

NORTHERN JUNKET



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TAKE IT OR
LEAVE IT

This month I'd like to
quote from an article I
wrote for the New Eng-

land Caller's 20th anniversary issue:

"Most of mankind are 'joiners'. They like to "belong" to something; they like to feel that the organization to which they belong is a little bit better than the general run of things. By joining a S/D club, they feel that they are better dancers than other people who do not belong to a S/D club. Sometimes they are! So-called traditional dancing, not being organized into clubs, began to be looked down upon by club members. Club members began to think of the others as belonging in the same category of people who went to "barn dances". Traditional dancing fell by the wayside because of lack of organizations catering to those needs.

"The traditional dancers sneer at the club dancers, and the club dancers sneer at the traditional dancers. There seems to be no middle ground on which the two can meet. Traditional dancing has survived; it will continue to survive. The two forms can survive side by side, but until human nature changes, they will be uneasy companions. In typical American fashion we have overdone a good thing. We have allowed club-style dancing to become so complex that only the most fanatic and devoted dancers feel at ease with it. No one person, nor one thing, is to blame; we are all to blame.

"There should be traditional dance clubs. There should be reams of "publicity" telling about it. It should encourage the use of live music; it should encourage the "party" feeling and family recreation side of dancing. It should encourage talented and strong young leaders to believe in traditional dancing. It can be done. We have a fine product to sell. It will be done.

As ever

Ralph

STYLE

by STU SHAKLETTE



Many times I have heard the question: "What is meant by styling?", especially by the newer dancers. Have you ever watched an experienced dancer who seems to do everything smoothly and without apparent effort? THAT is style.

Style, according to Webster, is defined as a manner of conduct or action; manner of form approved for execution in any art or work.

What does this mean to the dancer? Applied to our dancing it simply means the way we move our feet, arms, and body in relation to the music. If we learn to execute the basic movements correctly they will, in time, become smooth gliding movements instead of jerky ones.

The time to start learning styling in the dance regardless of the type of dance, is when we first start learning the basic fundamental movements. In other words, with the first lesson. Once we have learned the proper styling for those basics it is surprising how easily we can apply those basics to the dances we learn. After we have danced for a year or so, maybe even joined a regular group, we can still improve our styling by paying particular attention to the execution of each twirl, swing, grape-vine, two-step, etc. etc.

You may ask: "Why go to all that trouble. I know

how to dance and that's good enough for me!" This is a selfish attitude. The major reason we should strive to improve our styling is that it makes dancing more enjoyable, not only for ourselves, but also for the folks we dance with.

If you are wondering what you can do to improve, just analyse each movement and determine what needs to be changed; then practice. If this doesn't work, consult your dance leader, or a more experienced dancer whom you feel does a smooth job of dancing. I am sure they will be only too glad to help you in any and every way possible.

Remember - Only you can improve your dancing. Many people may attempt to help with demonstrations, suggestions and explanations, but only YOU can put 'them' into practice.

NEWS

MARRIED: June 26, 1971, Guy Bankes & Lois Wert.

DIED: May 24, 1971, Raymond Cleveland
 June 4, 1971, Bill Newhall
 June 7, 1971, Ed Gilmore

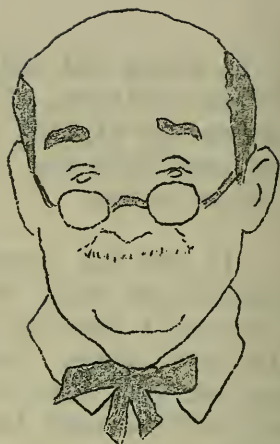
THANKS TO: Ruth Bell, one of her father's mss. "A Trip to Sebago, Maine, & Conway, N.H."
 Wm. Young, "Old Country Dances & Morris Tunes"

Congratulations to "THE NEW ENGLAND CALLER" and its editor, Charlie Baldwin, for 20 years of successful publication.

There's still space at the New Hampshire Fall Camp. See ad in this issue.



NOTES AT A CALLERS MEETING



by WILLARD PRICE

A short while ago your scribe had the privilege of sitting in at a caller's meeting and listening to a gentleman with a real message. This man had the internal fortitude and courage to be his own man. For years he has stayed on an even keel even though he worked in a hotbed of mad hatters. Also, he had the foresight to see ahead into the holocaust in which we now find ourselves embroiled. By being his own man and doing his own thinking he has become one of the great leaders in the square dance world; he is recognized as one of the great callers in the country.

From notes which we hastily scribbled as he talked this article is prepared for the benefit of those who were not fortunate enough to sit in and hear him in person.

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Be careful not to challenge the think pots of your floor. These mysterious non-descriptive names now given to fine old figures make dancers think before they can act. Too much of this does not breed loyalty.

As you go on from one engagement to another keep a record of what the people liked. You will soon accumulate a wealth of valuable material which you can use

many times to the relish of your dancers.

Keep it easy so your floor can glide and not stumble through your patterns. In this way you will not throw your floor and create a standing level.

Tradition may be divided into three categories: A. Music. B. Figures. C. Material.



Cleverly hunt new tunes with a danceable rhythm, good steady beat, and a melody line that will make the dancers want to dance. Choreograph some of the splendid old figures into these tunes, being sure that they fit smoothly together. By doing so you will have some great dances in your repertoire which the so-called hot-shot dancers will relish as they will be completely kidded into thinking that they are doing the latest thing. In this way you get friends on that side of the fence.



If you find a crowded hall which does not give dancing room for the program you had pre-planned, simply eliminate on the fly, figures that call for extra space, and dub in movements that are more condensed using the pre-planned patterns. That is: eliminate such a thing as a side to side chassez, where folks would be sliding into the next set and substituting corner do si dos or a promenade. A little practice in doing this will make it come easy.

Don't be misled by the idiot sheets that come with the records. You will be tempted (at least the new callers will be tempted) to clip a few counts off any figure. Instead, rechoreograph, if necessary, the pattern on that particular record in order to allow needed steps to be performed smoothly.

Callers meetings should be a must for all callers

even though they seem to have reached the top of the heap. They can still learn and furthermore they should not be taking without giving. They might help some youngster in his attempts to become proficient. Don't take unless you also give.

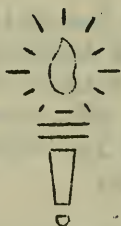
Clipped calling certainly isn't getting desired results. Losing 75% of a floor in each tip surely isn't a sign of good calling. Remember if your dancers have a feeling that THEY are winning they will come back for more next week.

If all the drop-outs from Club-style dancing came back to dance again, there aren't enough halls in New England to accomodate them. And please remember - the percentage of drop-outs in club-style dancing is far, far greater than it is in traditional dancing. That ought to tell some folks something. Many national leaders are in a quandary as to just how to get square dancing out of the mess it is in today.

Quantity, not quality, is responsible for the mess. So let's get some quality back into dancing. Size up your floor in the first couple of sets and then arrange the balance of the program to that floor's capacity.

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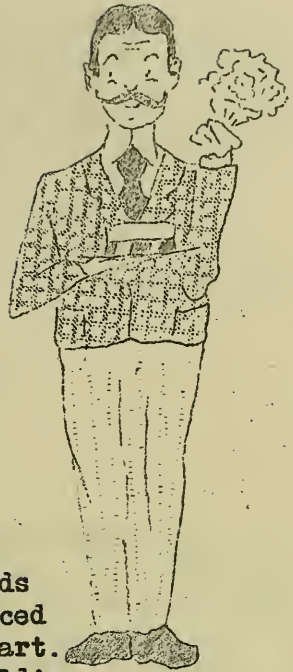
There's a lot of food for thought here. The good young callers there that night will take heed; the others will soon be down on the floor dancing and wondering what hit them! The caller who gave the talk? Dick Leger.



MONEY MUSK

by ED MOODY

The following being a saga tracing the evolution of today's interpretation of THE REEL OF SIR ARCHIBALD GRANT OF MONIE MUSK, and here's a doozie for you high-level square dancers!



