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WILL AYER

DECEMBER 25 1868
FEBRUARY 22 1952
It takes a special kind of dancer to really enjoy a contra dance. I've been dancing them since 1939 when I attended a "square" dance in Bangor, Maine. I expected to see "squares and rounds" being done here, for to me a square dance could be done no other way. I sat through almost half the evening waiting for a caller to appear and for the folks to form squares.

Well, I guess I could be sitting there yet if I waited for a square, as evidently these people had never heard of such a thing, and all questions about when would a square dance take place were answered by "we just done one."

Being a college boy at the time and having persuaded a carload of chums (someone else's car) that this was the place to have fun and that I would explain the whole set-up to them once we started to dance, I was definitely off to a bad start as I had never seen anything done in long lines like this before.

However, several of us entered the next string and managed to get through and have a
lot of fun; most of it coming from the confusion that resulted when my buddy insisted on following me and doing what I did. This was according to my instructions to him, but how did I know I was active and that he was inactive?

The caller at this dance merely announced formation of the lines and instructed first third and every other couples cross. Then he would join the line in front of the stage and the dance would begin—and keep going until he had danced back to the stage again and stopped the orchestra. This would be up to thirty minutes in some cases.

After the first dance I talked with the caller and he was anxious to help and he finally managed to get through to me so that I thought I understood. He told me we had just done "Lady of the Lake."

The next time lines were formed, I was up again, and feeling quite confident and pleased to hear that Lady of the Lake was to be done again. This time I actually could see how the whole thing progressed, and began to feel at home. Then I began to look around to see how the rest of the floor was doing and began to wonder how these folks could all go down the center and back at the same time, and how they could start the ladies chain at the same time without a caller to prompt them.

Then it dawned on me. These people had
They had an instinct for timing and phrasing. They had the "feel" of the music. They had good rhythm and took full counts to execute the various changes as they occurred. What did they need a caller for? These people were actually dancing to music.

Well, the dance lasted to about 2 A.M. and I danced Lady of the Lake four times that evening. I guess it was the only one they knew but it really didn't matter, as these folks were dancing to music and it didn't make much difference what they were doing or what geometrical pattern they were trying to execute.

It's pretty tough nowadays to take a group of dancers who have been wandering through squares with no apparent regard for the music, and then spring the word "phrasing" on them. And it's even harder to try and show them that this is what makes a contra dance click. If they could get thrown in among an experienced group of contra dancers for an evening I think they would get the feel of it and they would be enthusiastic about the joys of the contra.

That is why I say it takes a special kind of dancer to really enjoy a contra. He must have an acute sense of rhythm and an instinct for timing and phrasing. This means that he must "feel" the music and be able to dance "with" it in a relaxed manner. All this takes years of dancing to establish a really great background, and it is a good feeling to
know that thousands of couples all over the country are now well on their way toward a good dance background.

I'm glad to see that many of these folks around the country are now beginning to realize some of the pleasures of the contra. I'm sure the interest will grow and grow until no evening will be complete unless it has featured at least two or three contra dances. It has been said by folks in the mid-west and far west, that up to now they haven't understood the contra. In line with this let me say that in a good many cases these people have not been ready to understand them.

It is good to know that enthusiasm is growing. Good dancers everywhere are showing an active interest, and leaders and callers are asking for calls and instruction sheets. They wish to add this dance form to their wealth of background and knowledge. NOW they are ready.

THE ROUNDUP

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*************************************************************
Mrs. Joseph A. Mahoney, publicity chairman for the New England Folk Festival, announces that Miss Charlotte J. Mitchell, a member of the Worcester Quadrille Club, is the winner of the poster contest that has recently been conducted, for the purpose of obtaining a display poster. Copies of this poster will be distributed all over New England by means of Square and Folk Dance Leaders who are members of the publicity committee at large.

Miss Mitchell is a recent graduate of the Vesper George School of Art in Boston, Mass. She is a very versatile young lady; in addition to her love of art she is keenly interested in square and folk dancing. This interest goes back five years when she organized the group of Daughters of the Clan Scot #87 to run square dances in order to buy equipment and uniforms for the girls Kiltie Band, in which Miss Mitchell is a piper. She is also an accomplished Scottish Dancer.

