

NORTHERN JUNKET



VOL. 9
NO. 10

30¢

INDEX

Article	Page
Take It Or Leave It - - - -	1
What's In A Name? - - - -	2
We're Tired - - - -	6
A Leadership Institute - - - -	8
Know Your Square Dance Music - - - -	12
Little Dog Is Inspiration For Waltz - - - -	17
How Not To Do It - - - -	19
Grate Before Meals - - - -	21
Contra Dance - Jamaica Plain Jig - - - -	22
Square Dance - Left Hand Lady Under - - - -	23
Folk Dance - Erev-Ea (Israel) - - - -	24
Summer Folk Dancing - - - -	25
Folk Song - - - -	26
Book Reviews - - - -	29
Moon Lore - The Kiss And Its History	
Forest Folklore, - New England Legends & Folklore	
News - - - - 5 - 16 - 18 - 21 - 26 - 28	28
Dance Quotations - - - -	32
It's Fun To Hunt - - - -	34
Hey Folks - - - -	39
Painless Folklore - - - -	40
An Oldtimer - Tongue Twisters - Pumpkin Ballad	
This 'N That - Do You Remember? - Turn Of A	
Phrase - Irish Sayings - Spring Folklore - May	
Weather - Rainbows - Proverbs	
Real Country Recipes - - - -	46
Fried Salt Pork With Cream - Pork Apple Pie	
Sausage and Fried Apples - Caraway Seed Cookies	
Raised Oatmeal Muffins - Cider Cake - Blueberry	
Cobbler	



TAKE IT OR

LEAVE IT

One of the things we hope Square Dance Foundations will do is to take movies of dancers actually doing the figures of the dances. We mean, more specifically, the basic figures that make up square dancing. In this way, even the most commonplace of figures will be preserved for posterity.

A case in point is the old figure known as "lead out sides". At one time it was one of the commonest of contra dance figures. Dozens of old-time contras ended with "lead down the middle and back, cast off and lead out sides." Yet, not one written description has been discovered describing how to dance the figure. What was so common one hundred fifty years ago is now lost. It was so common that nobody bothered with telling how it should be danced. True, Scottish dancing has a figure called by the same name, yet no one can be sure that this is the way it was danced in America. Probably not because we were getting away from "old country" dances and figures.

Well, it is just a passing thought. It would be nice though, if some Foundation would record on film traditional dancers dancing traditional dances. Along with modern day dances it would prove a Godsend to all future researchers - as well as being fun to watch today.

Sincerely

Ralph



WHAT'S IN A NAME?

by ED MOODY

Several years ago at a Fall Foliage Dance up in the Monadnock Region of New Hampshire, Ralph Page called a contra similar to one that Mal Hayden had taught a few weeks before over in the eastern part of the state. Mal said that he got it from Bob Brundage and that Bob didn't know it's name. So it was then dubbed the "No Name Contra". Upon asking Ralph what was the name of the one he had just called he misinterpreted the question and gave the name of the tune that his orchestra played for it - "Major Mackey's Jig."

Memories of things quickly said often slip a little and when I got home I remembered that he said "Major Harris' Hornpipe". That was how I mentally named that particular contra. Suddenly, several contras appeared at different halls, using the same method of progression, and for want of proper names of them I noted them one after another in my notebook as the "Harris family of contras." - - "The Colonel Harris - The Major Harris - The Captain Harris, etc" on down to the "Buck Private Harris". Peculiarly those names stuck, and today that whole series of interesting contras is known as the "Harris Group", though some of them are also known in many places under their earlier, but maybe not original names.

Another example of confusion of names concerns a

very interesting one that Herbie Gaudreau put together and baptized at the YMCA Dance Camp in Beckett, Mass., some 15-years ago. Herbie named it the "Beckett Reel". But, like the seeds in the Bible, some versions fell among thorns and were devoured up by hungry predators. Some fell on fallow ground and parched themselves to death; but some fell on good ground and gave forth one hundred fold. Here's how.



The pattern was so smooth, so interesting, that it spread like wildfire all over the country, wherever contra dances were danced. I got the figure from a nationally acknowledged leader way down in New Jersey, and he called it "The Bucksaw Contra". I brought it back to New England, thinking that I had a real alien, and used it at a meeting of the New Hampshire Folk Federation where several New Hampshire callers picked it up. They used it generously. It spread, under several names throughout northern New England, again, like wildfire.

The following summer, at a lesson session in a small New England town, somebody produced a record entitled "Slaunch to Donegal", using an Irish tune and Herbie's figure movement for movement. The possessor of that recording apparently believed everything he saw in print, because he became real put out when I, who had by this time found the birth place and proper name of that contra, called it "Beckett's Reel". As a matter of fact he became quite abusive that I had the audacity to challenge what was written on the record label!

My next exposure was at State College, Pennsylvania at the Annual Square Dance Conference of the State of Pennsylvania. Again, the caller was a nationally known leader and he used the self same pattern in a big double circle. He gave it no name, but afterwards insisted to me that he had tried contra dances but for him they had fallen flat, so he had entirely stopped using them. When I politely asked him what was the dance he had used that afternoon in the double circle if it wasn't a contra done in a big circle if it wasn't a contra he was at a loss for an answer, as he didn't have one. Truly he was plain stuck for he did not know what a contra dance really is. He had heard from others who didn't know how to present one, that they were not welcomed by today's dancers. Poor fellow. He used a contra; made a hit with it, but still didn't know and would not believe that contras are fun when properly presented. He did an excellent job in presenting the dance, but innocently thought that he was presenting something new. When told that the proper name of his dance was "Beckett's Reel", and that contras could be danced in a circle, he looked at me as though I was dreaming. That he couldn't swallow. So here we see where the seeds fell on fallow ground and died for want of cultivating.



In any locale where contras are popular, Beckett's Reel appears often, but still under several names - the original name, as well as "Slaunch to Donegal, Bucksaw Contra, Criss-Cross Contra" and probably some more that I have never heard of.

There are many contras alive today that sprouted and gave forth one hundred fold but accumulated names in the spots where they were popular. Possibly renamed

by some caller to grace some particular occasion taking place in the town where he is calling that night, or to lionize some particular person, such as "Big John McNeil, Martha Campbell, or Aunt Mary's Canadian Jig" and hundreds more. In doing a bit of research on one particular contra, I found it under seven different names: Scottish Reform, Prince Edward, Pins and Needles, Free Mason, Hall's of Victory, Hell's Victory and Hull's Victory. AND, the same dance, out in Ohio was called the "Double S Reel!"

So, what's in a name? A rose by any name smells just as sweet.



NEWS

Annual Seaway Festival Square Dance, Muskegon, Michigan, July 5, in L.C. Walker Sports Arena 8 - 12 p.m. Afternoon round & square dance workshop 1 - 4 p.m. Further information from Art Klimek, 2144 Reneer Ave. Muskegon, Mich. 49441.

The Country Dance Society of Boston hold their annual weekend at Pinewoods, Mass. July 11 - 14, 1969. English Country, Morris, Sword Dancing; American Squares and Contras. Further information from Country Dance Society 3 Joy St. Boston, Mass. 02108

The Roberson Folk Dancers of Binghamton, N.Y. hold their 4th annual Fall Weekend at Oquaga Lake, with Dick Crum, Roger Knox & Jack Geddes serving as staff. Further information by writing to Scott's Oquaga Lake House, Deposit, N.Y. 13754.

#####

WE'RE TIRED

by EVELYN JOHNSON



"We are tired square dancers."

We don't mean tired physically . . . we mean tired of the misrepresentations and misconceptions of square dancing that seems to be running rampant...and the remarks heard as a result of these misrepresentations.

We're tired of hearing square dancing referred to as "barn dancing". True, in the early days of our land when few good dance halls were to be found in our smaller towns, the barn was the scene for many of our dances as it offered the largest available space. But quadrilles never seemed quite at home in them. It came to us from the old country as a form of social dance that was practiced in the drawing rooms and courts of Europe. In other words, it was an art form.

We're tired of having square dancing referred to as "hillbilly" and all those who participate in it as "hicks". The hill dances of Tennessee and Kentucky are a far cry from the patterned square dancing of this modern day and should not be confused with mountain dancing. In the late twenties and early thirties the Ford Foundation was established for, among other things, the perpetuation and advancement of the various art forms of this country. This Foundation was a center of cultural activities...and square dancing was one of the highlights...danced in informal clothes! Certainly nothing "hillbilly" about that!