At home in the Scottish Highlands it is a reel of 4 separate parts danced to 4 separate tunes - one for each part. The music was written by Sir Archibald's butler, one Donald Dow, who wrote many fine Scottish dance tunes, some 25-30 of which have been preserved.

One particular part of this reel came to America and permanently became a part of our good dancing. Originally it was danced as it was interpreted by the late Jeannie Carmichael, who was the acknowledged authority on traditional Scottish dancing in this country.

However, we Americans aren't so prudish as the Scots were in the days long gone, so we changed some of the movements from pousettes to hand turns.

For many decades it was danced here to 32 measures of music as it was probably danced in New Orleans harbor on the deck of an American Man-of-war, as told by Edward Everett Hale in the book "Man Without A Country."

The dance appeared in Henry Ford's "Good Morning," in those 32-measures, and as Mr. Ford insisted that his

dancing masters adhere to strict tradition that was probably how it was danced 100 years ago by "High Society". BUT, in the hinterlands it was undergoing a drastic change that has become the accepted method of dancing it today all over the country.

We can only imagine how the change was accomplished, but a line of reasoning as follows may be the correct answer.



Back long before "Good Morning" was ever thought of, folks often attended kitchen junkets at neighbor's homes, and as the name implies, danced in the kitchens as they were the biggest rooms in the house though often long and narrow. Thus, line dances were in vogue. All the furniture was put in the shed and a big log fire kindled in the fireplace. A milking stool was set in the sink opposite the fireplace and the fiddler ensconced on it. The room was now set up for some good contra dancing.

But remember this - not only was the room long and narrow, but also that a blazing fire is kinda hot to stand in front of too long. Thus, because of space available, the right hand loping turns with outstretched arms, changed to tight turns with forearms vertical, taking less steps to perform. There are 3 such turns in each cycle of Money Musk. Now the men who were always lined up with their backs to the fireplace were interested in moving a bit so as to avoid scorched seatusses! And it came to pass that, though in regular ballrooms with ample room, the loping hand turns were preserved, the kitchen junkets kept the tight turns and the quicker movements by the inactive men saved 16 whole steps, the equivalent of 8-measures of music.

All covered the same distance, kept in step with the music, but stole 16 steps from the music that supposedly fitted the action perfectly. The result was that when 16 measures of the music had been played, which is "2 A" sections of the reel tune, kitchen dancers had accomplished the travelling that in more spacious places took 48 steps, counts or 24-measures of music.

They had saved 16 steps from here to there but, as said before, always on the beat. Now, fiddlers of that day often were good prompters, and sensing what was happening, they prompted the call for "Right and left" at the start of their first "B" section of music, eliminating the second "B" section completely. Their dancers were ready for this call.

To repeat - and add a bit - we are now dancing the complete figure of Money Musk in 24-measures of music, not the original 32, but always dancing right in step with the tune.

One particular New Hampshire Squire who is said to excel in his knowledge of contra dances, has been repeatedly accused of making this change in procedure of Money Musk, which he vigorously denies, and rightfully too, as that transition occurred before he even began to call, about 40-years ago.

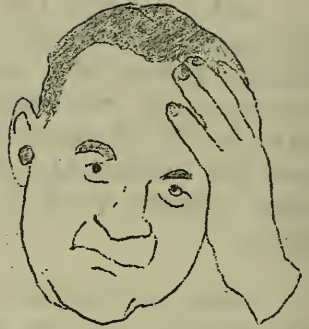
Today, rarely does one find Money Musk danced in its old way of 32-measures of music. 24 has become common, and it does make the dancing of this fine figure more interesting. Don't fail to try it out if you ever get the chance. In the hands of a competent old-timer, it's a lovely figure, and you'll fall completely under the spell of it.



A STOLEN AMATI

VIOLIN IS

FOUND



by LAWRENCE VAN GELDER

A 300-year-old violin, inlaid with rubies and diamonds and crafted for King Louis XIV of France by the master violinmaker, Nicolo Amati, has reappeared in New York five years after it was stolen from an auto in Brooklyn. The Travelers Insurance Companies, which claims title to the instrument because of a payment by its subsidiaries of \$23,750 after it was stolen, is arranging for its return by an identified dealer.

The violin was made in Cremona, Italy, by the man who trained Antonio Stradivari. It was on loan from the Corcoran Gallery of Art in Washington to the North Carolina School of the Arts in Winston-Salem, when it was stolen on May 1, 1966.

The instrument, with inlaid wood, fleur de lis designs and chips of precious stones was identified by Jacques Francais, when it was brought to his rare-violin shop at 140 West 57th Street. The Amati was brought in by an unidentified dealer in musical instruments who was said not to be an expert on violins. The dealer, described as having had the violin less than a year, was accompanied by Ia Iar Alsop, concertmaster of the New York City Ballet Orchestra and a member of the Carnegie String Quartet. Mr. Alsop had been approached about buying the Amati and he and the dealer were seeking an appraisal by Mr. Francais. He opened the case and immediately recognized the Amati. "It was unscratched, untouched, just as beautiful as ever," he said.

He told the dealer that the violin had been stolen and then notified the Corcoran Gallery, which notified the insurance company. The dealer and the insurance company were in immediate communication.

The violin and two bows, which were also in the case, had been insured by the North Carolina school with the Phoenix Insurance Company for the total of \$23.750. The violin was one of four precious instruments on loan to the school by the Corcoran Gallery for the use of the Claremont String Quartet, which was founded in 1954. Under the terms of the loan the quartet was required to play four concerts a year at the Corcoran Gallery. All the instruments - two violins, a viola and a cello - were made by Amati between 1656 and 1677.

The violin was stolen in downtown Brooklyn from its hiding place under the back seat of a car belonging to Irving Klein, the quartet's cellist. The quartet member who played the violin, Marc Gottlieb, was dining when it was stolen. The thief broke a window to take the violin, but left a cello that was in plain sight.



Yesterday, in Winston-Salem, Mr. Gottlieb recalled his reaction when Mr. Francis informed him that the missing violin had reappeared. "At first I said, 'What?' And then I said, 'Fantastic!' I was of course thoroughly thrilled."

After the theft, the insurance money was paid to the school and the Corcoran Gallery authorized Mr. Gottlieb to look for a replacement for the missing Amati.

Most Amatis are small. The missing instrument was different and was known as a grand Amati. About 50 of these are known to exist, but none of the others are in laid like the Louis XIV.

Mr. Gottlieb said a number of Amatis were sent to the Corcoran Gallery by dealers for him to try. By coin

cidence, the replacement he chose was submitted by Mr. Francais.

It has not been learned where the stolen Amati had been before it was acquired by an unidentified dealer. Mr. Francais noted that over the years a number of famous violins had been stolen and had never reappeared. "It's a miracle," he said, "that this one would come back to us unharmed."

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 Eddystone 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 or order to the Kanegson Record Fund, c/o Doris Weller, 140 East 30th St. apt. 5, New York, N.Y. 10016

The final Summerthing Folk Dance at Neponset Skating Rink - Allston-Brighton area, Mass. August 23, 1971.

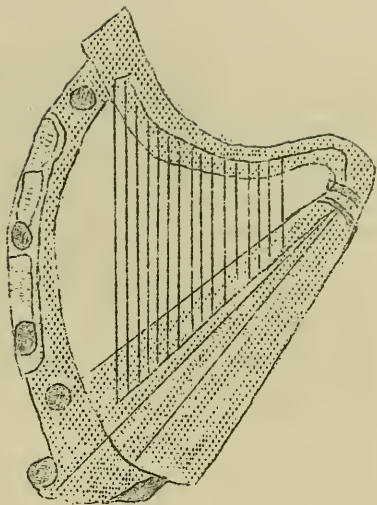
The Eighth Aloha State Square Dance Convention will be held 4-5-6 February, 1972 in the Honolulu International Center not far from Waikiki. Further information by writing Post Office Box 1, Pearl City, Hawaii, 96782.