An interesting cross section of professions and occupations was noted among those
who entered posters in the contest; a scout leader, a private secretary, a busy housewife and mother who does free lance work as a hobby, an engraver, an optometrist, an art crafts leader, an electrical cable engineer, a recent Art school graduate is an example of the diversified occupations of those submitting flyers in the contest.

Through the years since 1944 the New England Folk Festival has become the culmination of various state and local programs, and each year brings together the best of the groups from all these states. Care is now the watchword, as before, that selection is made on the basis of authenticity and folk quality rather than audience reaction which might bring in the element of competition.

An effort has always been made on the part of the dance committee to present traditional and representative dancing of the various ethnic groups. An emphasis has been placed on group rather than solo performance. It is their aim also to encourage audience participation, therefore they have arranged in each program between exhibitions to have general participation in singing and dancing.

From the very first a high standard of performance and authenticity has been maintained. Groups and leaders unwilling to present material in this manner are never invited to return. This has proven a powerful factor as a means of obtaining high level exhibitions of folk and square dancing.
"Longways dances? No thanks. I tried Money Musk once and got all mixed up. You can have 'em, they're not for me."

How many times have those remarks been made! Perhaps you have said them yourself. If so, then it is going to take a lot of convincing to prove to you that contras are an interesting form of the dance.

If, however, your first contra had been The Haymaker's Jig, then the chances are that your reaction toward them would have been far more favorable and you would look forward to learning other contras.

This dance—The Haymaker's Jig—and the contra dance version of Pop Goes the Weazel are the easiest contra dances I know about. I prefer Haymaker's Jig and teach it as the first contra dance to all my classes. Here is exactly how I teach it.

Get the class to form into two lines; the ladies in one line, gents in the other. The two lines to be facing each other and partners are to stand opposite each other. If you were standing on the stage and looking down the hall, the men would be standing at your right and the ladies at your left. If you have a large group divide them into sets of equal numbers. It seems to be best that this first contra has not over ten couples in each set.
The head couple is the couple nearest the stage. Have this head couple change places with their partner. Now ask the third couple to change places. Then the fifth, etc.

Have the couples who have just changed places with their partners face away from you; or down the hall; have the other couples face you; or face up the hall.

Now, before any action starts, tell all the people who are facing away from you to look down the line they are in, toward the foot of the hall. Tell them that they are not to stop dancing until they reach the end of the line.

Wait for a minute until they get the idea. Then you are ready to begin. Walk them through the changes:

"Everybody swing the person in front of you. This is a good long swing folks, swing for eight measures of music. Now only those people who changed places with their partners step to the center of the set and swing your partners there. The rest of you look on. Your time will come. You folks who are swinging in the center, this is another good long swing. As long as the other one was, eight measures of music. Stop this swing facing down the line with the lady at man's right. You and your partner (emphasize this word) the one you swung first, are going to walk down the center, hand in hand, four in line. All right—go.

"Down the center four in line. Stop. Drop hands. Turn around. Come on home. Back to place four in line. Don't hurry. Take short steps, and when you're home, the two ladies in each line do a ladies chain. Ladies chain right over, and chain right back again."
"Active couples face down once more and the others face up. Everybody swing that new person you see in front of you. All face the center and active couples only swing partners in the center. Then down the center four in line—with your partner and the one you just swung. Turn around as you did before, and come back to place four in line. Two ladies chain across the floor, and chain them home again once more."

Now have everybody return to original position and dance the figures to music, prompting each change carefully:

Everyone swing the one below
Active couples swing partner
Down the center four in line
Turn around and come back home
The two ladies chain
Over and back again.

Call it through once more; then stop the music. "The new head couple change places with your partner. The couple at the foot also change over." Wait until they have done so.

"All right. Let's keep on dancing, we've just begun." And call the changes twice more. Have the head and foot couples change places and go on with the dance twice more. This time upon stopping to change over at the head and foot, explain that from now on you are not going to stop the music to do this; that you will tell them when to cross over.

At this point I usually tell the class to remember "upon reaching either end of the line, wait through one repetition of the dance then cross over and work up or down the line as the case may be." Half the class have
begun to realize that this is what they are supposed to do, and you will have less trouble in making them understand, then you would have had if you had told them this before they did any dancing.