Most of all, we're tired of the representations of square dancing as shown to the public through TV. We are sure most of you have seen, at some time or another, these exhibitions on a TV program which are announced as "square dancing". And we are sure that you joined all other dancers in a feeling of outrage and resentment of this misleading display of clogging, hopping, stomping, twirling, jitterbug acrobatics, and what have you. We don't know exactly what it should be called.....but one thing we are sure of - it isn't square dancing. A real low blow was made on one of the programs when the announcer made this statement, "You sure have to be young to square dance!" The majority of square dancers are well past the "young" age. They are, however, young at heart and are happily dancing the right kind of squares.



These exhibitions are also damaging to the public image because many clubs and classes use school and church facilities who would certainly object to this type of activity in their halls.

If a potential recruit for a square dance class should see one of these exhibitions, he would be discouraged from ever attempting to learn. One of our dancers reported this remark made by a neighbor: "Do you mean to tell me that your husband throws you over his back, and between his feet like that?"

We're tired of all things that reflect poorly on Square Dancing - how about you? So, collectively and individually, let's help educate the public to a true picture of square dancing. Let's tell the world that square dancing is great!



A LEADERSHIP

INSTITUTE

by RAY & FLOSS WORRELL

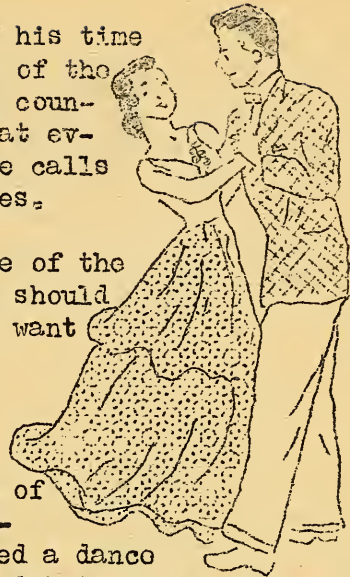
Sunday, March 30, we attended the Ed Gilmore leadership institute sponsored by the Santa Clara Valley Square Dancers Association, which was held at the Legion hall in Campbell.

Ed started off by giving us a quick summary of what he has done in the Square Dance field, and his 25 years experience in all phases of dancing and calling is mighty impressive.

Ed claims that he is not an expert, because experts are people who write books, and he has never written a book.

However, he does claim to be opinionated, and so he proceeded to voice his opinions on many matters concerning Square Dancing. He said that through the years, he has learned to have great and extreme patience concerning the changes, and the ups and downs of Square Dancing. He feels that Square Dancing prospers or declines according to whether or not the dancers get what they want out of Square Dancing.

Ed has spent about 50% of his time teaching callers, and the rest of the time in calling all around the country and in teaching beginners at every opportunity. Incidentally, he calls them beginner clubs, not classes.



To help us understand some of the problems in Square Dancing, we should take a good look at why people want to dance.

The history of man shows that dancing, in some form or other, has always been a means of communication, and a way of expressing emotion. Early man used a dance to act out a personal story, and later this was extended to become the story of a group, and so became the tribal dance.

So I guess that all of that yelling and stomping that goes on, is just the dancers trying to tell us something, and all we have to do is figure out what it is, and all of our problems will be solved.

Ed went on to give a short history of square dancing, especially the revival here in the West, started by Lloyd "Pappy" Shaw with his Cheyenne Mountain School Dancers. An interesting note about this is that in 1940 there were some 25 traditional American Round Dances, and because the Callers never let on that the dancers could sit out between tips, just everybody did the Round Dances; even the ones that really were too hard for them.

At this time, most of the dancing was still of the visiting couple type of figure, so that even if you did not know the dance, if you were # 4 couple, by the time it came your turn, you had a good idea of what you were expected to do. Even if you made a mistake, it was fairly easy for the other 6 people to push you around.

Finally, some of the Callers realized that people seemed to enjoy more the figures where everyone moved at the same time. So, they proceeded to open "Pandora's Box", by writing variations of the existing standard figures. This certainly livened things up all right, and things continued to boom, but there were a couple of hitches to all this. (You know what a hitch is, you move forward, but stay in the same place).

Up to this time, if you missed a couple of weeks or a month, you could stand around as couple #4 for a while, and few people would be the wiser. But, when "everybody goes", you would get left at the post, and would stick out like a sore thumb. Also, some of the Callers were beginning to burn the midnight oil to get down on paper all of the "Great" (their term) variations that were "just crying out to be tried".



All of this was putting more and more pressure on the dancer and, you guessed it, they stopped coming out when they missed a few times, or got tired of learning a new routine each night. But did this discourage the Callers? No siree! They had an answer. They said, "Lets change the system! We will teach the dance as a series of "basic figures", so that once the dancer learns these few basics, we can call them in any pattern, and the dancer will do what he is told."

This turned out to be a good idea, and Square Dancing continued to grow. Of course, now the dancer had to listen harder, and learn to separate the commands from the poetry that made up a lot of the calls.

Well, you pretty much know the rest of the story. There isn't so much poetry any more, and there is not

"just a few basics" either, anymore. Ed estimates that there are about 1000 terms or basics a beginner needs to learn, because they do not tell you what to do. Even a beginner needs to know about 150 terms in order to be even a beginner!

You have probably figured it out by now, and it will come as no surprise to learn that the Callers are planning to change the system again. Not all of them of course, as there is quite a lot of controversy about the whole idea.

I am not sure if the system has a name. As I understand it, the idea is that there should be, and can be, a place in Square Dancing for everyone, regardless of how often he wants to dance. The plan, which is already being quietly introduced in some places, may be just the thing we need to give Square Dancing another big boost and is, at least, worth a try.

When we sum it all up, it comes out that people Square Dance because it meets their needs for activity and sociability, and because it's fun! And as long as people get what they want out of Square Dancing, they will continue to come out and dance.

It is too bad that so many of our dancers do not take the opportunity to attend an affair of this kind. A day spent learning the history of Square Dancing, and trading thoughts with someone of Ed Golmore's great experience and down to earth philosophy, would give a much better understanding of the overall picture of Square Dancing and would make it even more enjoyable.

(from SQUARE DANCE NEWS, May, 1969)





KNOW YOUR SQUARE DANCE MUSIC!

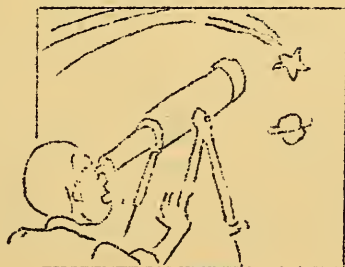
Written exclusively for the NORTHERN JUNKET

by WALTER MEIER

Part 2

With the European immigrants came along their way of living, their dances, their habits and their music. Therefore it was very natural that the folk music soon branched out to wherever people wanted to dance their native dances and wherever they wanted to play their native tunes. Soon the fiddlers were "born" and with them came the development of the fiddling, and soon this fiddling was recognized as an honorary art. These fiddlers at first played the tunes which were brought along from their native countries, and soon many of these tunes became very important fiddle tunes. Just to name a few, and there are literally hundreds of them: Soldier's Joy, Irish Washerwoman, Haste To the Wedding, White Cockade, Money Musk, Fisher's Hornpipe, Lord MacDonald's Reel, Miss McLeod's Reel and many, many more.

Again, a strict adherence to the 32-measure sequence can be noticed with only very few exceptions. One of these exceptions is the famous "Money Musk" which originally had the standard 32-measure sequence, but in mid-19th century was cut to a 24-measure sequence. The dance to this music has to be done in 48 steps. Such variations happen and have to be expected, as through the years and times it is very possible to have slipped up either here or there. Of course it is an easy matter to change the 24-measure to the 32-measure sequence by just adding an 8-measure repeat to the 2nd theme. However much disapproval will be voiced by the traditionalists, and by many old-time callers and dancers who want to adhere to the strictly "traditional" flavor of this dance. As for myself, I am in agreement with these traditionalists, as tradition is needed in any art and especially an art which can be traced many hundred years back. Just to change anything to satisfy one's own whim or fancy is ridiculous. To keep "tradition" is everyone's job for it preserves our own American heritage, and without this preservation everything that is sacred, and everything to which we are dedicated and devoted will soon be lost and forgotten. Thus, an entire epoch and period of time will be lost to our descendants.