The 1971 NECCA Clinic, Sunday, September 19, at Rolling Green Motor Inn, Andover, Mass. Topic "The ABC's of A Successful Activity." Sponsored by the New England Council of Callers Associations, all interested callers are invited. Write: Tom Potts, 27 Fenno Drive, Rowley, Mass. 01969.



THE MYSTERY MAN OF IRISH MUSIC

by H.L. MORROW



Edward Bunting, who died in Dublin one hundred and thirty years ago, is very much the mystery man of Irish music. As well as being the man who saved Ireland's heritage of song.

The mystery part of it isn't easy to tell in so many words. At least not all of it, for it is largely the personal conflict between two men of great talents - Bunting and Thomas Moore - who hated one another as intensely as they must secretly have admired one another.

Bunting was the rough pioneer, the man who did the field-work - often in near impossible conditions - taking down from the lips of the country people all over Ireland folk songs and tunes that were fast disappearing from memory in a changing Ireland trembling on the verge of insurrection, a rich musical heritage that but for Bunting would have been lost irretrievably. As for Moore, has he not been described as the "Darling of the Drawing-Rooms", the man who prettified Irish folk-tunes for the entertainment of flippant and fashionable audiences in Mayfair?

Despite the fact that Moore undeniably and inexcusably

sably filched many, many of his best known tunes from Bunting's collections without acknowledgment, he still has his defenders. And the fact remains that Moore's unacknowledged filchings drove Bunting into a state of mind in which his inspiration and enthusiasm withered and all but dried up till he became a man embittered to the point of sterility. It may be argued that Bunting's work was finished, and that he knew it. This I very much doubt, for even in his last collection (published as late as 1840, forty-five years after the first) there are no signs of a talent in decay.



I have always had an unashamed admiration for Bunting the man and musicologist, as I have always admired the occasionally exquisite, if always slender, lyrical talents of Thomas Moore. Perhaps I feel more for Bunting the man than for Moore despite all the little tragedies that beset Moore's private life, despite all Bunting's surliness and grumpiness (which he may well have inherited from his father, a blunt civil engineer from Derbyshire). For Bunting had the supreme gift of loyalty to friends. All through the period of the 1798 Insurrection he lived in Belfast in the thick of it, as we should say, actually dwelling in the house of one of the principal insurrectionists - Henry Joy McCracken, who was soon to perish on the gallows. Yet Bunting an anti-Nationalist and strongly opposed to the approaching insurrection, never 'gassed' on his friends and acquaintances though there must have been the constant temptation of bribes and rewards in plenty at a time when he was an impoverished music teacher and assistant organist.

Bunting was born in Armagh in 1773. His mother was

a lineal descendant of an O'Quin of the Hy Nialls who was killed 'on the rebel side' in 1641. It was through the mother that the three Bunting boys inherited their love of music; all three became professional musicians. In 1784, at the age of 11, the highly precocious Edward went to Belfast to act as assistant to Mr. Weir, the organist of Ste. Ann's, now the Cathedral, and instruct in piano-playing pupils who were all much older than he was and for most of whom he felt contempt. He was a handsome youth and so well-liked that he was soon attracting pupils of his own.

It was at nineteen that The Thing happened that was to change the course of Bunting's life. The year was 1792, and a four-days festival of traditional Irish harpers organized by a nationally-minded group of Belfast men and women was held in the ballroom of the Exchange Rooms, now the Belfast Bank at the corner of Donegall Street and North Street. The idea of a festival bringing together the few remaining wandering Irish harpers with a view to noting down their music before it disappeared forever was a brilliant one. (A similar festival had been held exactly nine years before in Granard, Co. Longford, when the prize-winning composition was no less exquisite a gem than the now famous 'The Coolin', then making its first concert-hall appearance, so to speak).



Ten harpers, in varying styles of array and disarray, turned up, among them the fabled Denis Hempson, aged 97, from Magilligan, Co. Derry, 'an exponent of the old-style playing with long crooked nails', who had once been a contemporary of the great Turlough Carolan, of whose playing, oddly, he had 'an indifferent opinion'. Luckily for posterity, prizes were offered by the organizers, not so much for virtuoso-style playing as for the quality and unusualness of the tunes performed. Applause was forbidden, and to prevent jealousies competitors were not told the amount of each other's prize money. (Top prize, incidently, was ten guineas). Another odd thing about the festival: there was no intention of collecting or preserving the words of the tunes performed. Only the music.



The festival, we are to believe, was an immense success. Among those who came up from Dublin for it were Napper Tandy, Whitley Stokes, and Wolfe Tone. It could be said that but for these four momentous days in '92 a large number of the loveliest Irish folk-songs we cherish today would have been lost forever. And for this much - if not all - of the credit must go to the 19-year boy from Armagh, Edward Bunting, who was employed by the organizers to sit on the platform and take down, note for note, the music as played by the ageing and aged harpers.

Bunting's imagination was fired incredibly. He had been pampered as a prodigy, had become indolent and addicted to strong liquors and riotous company. Now, suddenly excited by the beauty of Ireland's folk-music, he threw up everything and embarked on a pilgrimage - a pilgrimage in search of Ireland's fast disappearing heritage of song that was to take him north, south and

west, to 'wakes, hiring-fairs, ceillidhs and wherever the country people of Ireland sang, strummed and danced. On and off, his travels and researches took him almost three years.



Bunting's first offering appeared in 1796. It was titled in the prolix style of the time: 'A General Collection of the Ancient Irish Music, containing a variety of admired airs never before published, also the compositions of Conlon and Carolan, collected from the harpers, etc. in the different Provinces of Ireland, adapted for the Pianoforte with a Prefatory Introduction'. The volume contained 66 airs but no words, and none of the tunes had been printed before. In obvious anticipation of others to come, it was announced as 'Volume One'. The young man from Armagh must have experienced immense pride as he handled the newly minted copies just arrived from his publishers in London and selling at half-a-guinea a time. But his pride, alas! was not to last long. After the scandalous custom of the time the book was almost immediately 'pirated' by a Dublin publisher, thus cruelly depriving Bunting of the greater part of his potential profit.

Though Bunting made almost no profit out of his first collection, it brought him a certain reclamation among discriminating musicians and enabled him to visit London, where he became friendly with the Broadwood family; he also visited Paris (where he resented being mistaken for an Englishman!), Brussels, and the Hague, sampling the wine of the country, listening to music.

Some ill-guided person (for it could hardly have been Bunting himself) seems to have suggested to Bunt-

ing that, as regards his Volume Two, would it not be better to have words - in English, of course, and, if possible, specially written by some British poet of current repute? And so it was that Bunting entered into a disastrous arrangement with Thomas Campbell, the Scots poetaster, now only remembered for 'Lord Ullin's Daughter', who made some very feeble attempts at translations from the Gaelic.

As work on Volume Two was proceeding - the year was now 1807 and Bunting was a slow worker - the Great Blow fell: Thomas Moore produced the first volume of his 'Irish Melodies' for which he himself had composed the frail, if occasionally exquisite, lyrics. The book was an immediate and overpowering success with the public, and for a week or so after publication crowds of would-be purchasers clamoured outside Moore's publishers in Dublin's Westmoreland street for copies coming off the presses in thousands. But nowhere in the book was there the slightest indication that the bulk of the 'Melodies' was lifted in its entirety from Bunting's Volume One!



Nowadays Bunting could have filed a writ, claimed substantial damages and caused Moore's collection to be withdrawn or re-issued with suitable acknowledgements to Bunting (and, of course, with suitable compensation). But such things, alas! were not possible in those days of unashamed and wholesale literary piracy. And so Bunting was rendered helpless and embittered. He had just guts enough left to press on, doggedly if increasingly slowly, with Volume Two which was published (by Clementi) two years later and contained no fewer than 77 additional airs, all hitherto unknown, many of them taken

down from the Derry harper, Denis Hempson, who was then reputed to be well over 100 years old!