 Don't clutter up their minds with a lot of necessary detail before letting them dance. Give it to them piece-meal, as they are learning the dance. They'll remember it easier this way. The main idea is to get them to doing something in time with the music. They will remember things better by doing them then they will by listening.

 And there you have it. That's how I teach the first contra. It works with me, and it ought to with anyone else.

 With Haymaker's Jig as the first contra, you do not have to worry about teaching "cast-off." There's one there, but the dancers are not conscious of it. Also, your class will begin to get the idea of remaining "active" until reaching the foot of the set, or "inactive" until they reach the head of the set.

 In some sections of the country, eight measures of music is a whale of a long time to swing, but it can be done, and at the proper tempo you will find it exhilarating instead of tiring. It has been said that "In the west they kill you with the do si do, and in the east they kill you with the swing." So it all evens up.

 Thus endeth the first lesson; and you've just read part of the first chapter of our contemplated contra dance book.
Program and policies were approved at a meeting of the executive board of the Cape Cod Square and Folk Dance Association at Hyannis Inn recently.

The program for the next two months will include a series of four advanced classes for association members alternate Wednesdays at Lyceum Hall, Yarmouthport. Dick Anderson will conduct the first two classes and will feature advanced squares, contra and couple dances. Ted Sannella of Revere has been engaged for the following two classes in March and will teach folk and contra dances.

The association will also sponsor a series of four beginner classes at the same hall on the alternate Wednesday nights. These beginner classes will be open to the public but registration closes with the second class.

Jay Schofield reported keen interest in a class for beginners in Wellfleet and plans will be made to announce a date for a class there sometime in March.

☆ ☆ ☆
Due to lack of available space to accommodate all members at association affairs, it was voted to close the membership at 250. The present membership being 219. Membership applications will be accepted by the secretary until the quota has been reached, and any application received beyond that number will be placed on a waiting list. The association said that until adequate quarters can be found, there is no other alternative to this arrangement.

The association encourages and assists small clubs in several towns who meet regularly and dance to recorded music. Such a club has been recently organized in Falmouth, sponsored by the Recreation Department.

A report on the recent festival showed that due to heavy expense, only a small profit was realized. However, because of the non-profit policy of the association, officers said the festival was considered a successful return on money well spent. The association will sponsor a Summer festival July 18, proceeds of which will be donated to some worthy cause.

Howard Hogue of East Bridgewater will be the featured caller at the monthly social night for members at Lyceum Hall, Feb. 26. Charley Baldwin of Norwell will be the featured caller for the social night of March 31.

Officers of the Cape Cod Square and Folk Dance Association are: Pres. Richard J. Anderson; Vice pres. Mrs. Walter F. McDowell; Sec'y Mrs. Eva Richard; Treas. John Harris. Board of Directors headed by Payson Jones; Jay Schofield; Mrs. Jane Crowell, and a program director Pop Blake.
Victor Herbert's grandfather, Samuel Lover wrote the words and music of "Rory O'More" which was so popular a hundred years ago that when Queen Victoria ascended to the throne in 1837, the Royal Life Guards Band played the melody in the march escorting her to Buckingham Palace. Like his grandson, Samuel Lover was a clever business man and he wrote a play upon the song and a novel upon the play.

"Hull's Victory" is a close descendant of the Scottish dance "The Scottish Reform" and the music dates back to early nineteenth century days and Isaac Hull's famous victory in the frigate "Constitution" over the British frigate "Guerriere" in the war of 1812. There are many traces of the lift which that victory gave to the spirit of folks and one can see the "Constitution" ship motif recorded in much of the handiwork of the period throughout New England. The musical theme was woven into the score of the recent opera, "Man Without a Country," by Walter Damrosch.
Few tunes are more widely known than "The Girl I Left Behind Me." It is known in Ireland as "The Spalpeen Fanach," and is played as an air, march, or hornpipe.

Sometime about the year 1850 the American musical myth known as "The Arkansas Traveler" came into vogue among fiddlers. It is a quick reel tune with a backwoods story talked to it while played, that caught the ear at sideshows and circuses, and sounded over the trodden turf of fair grounds. Bands and foreign musicians were above noticing it, but the people loved it and kept time to it, while tramps and sailors carried it across seas to vie merrily in Irish cabins with "The Wind that Shakes the Barley," and "Soldier's Joy."