I got a little sidetracked. Let's come back to the fiddlers and the preservation of the fiddle tunes. These fiddlers were not only excellent musicians, but they were also very excellent in the rendition of the fiddle tunes. The best of the fiddlers were in great demand and they often played the instrument without any accompaniment. They supplied the melody and the rhythm and some of them, probably the majority, called or

prompted the dances to their own music, and all of this at the same time. I am speaking now of the fiddlers only. I am not speaking about the 8 to 12 piece orchestras who played for the old-time balls and cotillions in the larger town halls and ballrooms. In some cases the fiddle playing was augmented by a piano or in earlier days an organ, or perhaps a banjo. Thus, the rhythm would be more pronounced and this, in turn, was very helpful to the prompters. The fiddler was the king of square dancing. The large orchestras who played for the special occasions would have cornets, clarinets (clarionets they were called then), string bass, trombone, cello, flute and piano, but always there were the fiddlers, usually three of them, occasionally four.



Then the development of the West started to take form and speed. With cowboys and hillbillies getting into the act, it was only natural that these people would use their own instruments and their own style. Thus, the Western type of music crept into the square dance music and soon after that the recording companies who saw a chance to cash in on the square dance market, began to record all kinds of square dance music. This certainly was not a turn for the better as far as square dance music was concerned. Soon the entire country was flooded with square dance recordings, and the necessity of using records was brought on by the high price that musicians ask to play for a dance. The square dance public and the callers began to get whatever was available in records and the more the better. Of course it all started with the recording of traditional square dance music but the commercialism, the competition of the ever increasing number of recording compa

nies, and the race to be first with the latest, shattered the entire unwritten law of tradition. And with all of this came the parallel in the square dancing. The trend of this "phenomena" got hold of the callers and dancers alike, just like catching a contagious disease, or an addiction. Recording "artists" sprang up all over the United States who invested a few hundred dollars to be on a recording. The recording companies, in order to keep on selling their products, had to continually come out with new records, new instruments, and new callers. Right at this time, a fiddle in an orchestra is simply unheard of.



Now let us examine today's square dance music a little closer, and scrutinize the whole aspect of the music. First of all, any tune which is on the "hit parade" is made into a tune for square dancing. Please note, I did not say any square dance tune, because these hit parade tunes are not fit for square dance tunes and they never will be fit for square dance tunes. Certainly you are able to square dance to them and to call square dances to them, but by the same token you could square dance to the "Halleluja Chorus" of Handel's "Messiah" - it even has a perfect sequence - but who wants to do that? The folksy atmosphere and style has completely disappeared from modern square dance music. Instrumentations consist largely of brass, woodwinds, drums, and occasional saxophones. Seldom, if ever, do you hear a fiddle, and if one is there it is not played in tune. Just as dancing has lost its folksy friendly atmosphere, so has the music. Tradition has been lost in the dance and the music. Again, this shows the very close parallel of dance and music. Right now, the word "tradition" is something which is very obnox-

ious to the dancers and callers. In many singing calls the melody is obscure, and the crutch on which the caller has to lean - the beat - is simply not there. Not fear of calling to an orchestra has thrown many callers into confusion. Why? The only reason I can say is that the callers do not know their SQUARE DANCE MUSIC, or for that matter, any kind of music. A good square dance orchestra beats any recording, but if one is in such a rote that by hearing a different kind of music than the record produces, then the caller should buckle down and study up on square dance music. A caller who is not able to call to a live orchestra is not a caller. He is lacking the most important factor of the calling, namely, to be the master of himself. It is true that in time to come certain music will be recognized and adapted as square dance music, but first of all, the ugly, nauseating trend of the hit parade in square dance music, and in square dancing itself, has to stop. Recording companies must come to their senses. If they cannot cash in in any other way but by producing these hit parade records, then they should get into another business. However, who am I to tell people what to do and what not to do?

- to be continued -

NEWS

BORN: May 4, 1969, to Mr. & Mrs. Fred Richardson, a daughter, Jennifer.

DIED: May 5, 1969, Mary McNair.

MARRIED: May 8, 1969, Laura Page & Lt. Robert Wilson in El Paso, Texas.

THANKS TO: Ed Moose, 3 hillbilly records.

Iva & Ed Randall, Book of Viennese Waltzes.

Rich & Bobbie Castner, Dance & Highland Ball Program.

Write to Hooter Dance Records, Inc. Waldwick, N.J. 07463 requesting their latest catalog of Educational Records for Dance & Physical Education.

LITTLE DOG IS
INSPIRATION
FOR WALTZ



by MARY ALICE YOUNG

Sooner or later, just about everyone who plays the piano learns to play the delightful little composition which some people still call "The Little Dog Waltz". Most of us however, know it as the "Minute Waltz."

It was written under a most unusual circumstance. One spring day, the great pianist, Frederic Chopin, was having lunch with a friend in a little French cafe. As they were eating their meal they both were amused by the antics of a little wooly dog. It was running around the table trying to catch its own tail.

Around and around the little dog went, barking louder and louder.

"Had I your nimble fingers, Frederic," said the girl beside him, "I would compose a piece of music, that would just fit that playful puppy."

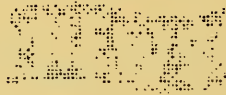
Chopin arose from the table and crossed the room to the piano. Pulling up the piano stool he sat down and ran his hands over the keys. Faster and faster his fingers flew. His music seemed to paint sound pictures of the frisky little dog running after his tail.

Listening to Chopin's composition, you could tell without even looking at the puppy that he was becoming dizzy and tired. So tired in fact, that the chubby black butterball of a dog nearly fell over. Finally,

when the little fellow became discouraged and ran out the door to the street, the great pianist stopped playing. His music was completed. It took just one minute to compose the pretty waltz.

Although this incident happened in France many years ago, some French boys and girls still call the lovely piece of music "The Little Dog Waltz." It is as popular today as it was then.

If you play the piano, perhaps you can play this delightful tune. If so, why not sit down and play the waltz through. Then close your eyes and try to picture that little dog running round and round after his tail.



Virginia Tanner, whose famed Children's Dance Theatre has captivated audiences around the world, will direct a Teachers' Workshop in Creative Movement for Children June 16-July 3 on the University of Utah campus. Participants may earn from 2-5 credit hours for the workshop. Additional information from Virginia Tanner, Bldg. 410, University of Utah, Salt Lake City, Utah, 84112.

The ABE KANEGSON memorial record album is ready! This is welcome news to lovers of folk songs. "Black Is the Color of My True Love's Hair, The Keeper Of the Eddy-stone Light, A Wanderin' Water Boy, Ha Na'Ava Babanot, Roumania, Brother Can You Spare A Dime, Hi Ro Jerum, Big Rock Candy Mountain, Joshua Fit the Battle Of Jericho". These plus eleven more songs in a fifty-minute program are in store for you. The 12-inch LP record can be obtained for \$5, plus 20¢ mailing charge, by mail order to the Kanegson Record Fund, c/o Old Joe Clark, Inc. 32 Fayette St. Cambridge, Mass. 02139. Any profits will go into a trust for Abe's two young sons.



HOW NOT TO DO IT

by EVELYN MOORE

A few nights ago I attended an advertised outdoor dance held in a huge parking lot for the purpose of interesting people in Square Dancing. It was staged by an organization in a nearby town who numbered among their members some dancers who belonged to another club in yet another town. Some of these latter people had succumbed to a desire to become the presidents of a club - any club, anywhere, no matter, so long as they headed it! - a disease that often creeps up on folks after a few years of dancing. This, plus the leaving of clubs by some unenchanted people who do not agree with those in power, has created many splinter clubs with small membership. Because of this small membership they cannot pay good callers to work for them. Actually, the percentage of new clubs being formed is well out of proportion with the number of people taking up square dancing. All this by way of an introduction to what follows.

The dance in question was held on the parking lot

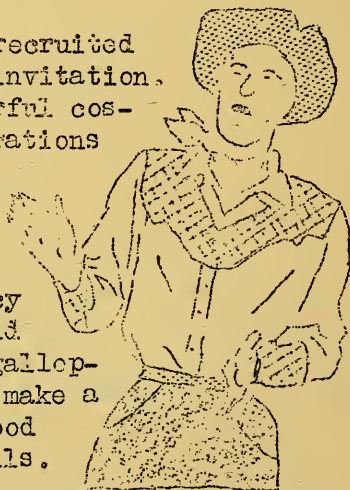
of a large big-city supermarket and this much must be admitted: two squares of very talented dancers attended to stage the demonstrations; the caller was excellent in his timing and in his presentation of so-called Western-type dancing.