Bunting smarted over the Moore piracies for the rest of his life. After the publication of Volume Two he left Belfast for Dublin where he was to spend his remaining 25 years, teaching piano-forte, harmony-and counterpoint in his fine house in Pembroke Road, and acting as organist at St. Stephen's, Upper Mount Street and at St. George's, Francis Johnston's noble church, near Mountjoy Square. He married a school teacher much younger than himself, had several daughters and died in 1843, aged 70. He is buried in Mount St. Jerome cemetery where his grave is still to be seen.

Three years before his death Bunting produced his Volume III - no less than 31 years after Volume II. This last collection contained as many as 150 airs, no fewer than 120 of which were published for the first time.

Almost three hundred Irish folk-songs, most of which had never before been printed and which would scarcely have survived without him. That was Edward Bunting's no mean achievement. Thirteen years between Volumes I and II; no fewer than 31 years between Volumes II and III! Why the long gaps? One wonders. Hardly increasing age, for he was still tramping the roads at 65.

It can only, I suggest, be that over there in England Tommy Moore was still engaged on what he incredibly seems to have imagined were his 'harmless borrowings'. He didn't think of it as theft - which it was - but just harmless borrowings by one Irish musician from another. And that's the way he thought of it, God help him!



PATTER CHATTER

by VAN VANDEVER

The following little four-line verses are a compilation of things I have heard on old records, found in old square dance material, and heard old-time callers use in the years long gone while calling their dances. Perhaps some of the newer callers might like to look them over and perhaps use some of them. A few years ago these little verses helped to establish various callers personalities and reputations.

Most of them don't make much sense but they can bring a smile or a chuckle to the dancers sometimes. Of the now traveling name callers that use things like these that stand out in my mind, Marshall Flippo uses them to quite an advantage.

Vinegar Meg and Cotton Eyed Joe
Sure make a mess of a do si do
When they put their hands
Where their feet ought to go
One more change and home you go.



I married the widder of Lucky Jim
Oh boy, how I envy him,
Hanging there on a hickory limb.

A hickory limb and an old burned stump
Meet your honey and everybody jump.

Now when I die don't bury me at all
Just grease my feet with a butterball
And slide me to some square dance hall.



Two old maids layin' in the sand
Each one wishin' the other was a man

I kissed a purty brown-eyed cow
That gives us milk and cheese
Now I can't dance no more
I got hoof and mouth desease.



Way down yonder in the sycamore timber
Jaybird danced till his legs got limber
Give him a crutch, give him a spade
Limp along, dig along, all promenade.

A racoon's tail got a ring all around
A possum's tail is bare
A rabbit got no tail at all
Just a little ole patch of hair.



There's feathers and feathers
Silk and silk
If cows gave whiskey
I'd learn to milk.

Rich man drives a Cadillac
Poor man drives a Ford
Poor ole me, I ride a mule
And hit him with a board.



Meet your honey do a do-sa-do
And don't you know
You can't catch a rabbit
Till it comes a snow.



Possum on a fence
Chicken on a rail
Meet your honey
Away we sail.

Barbed wire fence with a great big gate
Take your honey and promenade eight.

I gotta gal that's long and tall
Sleeps in the kitchen with her feet in the hall.

Chicken in the bread pan
Pickin' out dough
Big pig rootin' so here we go.

Slip and slide and don't you fall
You'll never get to heaven on a cannonball
So take your honey promenade the hall.

Cat in the barn with a rat in her mouth
Grab your honey and head out south.



Hurry girls and don't be slow
Come kiss the caller before you go.

Well, at least we've saved them for posterity!

[illegible]

The Roberson Folk Dancers hold their Sixth Annual Fall Weekend at Scott's Oquaga Lake House, Deposit, N.Y. on October 8-9-10, 1971 with Conny & Marianne Taylor and David Henry, leaders.

The 1971 Fall Folk Dance Camp "Christmas in September" at Camp Russek, Oglebay Park, Wheeling, West Va. with David Henry & Al Schwinabart. leaders.

The 18th season of square dancing in Clark Memorial Hall, Winchendon, Mass. opens Saturday, Sept. 11, 1971 and continues every other Saturday night, 8-12 p.m. George Hodgson, Jr. caller, with Clarence Goodnow's Band. The dates: Sept. 11 - 25; Oct. 9 - 23; Nov. 6 - 20; Dec. 4 - 18.

The Country Dance Society, Boston Center, announce its 21st annual "Cardigan Weekend" for September 17-18-19, 1971. Square dances and English country dances will be featured to live music. Further information by writing Country Dance Society, 3 Joy St. Boston, Mass. 02108.

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AND IN CONCLUSION

by GEO. GOSS



Recently, one progressive square dance magazine ran an eighteen page supplement that contained articles written by eleven veteran callers, teachers and leaders in celebration of its twentieth birthday. It was a most laudable and praiseworthy effort.

Those contributing are all located in the zone of influence of this magazine and every one of them has at least a score of years of activity in square dancing. Each gave a history of the activity in their own particular area, but it also seemed that each one offered a bit of constructive criticism. In every case each one seemed to aim at the same bulls eye. Careful study of the several articles brought on the following conclusions.

Although attendance at national and local conventions sound quite impressive, actually the surface of possible prospects has hardly been scratched. About $\frac{1}{2}$ of 1% of our population are now enthusiasts and that leaves 99 and $\frac{1}{2}\%$ available. That's food for thought.

However, back some 15-20 years ago folks learned to square dance by attending a dance and getting pushed and hauled around for an hour or so early in the evening. By mid-evening they were fully indoctrinated and by the end of the evening were adequate square dancers. A few evenings of this and they were experts. The movements and patterns were that easy. But the dancing public craved more action in keeping with the changing

times, so the choreographers did some minor operations on existing patterns and pepped them up a wee bit. As clubs were formed a series of 10 lessons became a must before folks could become bona fide members of the club and glide through the properly modernized figures. This certainly was a step in the right direction.

As time galloped on a problem started to become apparent. Our ambitious and newer callers began creating new movements presented under new names or resurrected old and forgotten movements to which they gave new names in such a volume that this so-called new material came along too fast to be absorbed by many dancers. So 'refresher' courses became a must, and in the case of new people, a long course of at least 30 lessons before they could join in with experienced dancers for an evening's fun.

Sadly, while this change was going on, the emphasis on the mastering of new techniques began to overshadow the mastering of how to dance smoothly and in a relaxed manner. As a matter of fact, new material was created nationwide too fast for even the most avid participants to properly absorb. The possibilities of creating new movements by the combination of already existing movements is acknowledged to be limitless. But the offering of too much too fast too often is busily taking dancing out of the category of recreation and relaxation.

This particular writer sums up the thoughts of those eleven revered old-timers as follows: In order to hold those already deeply interested and to increase our numbers beyond the quoted 99 $\frac{1}{2}$, a deceleration both in speed of movement and in the speed of influx of new combinations of figures is a must.

To remain healthy, dancing must continue to be a recreation.

