gem pan" - heavier than our present muffin tins - but the ingredients are still the same. Some muffins are made like cake, but today's most popular version is made easily and quickly in one bowl.

Sally Lunn - Sally Lunns were first Good Friday buns; but toward the end of the 18th century, a young English girl, Sally Lunn, sold her buns hot and buttered on the streets of Bath. They were so delicious they were named after her and soon the recipe was brought to America.

Sponge cake - Little sponge cakes had their beginning in England, at a time when sugar was scarce and eggs were but 4 pence a dozen. These "little cakes" were soon brought to Maine, and many still call them Maine Sponge Cakes. Early sponge cakes often called for boiling water, but today's version achieves the same old-fashioned texture with cold water.

Orange or Lemon Tarts were a great favorite in 18th century England, and the preparation took 6 or 7 days! Puff paste was the popular crust of that era - dough rolled out 8 to 10 times, then 1 1/2 pounds butter rolled into it. A 1774 filling recipe called for rubbing oranges with salt, soaking them for 2 days in salt water; then changing salt water daily, then boiling, cutting and boiling some more. In the days of the wood range, lemon pie filling was always cooked over direct heat. Then, with the not-too-sure heat controls of early gas and electric ranges, the double boiler came into being so as not to scorch the delicate flavor.

The secret of making doughnuts was brought from England, and the first American ones were spherical, a
little larger than walnuts. They were raised with yeast and had a nut or some almond paste in the center, which accounts for the name "doughnuts".

Captain Hanson Gregory of Camden, Maine, is said to have invented the hole in the doughnut. As the story goes, his mother's doughnuts were never done in the center, so he suggested cutting these soggy centers out.

An old American tradition was to save the centers cut from doughnuts and fry them separately for the children, who awaited them eagerly. (Yea man, I'd like some right now! RP).

Dumplings - The Germans called dumplings "Schnitz und Knopfe", meaning "cut pieces and buttons." A favorite with the Pennsylvania Dutch in the early days, they were either light, fluffy yeast dumplings for desserts, or a "stick to the ribs" variety for main dishes.

Early pies go back to Roman Days. They were not dainty affairs of pastry, cherries, sugar and spice, but were heavy with meat.

Massachusetts, as well as being the Mother of American Cookery, also claims possession of the first fork. It was imported for Governor John Winthrop in 1633, arriving in a leather case. The use of a fork marked the height of elegance, and the practical early settlers regarded the new fad with amusement. The earliest forks were two-tined and later a third tine was added.
Early deep dish pies were called "coffins". In England they were frequently used as rent payment, and in France for payment of dues.

Rhubarb Pie, or Pie Plant Pie, as it was called years ago, was a herald of spring, traditionally being served for the first time on the first day of that happy season. Early recipes said to pour boiling water over cut rhubarb, let it stand, then drain it. We know now that this only results in loss of fresh flavor.

Apple Dumplings - In the early days, dumplings were served frequently both as desserts and main dishes. There were numerous kinds and sizes, made according to family tastes. Apple Dumplings may well have started in Connecticut, where Yale tradition still holds - roast ham with champagne sauce and apple dumplings with brandy sauce.

Molasses from Barbadoes or Puerto Rico was used by early Maine settlers to flavor their Apple Pan Dowdy. This molasses, along with candy, chocolate, ginger, other spices and dried fruit was brought in by trading ships.

"Bread is the staff of life," Grandpa used to say when he came in for dinner and smelled Grandma's freshly baked bread. She, however, must have wished that baking day would not come so often...at least twice a week with 12 to 14 loaves each time.

The dough tray was at home in every kitchen in those days. About 4 feet long, it stood on legs that made it a comfortable height for working. Inside was a compartment for flour and a place to let the dough rise. The smooth underside of the dough tray lid was used as a kneading board.

Pancakes have long been associated with the days prior to Lent. The Vicar of Wakefield's parishioners religiously ate pancakes at Shrovetide; and in the early 18th century, a Pancake Bell sounded from the churches at 11 o'clock on Shrove Tuesday morning. A
little rhyme ran:

"Pancakes and fritters,
say the bells of St Peter's."

Popovers, shaped like a mushroom and hollow like an eclair, are a bread, not a dessert. They are kith and kin to old English Yorkshire Pudding batter.

In days gone by, folks drove as far as 150 miles by horse and wagon to get sugar and other supplies. Naturally, sugar was not plentiful enough to make fluffy frostings and decorate cakes as we do now.

Great grandma's two favorite company cakes were, therefore, a rich pound cake and a 4-layer ribbon cake. Each of the layers was a different color - white, pink, yellow, and spice or chocolate - and they were spread with bright currant jam and stacked on top of each other. Neither cake required icing.

Whatever the cake, however, it was almost sure to be placed proudly atop a sparkling tall glass cake stand. In the South, Pound Cake was and still is frequently served with either soft custard or fruit.

Pudding bags were made out of muslin or knit from cotton yarn, the latter resembling a man's stocking cap. They were dipped in boiling water, then floured and filled half full - to allow the pudding to "swell". Puddings were steamed either on top of vegetables cooking in the big iron kettles, or were dropped into rapidly boiling water. Fat little boys were often called "pudding bags" in those days.

At one time, puddings were served as a first course, which explains the old saying, "I came early at pudding time." However, our puddings today are desserts.

Plum Duff was a favorite with Yankee sailors, and usually contained both raisins and currants.

Many years ago, the peasants of southern France
collected savory sticks of sweet wood to stir their sauces and puddings. Our Grandmothers frequently relied on the broken-off handle of wooden mixing spoons for the same purpose, and called them "pudding sticks".

Both Maryland and Virginia lay claim to having originated the "Beaten Biscuit"—forerunner of our biscuits of today. These required "beating the dough until it blisters...from 3 to 500 licks." And, it's been said that often hands were blistered, too!

Biscuits today are as varied as the fancies of cooks themselves. Some like them flat and crisp, others light and high. Some biscuits are as rich as short cake, while others are "the sopping kind—good to sop up gravy with."

Ginger Nuts - One Grandmother of days gone by made small hard cookies called Ginger Nuts. She carried these to church in a pocket hidden in the folds of her skirt, using them as needed during the services to quiet and amuse her grandchildren.

And that's probably more than enough for now.

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