Nevertheless he made the same mistake that is made regularly by most callers and demonstration groups who appear on TV, or are invited to show off their wares - and petticoats - at social gatherings. The caller, and the dancers, were exponents of the hard sell idea. Perhaps nobody has ever advised them of the soft sell procedure.

Two more squares of folks recruited from several clubs attended by invitation. All were clad in gorgeous, colorful costumes, and off went the demonstrations at about 150 beats per minute.

This is at least one and a half times faster than a human being normally walks. The galaxy of swirling skirts, exposure of lacy panties, bloomers, fifty-year old legs, kaleidoscopic colors and galloping feet and twirling arms, did make a very pretty picture. All were good dancers and could follow the calls.

But - - -



The inquisitive "civilians" who had been attracted by the newspaper writeups that had advised people of the coming "all-star attraction", plus word of mouth bait were appalled. Now hear this. That caller used at least 45 words, combinations of words and phrases that were totally unfamiliar to all bystanders and prospective candidates, to a point where they thought they were hearing an entirely new language which had to be translated on the run. They became rapidly disillusioned and began drifting away, climbed into their cars and headed for home.

When, after a two-tip dempnstratipn, this caller asked for folks from the side lines to join in with the "fun", and his well-trained demonstrating couples broke up to approach onlookers, asking them to join in on the festivities and do "some nice easy dances", they got nearly an hundred percent "NO".

What would you have said if you were exposed in this manner?

GRACE BEFORE MEALS

which was written by a Square Dancer for
a gathering of his club.

Oh, Master Caller of the Dance of life
We honor Thee as we do partners all
And, seeking goodness in a world of strife
Find Fellowship in dancing to the call.

When happy strains of music fill the air
We swing and whirl as each bright note is heard
So we may hear the music of the Infinite
And step in time according to Thy Word.

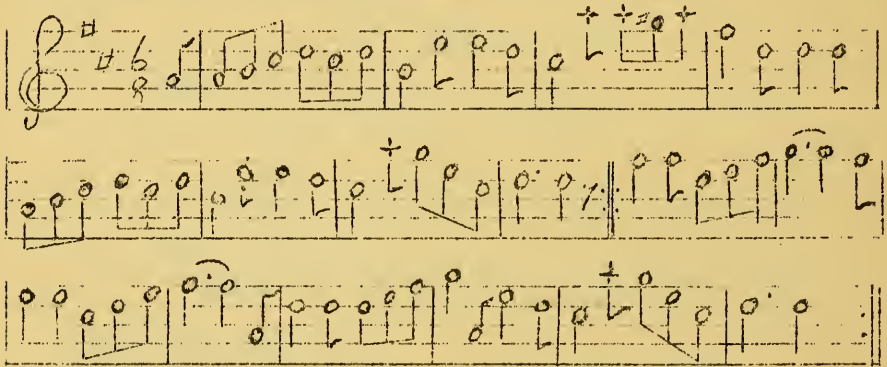
ED RANDALL - May, 1967

The University of the Pacific, Stockton, Calif. holds its 22nd Annual "Stockton Folk Dance Camp" July 27 thru August 2 - August 3 thru August 9, 1969. This camp is one of the oldest and largest in the country. This year the staff is headlined by: Madelyne Greene, Germain & Louise Hebert, Jerry Helt, Anatol Joukousky, John Pappas, Atanas Koloravski, S. Stewart Smith. Write to Jack McKay, Director, Stockton Folk Dance Camp. University of the Pacific, Stockton, California, 95204

CONTRA DANCE

JAMAICA PLAIN JIG

An original contra by Louise Winston who suggests this music: "Major Mackie's Jig"



The Dance

Odd couples cross over before dance starts

Circle left with the couple below (once around)

Then circle right, back to place

With the same couple a left hand star once around

Then right hand star back to place

Both couples go down the center 4 in line (each lady
will be on left of a man)

Ends duck under, all move up the center (some will be
backing up as in Fairfield Fancy)

Actives do si do the next below

Then swing that same person (this is the 2nd progression)

Louise writes that she created the dance by accident "at one of my dances when I was trying to remember one of the "Harris" contras. George Fogg et al at dance urged me to remember it because it danced well. They even named it for me".

SQUARE DANCE

LEFT HAND LADY UNDER (traditional)

The music here is "Mollys Breakdown". It has other names.

Any intro. breaks and ending you wish

Head two couples out to the right, circle four around
 Head men leave your ladies there and you go home alone
 Then forward six and back - two lone men do-si-do
 Left hand lady under, right hand lady over
 Change the ladies both right over (to head two men)
 repeat three more times then - All swing partners and
 Promenade once around the ring.

Repeat for side two couples

Then, just for the fun of it have the
 Two head men by your corner lady stand
 Forward six and back - two lone ladies do-si-do
 Left man under, right man over change the men right over
 etc. etc. Repeat for side men, etc.

FOLK DANCE

(EREV-BA) Israeli

Music "A Levanon". Record, Vanguard

Formation: Circle of dancers. All facing center. Hands joined.

PART 1: Circle moves clockwise and counterclockwise.

Step with right foot to right side (ct.1), cross l. ft. in front of r. ft. (ct.2) step on r. ft. straight backward to start moving clw (ct. 3) Step on l. ft to left side (ct 4.) cross r. ft. in front of left ft (ct.5) step on l. ft to left side (ct. 6) cross r. ft. in front of l. ft (ct 7.) hold (ct. 8). Step on l. ft. backward to begin moving cclw. (ct. 9) step on rt. ft. to r. side (ct. 10) counts 11-14 grapevine, beginning with l. ft. in front of rt. ft. then: cross lft. ft in front of rt. ft. (ct 15) hold (ct 16). Repeat all of Part 1.

Part 2: Dancers face center. All drop hands

Counts 1 to 3: every dancer turns in place clw. starting with rt. ft. end on rt. ft. facing center of circle (R.L.R.) cross with l. ft. in frnt of rt. ft. (ct 4) step on rt. ft. backward (ct.5) step on l. ft. to left side (ct 6) cross rt. ft. in front of l. ft. (ct 7) step back on l. ft. (ct 8) Repeat Part 2. ending with r. shoulder toward center, facing ccl. (Hands hang loose at during Part 2).



NEW HAMPSHIRE FALL CAMP

SEPT. 3 - 8, 1969

at

EAST HILL FARM, TROY, N.H.

Dance With

MADELYNNE GREENE - International Dances

CONNY TAYLOR - International Dances

ADA DZIEWANOWSKI - Polish Dances

DUKE MILLER - New England Squares

RALPH PAGE - Contras & Lancers

Good cabihs - heated swimming pools - Congenial Campers

Wonderful Food! - Evening Parties - Auction - Snacks

TELL YOUR FRIENDS

Further information from: ADA PAGE
117 Washington St.
Keene, N.H. 03431

THE THISTLE

A MAGAZINE FOR SCOTTISH DANCERS

Descriptions - Background - History

Sample back-number on request

Quarterly \$1.25 from 3513 Fraser St. Vancouver 10, B.C.

iiii iiii iiii iiii iiii iiii iiii

The Canadian Folk Dance Record Service now carries full lines of "DANCE ISRAEL" lp, also Bert Everett's book - TRADITIONAL CANADIAN DANCES. Write for their listings.

185 Spading Ave. Toronto 2B, Ontario, Canada

iiii iiii iiii iiii iiii iiii

WANTED

Copies of old recipe books, the privately printed ones gathered together by Ladies' Aid Groups, Rebeckahs, or Churches & Granges. AND old dance & festival programs, Convention Programs. Don't throw them away. Send them to me. I collect them as a part of a research project. ALSO - any old-time dance music for violin or full orchestration. Dance music only, please. Send to:

Ralph Page, 117 Washington St. Keene, N.H. 03431

iii iii iii iii iii iii iii iii iii

Conny Taylor, 62 Fottler Ave. Lexington, Mass. announces a new FOLK DANCE RECORD SERVICE. For more complete information, call him at VO 2 - 7144

iiii iiii iiii iiii iiii iiii iiii

FOR SALE

Musical Mixer Fun - \$1.00
by Ray Olson

Swing Below - \$1.50
by Ed Moody - A Book On The Contra Dance

Dancing Back The Clock - \$1.50
directions for 94 Old-Time English Round Dances

Let's Create Old-Tyme Dancing - \$3.25
by Ralph Sweet - A MUST book for serious callers.

Country Kitchen - \$1.75
favorite recipes of Monadnock Region of N.H.