NEEDLE NOTES

For Square Dancers
by
JUDY ROSS SMITH

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WANTED

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

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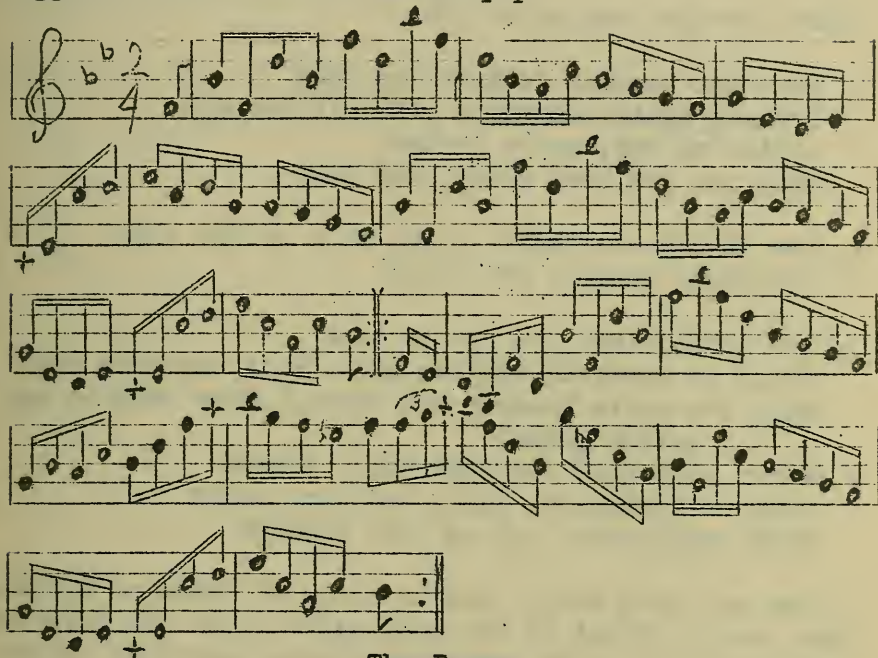
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CONTRA DANCE

BRAINTREE HORNPIPE

Suggested music: Red Lion Hornpipe



The Dance

Couples 1, 3, 5, etc. active and crossed over

Circle four with the couple below

Swing the left hand lady

Right hand star with the couple below

Left hand star back to place

Same two couples right and left four

This is an original contra by Herbie Gaudreau who likes High Level Hornpipe, Folkcraft #1150. The Red Lion Horn pipe given here used to be a test for old time fiddlers It separated many men from the boys!

SQUARE DANCE

FORWARD SIX AND THE GENTS PASS UNDER

Intro; breaks, ending ad lib

1. Head two couples forward and back
Forward again and right and left through
Ladies go gee, gents go haw
When you get home swing your maw
2. Now send those gents to the left of the ring
And three in line you stand
3. Now forward six and six go back
Gents go forward, make an arch (with opposite man)
Head two girls beneath you march (cross over to opposite place)
4. Gents step back and form those threes
Pass the right man high, left man under
Grab them girls, and go like thunder
4. The men step back, forming lines of three as before.
They pass in front of the side girls, with the left men ducking under, right man passing over. Men join up immediately with the head girls in lines of three, having moved one position around the square.

Continue action 3 & 4 three more times, with the side girls crossing under the arch, then the head and side girls again. All may then swing partners and promenade them home. Use a break, then repeat entire dance with side couples beginning at 1.

We believe that this is a Bob Osgood original. We heard him call it at Stockton, California Dance Camp many a long year ago. It's an interesting variation of The Left Hand Under, Right Hand over. Definitely worth keeping.

FOLK DANCE

LACES AND GRACES

American Round Dance

Music: "Laces and Graces" MH 3002

Music: 4/4. Directions are for men; lady's part reverse.

Measures 1. Pivot and Slide

- 1 Beginning left, touch toe in front, to the side then in back of right (cts. 1-2-3) Drop hands and pivot on both toes, turning about face CCL and end with weight on left (ct. 4) facing partner.
- 2 Join two hands, step sideways with right (ct.1) touch left toe behind right heel (ct. 2). Repeat sideways left (cts. 3-4)
- 3-4 Beginning right, four slides in reverse line of firection. The fourth slide is not completed, weight remains on right. Turn in line of direction and beginning left, walk forward four steps in couple position.
- 5-8 Repeat dance. Measures 1-4.

2. Face to Face, Back to Back

- 9-12 Beginning left, eight two-steps, turning face to face and back to back four times progressing in line of direction
- 13-16 Closed position. Eight two-steps turning CLW progressing in line of direction.

Style: Should be smooth and dignified, almost like a minuet.

Repeat entire dance to end of the record.

FOLK SONG

AURA LEE

This is not a folk song in the true sense of the word. It was a favorite song of male quartets in a long gone era. Probably it should be classified as a "College Song". Certainly all college glee clubs had it in their repertoire.



As the blackbird in the spring;
 Neath the willow tree,
 Sat and piped, I heard him sing,
 Singing Aura Lee.
 Aura Lee, Aura Lee, Maid with golden hair,
 Sunshine came along with thee,
 And swallows in the air.

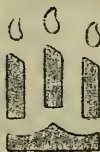
In thy blush the rose was born;
 Music when you spake;
 Through thine azure eye the moon
 Sparkling seemed to break.
 Aura Lee, Aura Lee,
 Birds of crimson wing
 Never song have sung to me
 As in that bright, sweet spring.

Aura Lee, the bird may flee,
 The willow's golden hair
 Swing through winter fitfully,
 On the stormy air.
 Yet if thy blue eyes I see,
 Gloom will soon depart;
 For to me, sweet Aura Lee
 Is sunshine through the heart.

When the mistletoe was green
 'Midst the winter's snows,
 Sunshine in thy face was seen,
 Kissing lips of rose.
 Aura Lee, Aura Lee,
 Take my golden ring,
 Love and light return with thee,
 And swallows with the spring.

For a great weekend of family fun and recreation plan on attending the Bannerman's Thanksgiving Folk Dance Weekend, November 25 through November 28, 1971. Held at the Massanetta Conference Center, near Harrisonburg Va. this is the greatest family dance camp in the country. Staff includes, Ralph Page, squares & contras, Glenn & Evelyn Bannerman, folk dancing. Separate classes for the children will be led by Hay Mothershed, Creative Arts & Crafts; Genie Pannell, making, staging & working with puppets; Jim Kirkpatrick, outdoor games & activities. Further information by writing Mrs. Glenn Bannerman, 1204 Palmyra Ave. Richmond, Va. 23227.

We're sorry to learn that due to the serious illness of Paul Dunsing, their 1971 summer & fall schedule of folk dance teaching has had to be cancelled.



LET'S MIX

'EM UP



by FRANCES MALLORY

In recent years many round dance teachers have used the idea of mixing couples to teach a round. Of course many dancers feel that they can learn easier with their own partner, and this may be true in some cases. But in this type of recreation anything we do must be done to benefit the entire group the most. I can think of four reasons why to mix.

First and most important, the whole group learns the dance and faster. Regardless how nice and courteous you are to your own partner, you are definitely nicer and more courteous and try harder with a different partner. Rarely in couple dancing do both members really learn a new dance; one or the other usually depend on the other to lead or cue ahead. Men, I'm sorry to say, usually let the women do it. But when with a different partner, everyone tries real hard so as not to look bad in the eyes of his new partner or "goof up" with the next partner. So even when we do get back with our own and relax, we have learned the dance and probably learned it better.

In every group there are situations where both partners have trouble with a particular figure and would almost need individual help to get it ironed out. By mixing partners we hope to get them with dancers that have been getting it and thus they can get that individual help without stopping instruction. This together with the fact that both members of each couple

are trying harder to learn with a different partner causes the time used to teach the dance much shorter.

It also is a recognized fact, especially in ballroom dancing, that one becomes a better dancer by dancing with many different partners. This is evident in leading, following and adjusting to different situations plus picking up individual styling habits.

Of course one of the main reasons is the original idea of mixing. If you think of when you go to dance at even an 8-12 set club, of just how many folks are there that you don't even say hello to; unless you are unusual there are too many. This is only natural even if it is unfortunate. By mixing we at least have an opportunity to talk and dance with some of the "strangers" even if only for a little while.

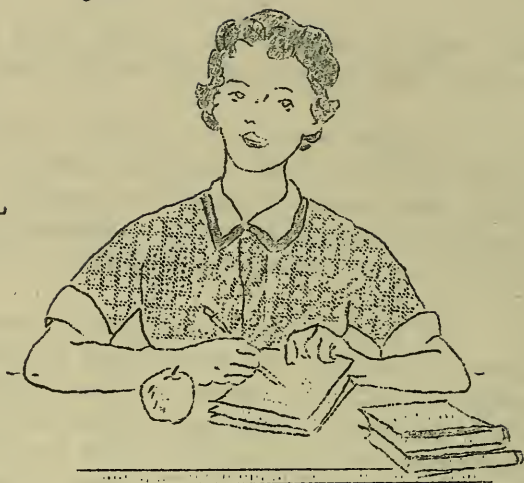
We have found that in groups that we mix extensively, such as our basics, that everyone knows everyone and very few cliques are formed. We have noticed the almost lack of mixers in square dance clubs. It would be refreshing to see at least one mixer used at every dance and square up with the new partner. We just could not help but meet some "new" friends that we probably never would get to know or dance with. Certainly the fun of square dancing is directly related to friendship and---let's mix a bit for fun and relaxation.

Nothing reminds a woman more that there's work to be done around the house than to spot her husband bapping.

You know you're getting old when it takes longer to get rested than it took to get tired!

Remember when horror movies really sent chills through an audience instead of today's hilarious laughter?

IT'S FUN TO HUNT



From "COLONIAN VIRGINIA, ITS PEOPLE AND CUSTOMS, pp 140-147. "Jihn Kelle, in a letter to London from Hampton, Virginia, 19 1755, declared, 'Dancing is the chief diversion here, and hunting and racing,' and the English traveller Burnaby said of the women, 'They are onordinately fond of dancing, and indeed it is almost their only amusement.' He ungallantly added, 'in this they discover great want of taste and elegance and seldom appear with the grace and ease which these movements are so calculated to display.'

"There is abundant evidence that dancing was by far the most generally popular amusement in the colony. Where ever there was 'company' there was dancing. Everybody danced. Girls and boys, men and women capered fantastically in jigs and reels, stepped forward and back and turned their partners in the picturesque country dances - later known as square dances, or quadrilles - tripped through the tollicking and immsnely popular Sir Roger de Coverly - which under the name of the 'Virginia Reel' was the last dance at every ball until long after the War between the States - or courtsied low to each other in the rhythmic minuet.

"Indeed 'company' was not necessary where nearly every family was large enough for an impromptu dance, and probably as a great proportion of them as now have pho-

nographs could boast of negro fiddlers who could 'call' figures.

"Fithian tells how one night after supper at 'Nomini' the waiting man played and the tounge ladies spent the evening merrily in dancing'.

"Burnaby thought that the jigs were borrowed from the negroes, but he was mistaken. The negroes had, and still have, grotesque dances of their own, but it is much more likely that they got their quaint jigs from the white people whose forefathers had danced them time out of mind in the old country. Here is Burnaby's description of jigs:



"These dances are without any method of regularity. A gentleman and lady stand up and dance about the room, one of them retiring, the other pursuing, then perhaps meeting, in an irregular, fantastic manner. After some time another lady gets up and the first lady must sit down, she being, as they term it, cut out; the second lady acts the same part which the first one did till somebody cuts her out. The gentlemen perform in the same manner."

"In 1762 Charles Carter of 'Cleve', in King George County, directed in his will that his sons be sent to England to be educated and his daughters 'brought up frugally and taught to dance.'

"Learning to dance was considered an important part of

education in the colony, and throughout the eighteenth century there were plenty of professional dancing teachers - men and women. In 1716 permission was given William Ievington to use a room in William and Mary College 'for dancing the students and others to dance until his own dancing school in Williamsburg be finished.'

"The Williamsburg players, Charles Stagg and his wife, supplemented their income by teaching dancing and giving balls and assemblies, and after her husband's death Mistress Stagg continued in the business, with, for rival another widow, Madame la Baronne de Graffenreidt, whose husband, Christopher de Fraffenreidt, of Berne, Switzerland, had brought a colony of Swiss and Palatines to North Carolina in 1709.

"In 1735 Colonel Byrd, writing to Sir John Randolph that Madame la Baronne was hoping to succeed to part of Mr. Stagg's business, said: 'Were it not for making my good lady jealous (which I would not do for the world) I would recommend her to your favor. She really takes abundance of pains and teaches well, and were you to attack her virtue you would find her as chaste as Lucretia'.



"Between them these ladies evidently made the little capital very gay, for advertisements in the Gazette show that their entertainments were frequent and varied. Madame de Graffenreidt announced a ball on the 20th of April, 1737, and an assembly on the 27th - for both of which tickets could be purchased 'out at her house'. On the 28th and 29 of the same month Mrs. Stagg gave assemblies, 'at the Capitol', where tickets were 'half a pistole,' and there were 'several valuable things to be raffled for.' In March, 1738, Mrs. Stagg advertised an assembly at the Capitol when 'several grotesque dances never yet performed in Virginia' were promised, some

valuable goods would be put up to be raffled for, and 'also a likely young negro fellow.'

"Not to be outdone, Madame de Graffenreidt announced for a few days later a ball at which would be put up to be raffled for 'a likely young Virginia negro woman fit for house business, and her child.'

"Queer people"! I hear the reader say. A more fitting comment would be 'queer times!'

"The ladies had another rival in William Dering, who advertised in 1737 that he could teach 'all gentleman's sons' to dance 'in the newest French manner'.

"In the Gazette also appear references to frequent public balls at the house of Mrs. Shields, the daughter of a French Huguenot who kept a tavern in Williamsburg, and the wife successively of three husbands, the earliest of whom was the first Grammar Master of William and Mary, the other two tavern-keepers of Williamsburg. Both Madame de Graffenreidt and Mrs. Shields have descendants among prominent Virginia families of to-day.



"Among later Williamsburg dancing teachers was Le Chevalier de Feyronny who, in 1752, advertised in the Gazette for pupils in 'the art of Fencing, Dancing and the French Tongue.' In the same year Alexander Finnie announced that he proposed to have a 'Ball at the Apollo, in Williamsburg once every week during the Sitting of the Assembly and General Court'.

"In 1750 Edward Dial advertised in the Gazette that he would have an Assembly at his dwelling house, in Norfolk.

"George Washington came naturally by a taste for dan-

cing. In 1754 his friend Daniel Campbell wrote him of having 'lately had the honor to dance' with his mother, who was then a widow of forty-six and a grandmother. Among balls in various places which her famous son's diary shows that he attended was one in Alexandria, in 1760, where he says 'abounded great plenty of bread and butter, some biscuits with tea and coffee which the drinkers of could not distinguish from hot water sweetened. Be it remembered that posket handkerchiefs served the purposes of tablecloths and napkins and that no apologies were made for either. I shall therefore distinguish this hall by the style and title of the bread and butter ball'.



"Kercheval tells us that even in The Valley, which was settled chiefly by Scotch-Irish and Germans who are supposed to have had stricter ideas in regard to worldly pleasures, dancing three and four-handed reels and jigs was the principal amusement of the young people. They also had a dance called 'the Irish trot' from which it seems that the word trot as the name for a dance is not so modern after all. The Augusta Records bear witness that in 1763 there were at least two dancing masters in that mountain county - Ephraim Hubbard and James Robinson, by name.

"From the seventeen-fifties to the seventeen-seventies there was in the colony a celebrated dancing master named Christian who went about holding classes in country neighborhoods. About the earliest mention of him is in 1758, when he was paid twenty pounds for teaching his art to Priscilla and Mary Rootes, of King and Queen County. In 1773 he had classes at several houses in Westmoreland and the neighboring counties, among them 'Stratford' and 'Nomini Hall', and Fithian's diary gives us a lively picture of the one at 'Nomini'. The pupils arrived early Friday morning and Fithian have his own school holiday. There were present eleven

'young misses' wonderfully arrayed, seven 'young fellows', and several older people. Under Mr. Christian's direction they danced most of that day and the next. First there were 'several minuets danced with great ease and propriety, after which the whole company joined in country dances,' and the tutor decided that 'it was indeed beautiful to admiration to see such a number of young persons set off by dress to the best advantage moving easily to the sound of well performed music'.