New Hampshire Camp Fare - \$1.00
favorite recipes of N.H. Folk Dance Camps.

COMPLETE YOUR FILE OF NORTHERN JUNKETS
WE HAVE MANY OF THE BACK ISSUES @ .50¢ each

Order any of the above material from:

Ralph Page, 117 Washington St. Keene, N.H. 03431

MAINE FOLK

DANCE CAMP

THE DATES:

A Session - June 21 - June 27
B Session - June 28 - July 4
C Session --- July 5 - July 11
D Session - July 12 - July 18

E Session - Aug. 17 - Aug. 22
F Session - Aug. 23 - Aug. 21

AND Labor Day Weekend

August 29 through September 1

THE STAFF

MARY ANN HERMAN, director of camp - all sessions
RALPH PAGE - squares, contras, Lancers all sessions
JANE FARWELL - international dances, etc. EF & Weekend
ANDOR CZOMFO - Hungarian dances - A & E Sessions
ANN CZOMPO - Jazz dance sessions - A Session
CAMILLE BROCHEAU - Balkan dances Sessions A B & C
MADELYNNE GREENE - International dances E F & Weekend
NELDA DRURY - Mexican dances, E.F. Sessions

MAINE FOLK DANCE CAMP will be held at Pioneer Lodge,
on Woods Lake, in Bridgton, Maine. Further informa-
tion by writing to Maine Folk Dance Camp
Pioneer Lodge
Bridgton, Maine 04009

Part 3: Dancers face clw. With right shoulder leading, move alone into and out of center like this:

Step on rt. ft. to right side, toward center (ct. 1) cross l. ft. in front of rt. ft. (ct 2) Cts. 3-6 repeat counts 1-2 twice more. step on rt. ft. toward center as a balance (ct. 7) step on l. ft. to left side (ct. 8) cross rt. ft. in front of l. ft. (ct 9) step on l. ft to left side (ct. 10) Counts 11-14 repeat 9-10 two more times. On counts 15 & 16 each dancer turns in place clockwise. This is a full turn starting with right foot. (Hands hang loose at sides during Part 3).

Repeat dance from beginning (Part 1).

- SUMMER FOLK DANCING -

Folk Dance Center of Philadelphia

Every Thursday 8-10:30 p.m. on the East Terrace of the Art Museum from June 5th to September 4th.

Folk Dance House, 108 West 16th St. NYC. Air-conditioned dancing every Tuesday, Wednesday, Friday and Saturday.

Cornell Folk Dancers, Ithaca, N.Y. Every Wednesday and Sunday. Outdoors on Japes or Sage Tennis courts on campus. Somewhere indoors if stormy. Starting June 6 through August 1st. Square dancing on the tennis courts below Straight Hall. If raining, in Memorial Room of Straight Hall. If uncertain, phone Connie Lambert at 272-1423

Roberson Folk Dancers of Binghamton, N.Y. Every Thursday 8-11 p.m. at Roberson Center for Arts and Sciences, 30 Front St. Binghamton, N.Y.

Erie Folk Dancers of Erie, Pa. Every Tues. through June July 8 & July 22. No dancing in August.

FOLK SONG

JOLLY OLD ROGER

The musical score is written on five staves. The first staff begins with a treble clef and a key signature of one flat (B-flat). The melody is written in a simple, folk-like style with quarter and eighth notes. The second staff is labeled 'Chorus' and features a more rhythmic melody with many eighth notes. The third, fourth, and fifth staves continue the main melody, with some staves containing plus signs (+) indicating specific notes or rests.

'Twas Jolly Old Roger, the tinmaker man,
 Who lived in a garret of New Amsterdam,
 And showered down blessings like rain in the spring,
 Ah! maidens and matrons, of him I would sing.

Chorus: There never was yet a boy or a man,
 Who better could mend tin kettle and pan
 Or bucket or skimmer or dipper or can,
 Than Jolly Old Roger, the tinmaker man.
 Chee whang! Chee whang! Chee whang! Chee whang!
 Te rattle, te rattle, te rattle te BANG!



Now Roger's bald pate was as smooth as your nose,
 And buying his stockings he purchased half-hose;
 He had but one leg and he wore but one shoe,
 And he stumped round his shop on a stiff timber toe.

chorus

Jolly Old Roger had two pairs of eyes,
 His glasses called "specs" were uncommon in size;
 His nose, like a strawberry, racy and red,
 Was a "snuffer" by day and a trumpet in bed.

chorus

But Jolly Old Roger could not live alway;
 The "nippers" of death cut his life thread one day;
 And down in the churchyard they tramped him in,
 Poor Jolly Old Roger, the mender of tin.

chorus

If down to New Amsterdam's churchyard you go,
 Be sure that you stop, it's a great place for woe;
 You'll find by the tombstone the step and the mall,
 Where Jolly Old Roger lies under the wall.

Every New England housewife looked forward to the coming of the tin peddler, for with his infinite variety of household wares and his skill with the soldering iron he brought the news of the country side. His visits were as true as the seasons - sure to appear but of indefinite date. The rattle of his cart to the farm and cottage door brought the housewife to the back porch - and children too small for school tumbling from swing haymow and apple trees. Dangling from the tailboard the new tin pans caught the morning sun and banged deliciously as old Nell plodded over the rutted roads. Among the fascinating hodgepodge of his wares the peddler was sure to find some small gift for the youngsters of the household.



Special news from Folk Dance House announcing a new set of Balkan dance records recorded by the Macedonian Folk Orchestra, Skopje. Dick Crum helped supervise the project and has prepared the instruction sheets that come with the records. Ask for: MH 3037 Skudrinka

Lesnoto

MH 3038 Cigancica

Pravo Sopsko Oro

MH 3039 Pajduska

Dracevka

MH 3040 Povrateno

Ratevka

MH 3041 Devetorka

Baba Gjrgja

MH 3042 Kopacka

Crnogorka

Jedanestorka

and

The following 2-records, collected and recorded by Michel Cartier in Bulgaria, available only on MH-LP, are now issued on both 78 & 45 RPM too:

MH 3043 Eleno Mome (new record by Koca Petrovski)

Trite Puti - Bulgaria

MH 3044 Zapojas - Bulgarian

Kamishitsa - Bulgarian

The records are unbreakable, come with directions.

78 rpm at \$1.75 - 45 rpm at \$1.50

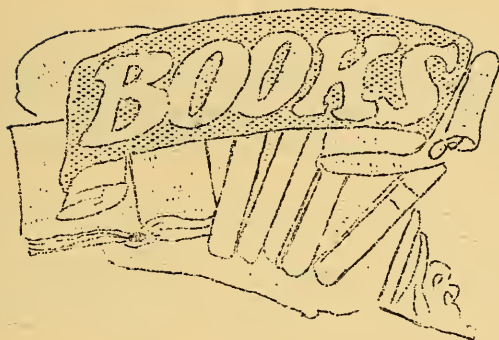
Order from:

Folk Dance House

108 West 16th St.

New York, N.Y. 10011

Postage & handling .50¢



MOON LORE, Timothy Harley, London, 1885. 296 pp. Index. Reissued by Singing Tree Press. Detroit, Mich. L.C. #68 75475. \$7.50.

This republication of Moon Lore, which first appeared 84 years ago, is especially fitting at a time when the first verifiable man in the moon will be, as the author could never have dreamed, a fellow human whose means of travel had already been suggested in his own time by a writer whose books he dismisses as "suggesting nothing new" -- Jules Verne.

Harley compares age-old beliefs not only about the man in the moon, but the woman, the hare, and the toad as well. He found these fanciful interpretations to be world-wide, resting on a mythic foundation of moon worship. Contrary to popular belief, the moon has in most places and times been considered a male deity. One exception was the Chinese regard for the moon as the embodiment of the female principle.

Wild beliefs about eclipses, ancient schemes to fly to the moon, astrological influence of the moon on crops, animals, and human destiny are all included, with the possibility for further study provided by bibliographical notes. I found this a most interesting book.



THE KISS AND ITS HISTORY, Christopher Nyrop, London, Sands & Co. 1911. 188 pp. Translated from the Danish by William Frederick Harvey. Reissued by Singing Tree Press, Detroit, Mich. L.C. #68-22040. \$8.50

The author discovered a saying among Danish girls of his day that "kissing a fellow without a quid of tobacco and a beard is like kissing a clay wall", and an old French folk song in which the lover tells us he has "smeared his mouth with fresh butter so that it may taste better".