"The lesson continued from immediately after breakfast until two o'clock, when there was a rest until dinner, which was served at half-past three. Soon afterward, all 'repaired to the dancing room again' and kept it up until dusk, when there was another brief rest; but they were on with the dance again from half-past six until half-past seven, when Mr. Christian withdrew and the company 'played Button to get pawns for redemption' until the half-past eight supper time. The scruples created by early training had restrained the straight-laced Presbyterian tutor from taking part in the dancing, though being but human, and young at that, he could not help enjoying looking on, but he joined in the game of 'button' and complacently remarks, 'In redeeming my pawns I had several kisses from the ladies.' He continues:

"The supper room looked luminous and splendid; four very large candles burning on the table where we supper; three others in different parts of the room; and a gay sociable assembly, & four well instructed waiters. Af-

ter supper the company formed into a semicircle around the fire & Mr. Lee was chosen Pope, Mr. Carter, Mr. Christian, Mrs. Carter, Mrs. Lee and the rest of the company appointed friars in the play called Break the Pope's Neck'.

"In an entry in his diary in 1774 Colonel Landon Carter of 'Sabine Hall', rejoices that Christian has stopped his dancing classes in the neighborhood, as the school-boys lost two days in every three weeks.

"Fithian also tells of a ball given in January, 1773, by 'Squire' Richard Lee - than a bachelor - of 'Lee Hall', a few miles from 'Nomini'. It lasted four days - from Monday morning until Thursday night - when the 'upwards of seventy' guests, 'quite wearied out', departed, though their host 'entreated them to stay longer.' 'Mrs. Carter, Miss Prissy and Miss Nancy, dressed splendidly, set away from home at two on Monday.' They returned on Tuesday night, but were off to 'Lee Hall' in time for dinner again on Wednesday, taking Mr. Fithian with them. The dinner was 'as elegant as could be expected when so great an assembly was entertained for so long a time.' The drinkables served were several sorts of wine, lemon punch, toddy, cider, and porter. At about seven the ladies and gentlemen began to dance in the ballroom to the music of a French horn and two violins. First there was a minuet; jigs followed, then reels, and last of all 'country dances with occasional marches.'



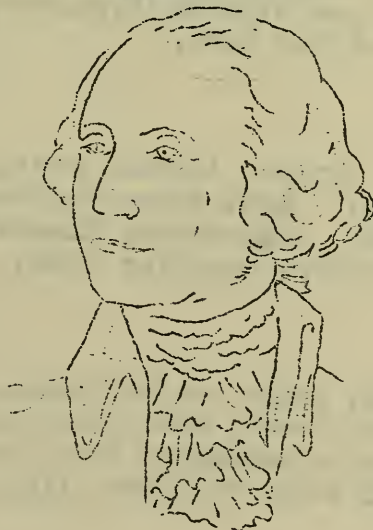
"Fithian was a fascinated observer of it all, but his knowledge of dances was limited; a country dance with occasional marches was doubtless the Sir Roger de Coverly - or Virginia Reel.

"The ladies were dressed gay and splendid & wneh dancing their skirts & Brocades rustled and trailed behind them.' But all did not dance. There were parties in other rooms - evidently of men - some of whom were 'at cards, some drinking, some toasting the sons of America and singing Liberty Songs.' One of these who was rather the worse for his own part in the merrymaking, noticing that the gentleman from Princeton neither danced, drank, not played, more pointedly than politely asked him why he came to the party.

"A hundred years before Fithian made his sprightly word-pictures of life at 'Nomini', 'Stratford' and 'Lee Hall', in old Westmoreland County, the neighborhood was a social one.

"There is on record in the county a quaint 'agreement', between Mr. Corbin, Mr. Lee, Mr. Gerrard, and Mr. Allerton, made in 1670. These four gentlemen were 'for the continuance of good neighborhood', to build a banqueting house in which 'each man or his heirs' in turn, had to make 'an Honorable treatment fir to entertain the undertakers thereof, their wives, mistresses & friends, yearly & every year.'"

999999999999



PAINLESS FOLKLORE



ROWAN

The ash tree, which the English call rowan-tree, has long been known as a tree with magical properties. But the reasons vary. Some say that the red color of its berries indicates that it is a "charm tree". There is a legend that rowan berries were the ambrosial food of Irish gods. In Scottish highlands the rowan was known as the tree of life, and eating of its fruit ensured freedom from hunger for a year.

EARLY FROST

If there is a full moon early in September, there will not be a frost until October or later; however, if there is a full moon late in September, the frost will occur during that full moon.

CREEPING THYME

Creeping thyme planted between paving stones, forms a fragrant walkway. Early Romans believed that its fragrance would cure melancholia; Elizabethans used it as a remedy for sciatica, whooping cough, and headaches.

MADONNA LILY

The Madonna lily, native to the Balkans, may be the oldest domesticated flower. Known first as the White Lily, it later came to be associated with the Virgin Mary and is now generally known as Madonna lily. Romans are cred

ited with spreading the lily into many areas, since it has been found growing wherever Roman camps were located. Medicinal uses for the flower and its bulb are cited in early writings, but its beauty as a garden flower eventually became its outstanding quality.

LOOSESTRIFE

The weed, loosestrife, was so named because it was thought capable of causing people and animals to "lose strife", to become docile. There are accounts of its use for this purpose among ancient people.

BEAVERS

Beavers, say the Indians, were formerly a people endowed with speech, not less than with other noble faculties they possess; but, the Great Spirit has taken it away from them, lest they should grow superior in understanding to mankind.

HEALTH FOODS

Graham bread was so called from the promotion given it by Sylvester Graham, a health-food advocate of the last century. He proposed a diet of raw vegetables and fruit, chewed thoroughly, supplemented by whole-wheat bread and fresh water fish.

OZARK SIGNS

Some Ozark hill people believe that lightning in the southern sky is a sign of drought. But lightning in another direction indicates rain. Some Ozark mountaineers also believe the number of fogs in August tells the number of snows the following winter.

ROOFING NOTE

Shingles should be nailed to a roof only during a waning moon when the moon's horns are pointing downward, otherwise the shingles will curl upward.

WHAT THEY SAY IN NEW HAMPSHIRE

Not in the light of what I know now.
He kited right along home.
That puts the kibosh on the whole deal.
That's enough and more too.

That family was always three-handed - right, left and
behindhand.
It scared me out of seven years' growth.
I'm blessed if I know.
He got up on his ear at that.

I wouldn't touch it with a ten foot pole.
Well, if she ain't, she ought to be - Iand knows!
Can't find hide nor hair of it.
It was in everyone's mouth.
She's just plumb wore out.

Boneset's good for yer, it bitters yer blood.
They are at loggerheads.
Give the Devil his due.
She'll eat out of his hand.
It's gone to rack and ruin.

Sailing close to the wind.
He don't it any more'n a dog needs two tails.
Hew to the line, let the chips fall where they may.
It's neither fish, fowl, nor good red herring.
He took off like Snyder's cat.

It's a straw in the wind.
Might as well let the tail go with the hide.
It's as thick as spatter.
He's nobody's fool.
The nearer the bone the sweeter the meat.

He draws a long bow.
Turn about is fair play.
Soft words butter no parsnips.
You could put it in your eye and see none the worse for
it.

REMEMBER WHEN?

- When almost everybody kept a pig or two?
 When by the time you got your tobacco whittled off the plug and worked up you didn't feel like smoking?
 When everybody had a great grist of advertising calendars to give away?
 When every pair of suspenders had a little dingus which pinched on to hold up your underdrawers?
 When the dudes paraded the streets in skin-tight trousers?
 When father's weightiest argument was always a porkbarrel stove?
 When if your new shoes didn't squeak, you felt that you had been swindled?
 When you buttoned on a thick red flannel bib, alias a "Lung Protector", about the first of November?
 When you got mad because the man operating the old blue street sprinkler squirted water on you?
 When married men earning nine dollars a week were able to save a little money?
 When cute little balloon-shaped fly traps were the best that they could do?
 When with a hand like a ham "steading" the scales the butcher said: "Eight times eight is 88 and a half makes 92,----0, we'll call it 90 cents, lady?"
 Do you remember? It really wasn't so long ago!

TONGUE TWISTERS

- Sylvester's sister Susie sews silk shirts for silly shipwrecked sailors.
 The seething sea ceaseth.
 Sheep shouldn't sleep in sheds.
 The crow flew over the river with a lump of raw liver.
 Six sick sheep sidled slowly by the sea.