With those for starters, I found this book more than a little interesting. I read that in some places elbow-swatting and earlobe-pulling take the place of kissing. Dr. Nyrop does not linger in such places. With the whole world of kissing waiting to be documented, who would? A highly interesting book filled with all kinds of folklore anecdotes.

FOREST FOLKLORE, MYTHOLOGY, AND ROMANCE. Alexander Porteous. London: George Allen & Unwin Ltd. 1928. 319 pp. Index; analytical table of contents. Reissued by Singing Tree Press, Detroit, Mich. 1968. L.C. #68-26597. \$11.00

The survey covers the entire field of forestry and the most interesting lore connected with forests throughout the world from the romantic and mythological points of view. The last of the nine chapters is a selection of legends which have gathered around many forests and trees. This is a fascinating book to any folklorist.

A BOOK OF NEW ENGLAND LEGENDS AND FOLKLORE, in Prose and Poetry. Samuel Adams Drake. Boston: Little, Brown & Co., 1901. xlii. 477 pp. Illustrated. Index. Reissued by Singing Tree Press, Detroit, Mich. L.C. #69-19831 \$12.50

"The child of a superstitious mother" is how Drake saw New England - - its settlers had fled a king who kept a court astrologer and a prelate (William Laud) who lived

in terror of omens. Given this background, plus a strict and gloomy religion and the foggy, rockbound coast of Massachusetts, it is little wonder that Colonial lore is overwhelmingly Gothic in tone, replete with spectres, curses, witchcraft, and magic.

This anthology contains the best of the stories about phantom ships, graveyard mysteries, and "strange cases"; the "best", in the author's definition, being those which appear to be rooted, however remotely, in historical fact. These he has divided into sections on Boston; Cambridge, Lynn and Nahant; Salem; Marblehead; Cape Ann; Ipswich and Newbury; Hampton and Portsmouth; York, Isle of Shoals, and Boon Island; Old Colony; Rhode Island; Connecticut; Nantucket; and the White Mountains.

Legends of Scandinavians arriving about the year 1000, are examined, along with tales surrounding geographical features, huge old trees, and certain towns and churches. There are 123 stories in all, with almost as many illustrations - plates, sketches, and line drawings.

Drake wrote several books about the folk tales of New England. This is one of his best. I cannot recommend it too highly. Most of the stories were told me as a part of my growing up in New Hampshire many years ago. If you like New England, its people, its folklore - - - then this book is a MUST for your library.



DANCE

QUOTATIONS



Thanks to: Windy Sayers, Bart Haigh and
Don Chambers

From "Indians, Privateers, and High Society" by Bertram Lippincott: "Washington visited Rochambeau in Newport on March 6, 1781. Next day an elaborate ball was given with G.W. having the honor of opening the ball. When he led out the beautiful Miss Chapin, French officers took instruments away from the musicians and played 'A Successful Campaign'. The dance was 'Lead down two on the outside and up the middle, two couples do the same, turn contrary partners, cast off, right and left'. In England this would be called a Sir Roger de Coverly; in America, the Virginia Reel."

From "Stage-coach and Tavern Days": "In the early half of the eighteenth century the genteel New York tavern was that of Robert Todd, vintner. It was in Smith (now William) Street, between Pine and Cedar, near the Old Dutch Church. The house was known by the sign of the Black Horse. Concerts, dinners, receptions, and balls took place within its elegant walls. On the evening of January 19, 1736, a ball was therein given in honor of the Prince of Wales's birthday. The healths of the Royal Family, the Governor, and Council had been pledged loyally and often at the fort through the day, and 'the very great appearance of ladies and gentlemen and an elegant entertainment' at the ball fitly ended the celebration. The ladies were said to be 'magnificent'. The ball opened with French dances and then proceeded to country dances 'upon which Mrs. Morris led up to two new country dances made upon the occasion, the first of which was called the Prince of Wales, the second the

Princess of Saxe-Gotha.'"

From the same source: "The Coach Parade and Stagemen's Ball in Concord (N.H.) had been held each winter since back in 1829; and to it came Knights of the Whip from all over New Hampshire and neighbor states, men right up at the top of the game.

"The 'crew' of the "Flyer" including the wife and son came to town as the visiting drivers and friends were calling on Lewis Downing and his partner, Abbot, who stopped work in their shop to watch the parade.

"Picking up our women to join the rest in gay bonnets, hoods and furs in the line of coaches and sleighs we formed behind the Fire Band and all pranced down Main Street, with jungling harness and flourish of horns.....the ball was right there in the Grecian Hall, built over the Eagle coach sheds. Between the Greek columns at the sides hung lighted paper lanterns, garlands and festoons, and at one end was a great painting of Andrew Jackson on his horse in the Battle of New Orleans. I am no man to describe such things, but most of the drivers wore long pants fitting close to their shoes, tail coats and blue, red or yellow vests, while the women and girls had flowers and ribbons and bows of velvet in their hair, and dresses with skirts so big that in dancing they billowed out on the floor. Supper was sumptuous.....for dancing the hall had a spring floor, and you could soon feel it rise and fall under the weight of a hundred and sixty couples of husky drivers and their daughters, sweethearts and wives, dancing polkas waltzes, jigs and reels."

"He who esteems the Virginia Reel
A bait to draw Saints from their spiritual weel,
And regards the quadrille as a far greater knavery
Then crushing his African children with slavery,
Since all who take part in a waltz or cotillon
Are mounted for Hell in the Devil's own pillion
Who, as every true orthodox Christian well knows,
Approaches the heart through the door of the toes."
Lowell - "Fable For C."



The following items are from the pages of The Cheshire Republican, a weekly newspaper published in Keene, N.H. for some eighty years during the 1800s and 1900s until 1912.

1/9/75 Winchester: The members of the cotillon parties inaugurated New Year's night with one of their brilliant soirees.

2/20/75 Alstead: There was a Masonic Ball at Burger's Hall on Thursday evening of last week.

9/11/75 Local Affairs: The Independent Boston Fusiliers will give a Grand Concert and Ball at City Hall, on Thursday evening of next week, after the Fair, to which all are invited. Give them a rousing benefit.

10/16/75 Local Affairs: I.O.J.F. Oasis Encampment of Brattleboro, Vt. Will be the guests of Monadnock Encampment No. 10 of this city, Friday, Oct. 22d. The exercises will consist of a parade and review in the afternoon, and conclude with a social dance in the evening at Cheshire Hall, to which a cordial invitation is extended to all. Music by Keene Brass and Quadrille Bands.

Wm. Wood will commence a dancing School at the Cheshire Hall, Tuesday eve, Oct. 26. (The following advertisement in the same issue).

DANCING: Wm. Wood will commence a School of 12 lessons, for instruction in all Fashionable Dances, at Cheshire Hall, Tuesday Eve, Oct. 26th at 8 o'clock. Assembly each night. Music, Keene Quadrille Band. Terms, Gents single night 50 cts. for course \$5.00. Ladies wishing instruction \$2.00. Ladies of last term, free.



11/13/75 Fitzwilliam:- The Dancing season has not commenced in this place, and no "bawls" to report, but judging from appearances, i.e. our 1st Violinist and worthy postmaster with "fiddle" in hand took the cars for the central part of the state, we think that the first figure will soon be called, and although it may not be generally practised in first class assemblies, we hope the last change will be "promenade to the bar". We are in hopes in our next item or at least in some future item to give particulars more particularly.



3/18/76 Local Affairs:- St. Patrick's Day. The Hibernian Society of this city celebrate St. Patrick's Day with a procession through the principal streets this afternoon, and a grand ball at the City Hall this evening.



9/9/76 Richmond: The third annual picnic of the inhabitants of Richmond was held at Cascade Falls in Royalston on the 4th inst. More than three hundred people, including many from neighboring towns took part in the festivities. The Richmond band furnished excellent music and at one time we saw more than twenty couples engaged in dancing on the lawn.

12/15/76 Local Affairs: The first of the course of "Old Line" Assemblies, will take place this (Friday) night,

at Cheshire Hall. Music, Keene Quadrille Band. C.F. Holton, Prompter. Dancing from 8 until 1.

12/23/76 Marlborough:- The ladies of the 1st Universalist Society held their levee and ball Tuesday evening. There was a good house and everybody was satisfied with the exercises. The Keene City Orchestra furnished music for the dance.



2/5/70 Local Affairs: A Grand Fire Department Ball will be given on the 22d of February, under the auspices of the Neptune and Niagara Engine and the Hook and Ladder Companies. It will be at Cheshire Hall. Music, Gates' full band of Fitchburg. The public are invited.