NEW ENGLAND FOLKLORE



A young man living in Mashpee, Mass. paid ardent suit to a lady in one of the neighboring communities, and finally he popped the question. But she turned him down flat, and married a rival named Jim. All the young man could do was to exclaim, "Lucky Jim! Lucky Jim!"

Three years later Jim died, and after a proper interval our young man renewed his suit, this time with entire success. A year later, he was seen and overheard in the local cemetery, where he was standing at Jim's grave, and exclaiming, "Lucky Jim! Lucky Jim!"

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In the Colonial towns of New England, military service was compulsory for men between sixteen and sixty. Each town had its militia company and members of the country horse troop, and a military clerk listed four times a year all those who were required by law to bear arms and attend the town musters. This clerk collected fines from those who failed to answer roll calls. Those who did not pay the fines "were punished by being made to lie neck and heels together, or to ride the wooden horse. These small town militia musters were picturesque gatherings as they met on the training green, which was usually in the center of the town. Here they clumsily and reluctantly went through their drills.

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A lecturer was giving a talk before a women's club on life in Egypt, past and present. He mentioned how careless some of the Egyptians were toward their wives. "Why, it is no novelty at all," he said, "to see a woman and a donkey hitched together over there."

"Come to think of it," volunteered a voice from the back of the hall, "it's no novelty over here, either!"

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After working his way up to a high government position, a man visited the New Hampshire town where he was born and grew up in. "I suppose the people here have heard of the honor that has been conferred on me?" he asked of an old fellow schoolmate.

"Yes," was the gratifying reply.

"And what do they say about it?"

"Don't say nawthin'" was the reply, "They jest laugh."

The hired girl had been sent down to the brook to fetch a pail of water. She stood gazing at the flowing stream apparently lost in thought.

"What's she waiting for?" asked her mistress, who was watching her.

"Dunno," wearily replied her husband. "Maybe she ain't found a pailful she likes yet."

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A story is told of an old woman who helped herself to cranberries belonging to others. To warn her, and others of like mind, a sign was posted on one of the bogs. Her answer to that was to erect a sign of her own, reading:

"Men make laws but I don't mind 'em,

I pick cranberries where I find 'em."

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GOOD FOOD

HOT WEATHER DRINKS

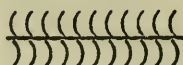
Stir 2 cups cranberry-juice cocktail, cup orange juice, (fresh, frozen or canned), $\frac{1}{2}$ cup frozen undiluted lemon ade, 2 cups (1 pint) ginger ale together. Chill and serve over ice. Makes 6 tall drinks.

Mix $2\frac{1}{2}$ cups milk, $\frac{1}{4}$ cup chocolate syrup, 4 drops pepper mint extract, 1 cup chocolate or vanilla ice cream in an electric blender or with a rotary beater. Serve very cold in 4 tall glasses.

VERMONT SALAD DRESSING

2 tsps. dry mustard	1 cup cider vinegar
2 well-beaten eggs	1 tblsp. sugar
$\frac{1}{2}$ tsp black pepper	2 tsps. unbleached flour
1 tsp. salt (or less)	

Put dry ingredients in a bowl, moisten by adding beaten eggs. Stir in one cup boiling vinegar. Heat over low to moderate flame in a stainless steel saucepan, stirring constantly to prevent sticking. When thick remove from fire. Some Vermont cooks add about a tablespoon of butter while dressing is still hot. Cool. This dressing is good for a variety of salad vegetables, salad fruits etc. "Very tart", says one Vermont cook.



Randall Doughty, Fitchburg, Mass. sends the following 2 recipes that, as he says "You are not likely to find elsewhere.

MOLASSES COOKIES

1 cup sugar	
1 cup molasses (unsulfered)	1 tsp. cream of tartar
2/3 cup shortening	sifted in flour
1 egg	1 $\frac{1}{2}$ tsp cinnamon
4 level tsp. soda dissolved	1 $\frac{1}{2}$ tsp ginger
in 2/3 cup hot water	Salt
	Flour to mix
	Roll thick

SUGAR GINGERBREAD

1 cup sugar	$\frac{1}{2}$ tsp. soda
$\frac{1}{2}$ cup sour milk	$\frac{1}{2}$ tsp. salt
$\frac{1}{4}$ cup shortening	Flour to make stiff

Flavor to taste, but Cumberland, Co. Maine, cooks used lemon and nutmeg.

"These two items were made by the peck or half bushel, every week or so while I was growing up, and still taste good. The sugar gingerbread is a little tricky. The basic recipe given takes for my taste one teaspoon each of the lemon extract and nutmeg and a scant two cups of flour. It of course started with lard and has progressed through Crisco to cooking oil with no serious effects. It is too thick to pour and too sticky to handle much, so has to be rolled out in a large pan or onto a cookie sheet, about $\frac{1}{4}$ inch thick, or a little bit more. If a cookie sheet is used, keep well back from the edge as it spreads considerably. The top can well be sprinkled with sugar or treated with half-spoonfull of jelly at suitable intervals. Mix or cream shortening with sugar, add sour milk and lemon, sift dry flavorings with part of the flour, and learn by experience how close to two cups you want to come. For the cookies, use a halfteaspoon salt. If solid shortening, melt to mix with sugar, or cream well; add egg moderately beaten & molasses and not quite 5-cups flour, just e-

nough to roll on a floured board and cut out. 'Roll thick' means $\frac{1}{4}$ in or a little more."

PUDDING

Scant 5-cups scalded milk	Pour milk slowly on meal,
$\frac{1}{3}$ cup corn meal	cook in double boiler 20
$\frac{3}{4}$ cup brown sugar	minutes, and other mater-
$\frac{3}{4}$ cup raisins	ial, pour into buttered
butter	cooking dish and bake very
1 tsp. each of salt,	slowly about 2 to $2\frac{1}{2}$ hours
nutmeg, ginger.	Stir after 1st half hour.

The raisins are variable; I happen to like them. This is a custard and is cooked and tested for doneness as such. Good hot or cold, with cream, hard sauce, or ice cream."

KITCHEN HINTS

Fix a delicious potato dish by adding some very finely chopped liver with mashed potatoes and bake in over for a few minutes til top is brown and crispy.

If you want fried chicken to have a golden crust, roll the chicken in powdered milk instead of flour, and fry it the usual way.

Bleu cheese adds great zest to tomato soup.

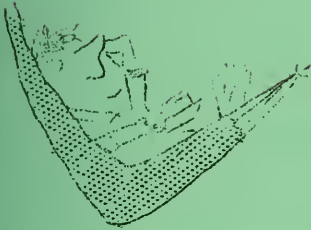
Even people who do not like them will change their minds if you season cooked carrots with a little sugar or honey, grated orange rind and orange juice.

To improve the flavor of roast lamb, pour some molasses over the meat while it is roasting.

Combine port wine and cranberry sauce for a great sauce for roasr pork.

For extra-tasty home-made potato pancakes, add a bit of melted cheddar cheese and fry them in bacon fat.

For the greatest meat loaf, mix 4 slices of wet white bread and 1 egg to each 2 lbs of meat while fixing chopped sirloin.



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Folk Dance Editor

Ted Sannella

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Conny & Marianne Taylor's OKTOBERFEST, Oct. 1-2-3, 1971
After last year's wonderful weekend the word has gone
out - "Don't miss it this year!" One of the great folk
dance weekends in the country! Staff will include: Ger-
main & Louise Hebert, French Dances; Ralph Page, New
England contras & squares; Conny & Marianne Taylor, Bal-
kan & Alpine dances. Held in Stowe, Vt. High School the
weekend starts with general party Friday night 8-11 and
ends with an Austrian dinner, Sunday noon. Further in-
formation by writing to Conny & Marianne Taylor, 62
Fottler Ave. Lexington, Mass. 02173.

BORN: July 13, 1971, to Mr. & Mrs. Richard Munch, a dau-
ghter, Kirsten.

THANKS TO: Steve Findlay, old time square dance records