1/26/70 Local Affairs:- The festival and dance held in Surry on the evening of the 16th inst. proved very pleasant and satisfactory to all who attended. Pecuniarily the affair was a success, the net proceeds being \$164.

3/18/71 Local Affairs: A Social Party and Dance, tendered to J.R. Colby, the popular leader of "Colby's Band", by the Keene Fire Department, will come off at the Town Hall in Keene on Friday evening of next week. The public are invited. A good time is certain, and a large attendance is expected.



12/14/72 Local Affairs:- The second annual masquerade will take place in Cheshire Hall on the evening of Friday, next week, Dec. 20. Subscribers can now obtain their tickets. The public will be admitted to the gallery at 50 cents.

1/11/73 Walpole:- Columbian Lodge, No. 53 F & A.M. gave a levee at their hall Thursday eve. Jan. 2nd. The tables were richly laden with fruits, and the choicest of

viands, furnished by the ladies, and arranged in so tasteful a manner that it would be difficult to excel. After refreshments and remarks by some of the brothers, the tables were cleared away, and all enjoyed a social dance until late in the evening, when they parted hoping to meet again at some future day and renew the happy scene.

3/29/73 Local Affairs:- Beaver Brook Lodge celebrated its 22d anniversary by a supper and dance at Colony's Hall, on the evening of the 19th. About one hundred couples present enjoyed an excellent entertainment. The supper was furnished by O.A. Pike and the music by the Peterboro Quadrille Band.

12/6/73 Hinsdale: A very civil dance came off the night before Thanksgiving in American Hall. Thirty-two couples took supper at Thayer's and everything passed off in good order.

2/21/74 Advertisement: Waltzing taught in the most complete and easiest way ever presented, by Seaver's Engraved Chart, representing in footprints and description the exact position of every step. Sent to any address for 50 cents. L.T. Seaver, 125 Tremont St. Boston.

3/28/74 South Stoddard: Participants in the festivities of the opening assembly of Mr. O.H. Harding at his newly furnished hotel on the evening of the 20th, inform us that it was a brilliant and successful affair. Had "old probabilities" allowed better roads with less mud, the company would have been more numerous, but as it was upwards of forty couples formed on the floor of the hall "and all went merry as a marriage bell", to the excellent music furnished by the East Sullivan Quintette Band, which old ball-room habitues say equals any band

they ever danced after in Cheshire County. The party dispersed in the "wee sma' hours", all declaring it a most enjoyable time.

1/4/79 Munsonville: There was a very pleasant gathering at Union Hall Munsonville, on Wednesday evening of last week. The hall was beautifully decorated with evergreen and two large trees were loaded with Christmas gifts for the children. The exercises consisted of music by the Quadrille Band, songs by a quartette, readings, declamations and distribution of the gifts by old Santa Claus, after which dancing till the wee small hours.

1/18/79 Local Affairs:- The grand ball, to be given by the Keene Light Guard on the 24th promises to be of unusual interest to those who take part. Ample arrangements are being made by which all the details necessary to insure complete success are being attended to. City Hall will be attractively decorated, the floor covered with canvas, whereby all dust will be avoided, and ante rooms conveniently fitted up. J.B. Smith, the well-known Boston caterer, is to furnish refreshments in rooms to be connected with the hall. Music by Brown's Brigade Band of Boston, who will give a promenade concert previous to the commencement of dancing. Gov. Prescott and Staff will be present, also many distinguished gentlemen in military circles in this and adjoining States, with their ladies.





Mr. Ron Edwards, editor of National Folk, The Australian Folklore Journal, writes: -"the study of early Australian folksongs is made difficult because of our lack of tunes for many songs. In the last century various collections of songs were issued, but no tunes printed, only the occasional 'sung to the tune of Green Balloon' or what have you! If we could find these tunes then the old songs could be republished and given a new lease of life. It is obvious that most of the tunes are from popular songs of the mid-1800s, and these are not easy to track down. Here are a few of them:

ALL GOT A DOWN ON ME
 BACHELOR'S FARE
 BALLMOON ORO
 BARNEY O'KEEFE

BEAUTIFUL LEAVES
 BOATSIN'S LAST WHISTLE
 BOLD FUSILIER
 BOY OF SEVEN DIALS

CAMOMILE TEAS
 CHARGE OF THE SIX HUNDRED
 CHARLIE QUANTRELL
 COME DWELL WITH ME
 COVE WHAT SINGS
 COUNTRY GAOL

DAYS WHEN WE WENT GYPSYING
 DEAR CREATURES
 DICKY BIRDS

ENGLISHMAN
 FLOW ON SHINING RIVER
 GAY CAVALIER
 GOING OUR FISHING
 GREEN BED
 GREEN'S BALLOON
 GRENADIAR
 HALLELUJAH BAND
 HARD UP AND BROKEN DOWN
 IF YOUR NOSE IS LONG
 I'M SO DRY

If any of our readers know any of the above mentioned tunes won't you write to Mr. Ron Edwards
 Holloways Beach
 Queensland 4870, Australia

PAINLESS FOLKLORE



AN OLDTIMER IS ONE WHO

Remembers when the village square was a place - not a person.

Remembers when the wonder drugs were mustard plasters and castor oil.

Can remember when he could remember.

Remembers when rockets were just part of a fire-works celebration.

Can remember when folks sat down at the dinner table and counted their blessings instead of calories.

Turned out the gas while courting instead of stepping on it.

Can remember when Sunday drivers let off steam by shaking their buggy whips at each other.

Can remember when a bureau was a piece of bedroom furniture.

Can remember when the woman he left behind stayed there.

Remembers when a dishwashing machine had to be married - - - not bought.

Can remember when any man who washed dishes worked in a restaurant.

TONGUE TWISTERS from HARRIET LAPP:

She sells seashells at the sea shore
 The shells she sells are sea shells, I'm sure;
 For if she sells sea shells at the sea shore
 I'm sure she sells sea shore shells.
 The skunk sat on a stump - the skunk stunk and
 The stump skunk.

PUMPKIN BALLAD

The following stanzas are taken from a ballad said to have been composed in the Pilgrim colony in 1623 and handed down by word of mouth until printed in the Massachusetts Spy in 1774:

If flesh meat be wanting to fill up our dish,
 We have carrots and pumpkins and turnips and fish;
 And, when we've a mind for a delicate dish,
 We repair to the clam bank and there we catch fish.
 Instead of pottage and puddings and custards and pies,
 Our pumpkins and parsnips are common supplies;
 We have pumpkins at morning and pumpkin at noon,
 If it was not for the pumpkin we should be undone.

INDIAN TIME:- Indians in early Virginia counted years by winters, which they called Cohonks from the note of the wild geese that return each year.

Within each year, they knew five seasons: Budding and blossoming of the Spring; Earing of the corn, or Roasting ear time; Summer, or highest Sun; Corn gathering, or Fall of the Leaf; and Winter, or Cohonks.

Months were named for moons: Moon of stags, Corn moon, First and second moon of Cohonks, etc.

Days were not divided into hours but only into three parts: The Rise, the Power, and the Lowering of the Sun.

FILIBUSTER:- Our term filibuster comes through the Spanish from the Dutch Vrijbuitter, meaning freebooter. It was first applied to the actions of adventurers who plundered along the coasts of countries with whom their country was at peace.

More recently, in a parallel application, the term has come to refer to legislative tactics of a minority who attempt by various obstructive means to thwart the will of the assembly.

MORE TWISTERS

Three gray geese in green grass grazing;
 Gay were the gray geese and green was the grass.

Beth's best beau bet Bess' best beau beth's blue blouse
 belonged to Bess.

THIS 'N THAT

Old Bankers never die - they just lose interest.
 It is better to tell the truth than try to remember
 what you said.
 In these days of modern transportation there's no such
 thing as a distant relative.

A fool and his money are soon spotted.
 The difference between gossip and news is whether you
 hear it or tell it.
 A fair-weather friend is one who is always around when
 he needs you.

Today a man pays a quarter to park his car so he won't
 be fined two dollars while spending a dime for a nickel
 cup of coffee.

The average person can read the handwriting on the wall.
 The trouble is that he refuses to believe it.
 It's the running expenses that keep father out of breath
 There is plenty of room at the top, but not to sit down.
 The big fish always get away; that's why they're big.

Living in the past has its points - it's cheaper.
 An intellectual is a man who cannot state a fact in
 simple words.
 A bachelor is a fellow who failed to embrace his oppor-
 tunities.



DO YOU REMEMBER?

When you drew the Sunday-go-to-meeting carriage out of the shed and found that the hens had been roosting on it?

When you hoped that nobody would give you a hand painted plush necktie bow for Christmas?

When every load of Christmas trees would be held up by the police and searched for bootleg booze?

When lots of people thought the secret of the telephone lay in there being a hole through the wire?

When many believed that a used stocking wound around the neck was a sure cure for a sore-throat?

When a small boy would get a pot wedged on his head and they would have to rush him to the blacksmith?

When starting for the city the folks would caution you not to blow out the gas?

When it was thought to be a good idea to have a temperance lecture in the town hall once in a while?

When the papers didn't carry all bad news?

When you drew a hair from a horse's tail through a cigar, clipped off the ends and presented it to the boss?

When you wasted a lot of valuable time trying to master the technique of spitting through your teeth?

When in the fall of the year if you called on a neighbor he would trot down cellar after a pitcher of cider?

When you had to endure "Made for the Columbia Phonograph Company of New York and Paris" before you came to the music?

Do you remember? It really wasn't so very long ago!





THE IRISH GIFT FOR THE TURN OF A PHRASE:

"The weather is soft as the ears of a spaniel."
 "Off she went, like a quick spiv from a hot shovel."
 As neat as a cuff straight from the laundry."
 Standing alone, like a scratching post on a far field."

IRISH SAYINGS

Death is the poor man's doctor.
 If you want praise, die; if you want blame, marry.
 Three things to beware of: The horns of a cow, the
 hoofs of a stallion, the smile of an Englishman.

Not like the rose may our friendship wither
 But like the evergreen, live forever.

SPRING FOLKLORE

Thunder in spring
 Cold will bring.

The fragrant lily-of-the-valley is often called the flower of May, expressing purity and humility. In the folklore of flowers, it has also been called "Our Lady's tears." associated with the Virgin Mary.

When the moon's in the full,
 Then wit's in the wane.

Dew collected from the hollows of stumps on the morning of May Day is said to be a certain was of washing away freckles.

MAY WEATHER

A hot May makes a fat churchyard.
 Mist in May and heat in June
 Make the harvest right soon.

RAINBOW PREDICTIONS

If the amount of green in a rainbow is large and bright
 it is a sign of continued rain.
 If red is the strongest color, there will be rain and
 wind together.
 If blue is the strongest color, it will be fair soon.
 A rainbow in the late afternoon foretells fair weather;
 a rainbow in the morning is a sign of rain.

BEAN LORE

Beans planted when the horns of the moon are up will
 readily climb poles; if planted when the horns are down
 they will not readily climb.

PROVERBS

Every man complains of his memory, but no man complains
 of his judgement.
 If you travel with wolves, you've got to howl with them.
 When the water reaches the upper deck, follow the rats.
 Opportunity makes the thief.
 He who follows two hares is sure to catch neither.
 No sword bites so fiercely as an evil tongue.
 It is better to sit with a wise man in prison than with
 a fool in paradise.
 The dog wags his tail not for you but for bread.





REAL
COUNTRY
RECIPES

FRIED SALT PORK WITH CREAM GRAVY

Don't laugh, or turn up your nose in disgust; this was considered an excellent dish in the not-so-old days. It was very common during the winter months.

1 lb. lean salt pork	$\frac{1}{2}$ cup cold milk
$2\frac{1}{2}$ tablespoons flour	$\frac{1}{2}$ cup cold cream (sweet)

Cut pork in very thin slices. Fry slices until crisp. Remove from fat. Drain off excess fat, leaving $2\frac{1}{2}$ table spoons in the frying pan. Add the flour and blend it un til smooth. Then add the cold milk and sweet cream. Heat. Add the pork slices. Serve over hot boiled, baked or mashed potatoes. Four servings.

PORK APPLE PIE

4 cups sliced tart apples	$\frac{1}{4}$ teaspoon cinnamon
3 ounces salt pork	$\frac{1}{2}$ teaspoon nutmeg
$\frac{3}{4}$ cup maple sugar	$\frac{1}{4}$ teaspoon salt

Grease and fill a deep baking dish with sliced apples. Mix the salt pork (cut in very small pieces), sugar, spices, and salt. Sprinkle mixture over the apples. Cov er with pie crust. Cut slits in crust for steam to es-

cape. Bake 10 minutes in 450 degree oven; then bake 30-35 minutes in 350 degree oven.

SAUSAGE AND FRIED APPLES

12 link sausages	1/3 cup brown sugar
3 large apples	1 teaspoon cinnamon
4 tablespoons sausage fat	1 pinch salt

Fry the sausages. Core but do not peel the tart apples. Slice in $\frac{1}{2}$ -inch rings. Heat the fat in a heavy skillet. Mix together the cinnamon, sugar, and salt. Cover apples with half the mixture. After cooking for five minutes, turn the slices with a pancake turner to avoid breaking the rings. Cover them with the remaining sugar mixture. Then saute over a low heat until apple-rings are almost transparent. Add the cooked sausages and serve hot. Four servings.

CARAWAY SEED COOKIES

$\frac{1}{2}$ cup butter	$\frac{1}{2}$ teaspoon soda
1 cup sugar	$\frac{1}{4}$ teaspoon salt
1 egg slightly beaten	2 cups flour
$\frac{1}{2}$ cup sour cream	$\frac{1}{2}$ teaspoon caraway seed

Cream the butter and sugar. Add the eggs, salt, and the cream in which the soda has been dissolved. Sift flour and add gradually. Then add caraway seed and chill. Roll to $\frac{1}{8}$ -inch thickness and bake 8-10 minutes in 375 degree oven. Makes about 50 cookies.

RAISED OATMEAL MUFFINS

$\frac{3}{4}$ cup scalded milk	$2\frac{1}{2}$ cups flour
$\frac{1}{4}$ cup sugar	$\frac{1}{4}$ yeast cake dissolved in
$\frac{1}{2}$ teaspoon salt	$\frac{1}{4}$ cup lukewarm milk
	1 cup cold, cooked oatmeal

Add sugar and salt to the scalded milk. When lukewarm add the dissolved yeast cake. Work oatmeal into the

flour with tips of fingers. Add to the first mixture. Beat thoroughly, cover, and let rise overnight. In the morning, fill buttered iron gem-pans $\frac{2}{3}$ full. Then let it rise until mixture fills the gem-pans. Bake 25-30 minutes in 375 degree oven.

CIDER CAKE

6 cups flour, sifted	1 cup butter
1 teaspoon soda	3 cups sugar
$\frac{1}{2}$ teaspoon salt	4 eggs, beaten
$\frac{1}{2}$ teaspoon nutmeg	1 cup cider (sweet!)

Mix and sift flour, soda, salt and nutmeg. Cream the butter well, add sugar gradually, creaming until fluffy; then the eggs. Beat thoroughly. Add flour mixture alternately with the cider, beating until smooth after each addition. Turn into greased loaf pan ($4\frac{1}{2} \times 9\frac{1}{2} \times 9\frac{1}{2}$) and bake 60 minutes in 350 degree oven. Keep moist in a crock with apples.

BLUEBERRY COBLER

2 cups blueberries	$\frac{1}{2}$ teaspoon salt
4 tablespoons sugar	$\frac{1}{2}$ cup sugar
1 cup flour	1 egg, well beaten
1 teaspoon baking powder	$\frac{1}{4}$ cup milk
$\frac{1}{2}$ teaspoon vanilla	2 teaspoons butter

Cover baking dish with blueberries. Sprinkle with 4 tablespoons sugar. Sift dry ingredients. Combine egg, milk, vanilla and melted butter. Mix liquid into dry ingredients. Stir enough to combine. Pour or spread this mixture over blueberries, bake in oven, 350 degrees for about 40 minutes. Invert when baked and serve with chilled cream. Should serve six, but we don't promise!





June 1969

NORTHERN JUNKET

Vol. 9 Vol. 10
Three Dollars per twelve
 issues
Canadian & Foreign - \$3.50

Single copies @ .30¢ each
Back issues @ .50¢ each

Editor - - Ralph Page

Folk Dance Editor
 Ted Sannella

Published at 117 Washington St. Keene, N.H. 03431

LAST MINUTE NEWS

We have received announcements telling of a Polka Festival - Polka Convention at Ocean Beach Park, New London, Conn. July 20 through July 27. 30 polka orchestra & bands from 10 states and Canada.