The origin or meaning of the name "Money Musk" defied investigation and inquiry for many years. Eventually a glance through the pages of "McGoun's Repository of Scots and Irish Airs, Strathspeys, Reels, etc. Glasgow, 1803," led to the solution of the puzzle. Among its contents was "Sir Archibald Grant of Moniemusk Reel." The name Moniemusk was that of an estate, and the full name of the reel being inconveniently long, it was abbreviated to "Moniemusk" and the rest of the name forgotten. The original tune was composed by Daniel or Donald Dow, a musician of note who died at Edinburgh in 1783.

The pioneers or early settlers of West Virginia, Kentucky, and Tennessee, were largely of Irish and Scotch-Irish ancestry, and obviously their music or tunes, more or less varied by fancy, and defective memorizing from one generation to another, were of such origin. Fiddling
and dancing being inseparable from all festivities and important events, the tunes became much more diversified, but the swing and spirit of the Gael however was always discernable in their reels and quadrilles, and so continues to the present day.

Few of what are termed "descriptive pieces" had such a vogue in Ireland a few generations ago as one variously named "Rocking the Cradle," "The Old Man Rocking the Cradle"; and "Rocking a Baby that's None of My Own". In a querulous, plaintive strain, the mismated old man gives voice to his woes, punctuated by the wailing of a peevish child, and its calls for its Ma-ma. Skillful Irish fiddlers successfully imitated the sound by lowering the fiddle in pitch, and the fiddler holding a long old fashioned door key firmly between his teeth lightly touched the bridge of his instrument with it at appropriate passages. Those expert in manipulation produced very amusing if not edifying results.

The spirited air "When Johnny Comes Marching Home" was known in Ireland as "Johnny I Hardly Knew Ye," and had been almost forgotten until Patrick Gilmore arranged it for his band and it blossomed into new popularity during the Civil War. Gilmore was a native of Dublin, Ireland, and quite probably had memorized the tune in his youth.

The Characteristic Scottish dance tune "Gillie Callum-Sword Dance" was first printed in Brommer's 2d Collection of Scots Reels or Country Dances, London 1768, and like most tunes of that early date, the composer's name is unknown. Origin of the name is traced to Callum a chinn mhoir, anglicised Malcolm Can-
more, which signifies Callum of the big head. He incurred the displeasure of the Highlanders by marrying a Saxon princess which involved many unpopular changes. Gillie Callum or Callum's tax-gatherer (an odious official everywhere) has been immortalized in melody, while the traditional story is well nigh forgotten.

VERMONTERS ORGANIZE

A tremendous amount of interest in square dancing has been shown this winter in Barre—Montpelier, Vt, where regular parties in the Community Hall, Montpelier, have been held under the direction of Ralph Page, and in Barre classes for beginners under young Al Monty have become popular that a second class is underway.

Members of the two groups met recently and organized a square dance club with the following officers: Pres. Arthur Caslani; Vice pres Ava Burgess; Sec'y, Bill Wheaton; Treas. Larry Averill. Board of Directors: Heman Rice, Earle Field and Nita Rock.

It was voted to hold meetings every other week in Barre and Montpelier alternately, until the first of May, when plans for the summer months will then be acted upon.
CONTRA DANCE

STRIP THE WILLOW

\[d = 112\] The Music Scottish

The Dance

FORMATION: Any number of couples, 6 or 8 is a good number, in two lines facing each other, men in one line, ladies in the other, as in American contra dance.

Meas. 1-4. Head couple join right hands and in 12 running steps, swing twice around, then release hands.

Meas. 5-6. Head lady goes to second man and in
6 running steps turns him once around by the left hand. They release hands and the man returns to his original place.

Meas.7-8. Head lady turns partner once around by the right hand in 6 running steps. Head lady continues on down the line in this manner, alternately turning the next man lower in the line and then her partner, who follows her, until she reaches the foot of the line.

When head lady reaches end of the line and has swung last man by the left hand, she and her partner swing once around by right hand at the foot of the set. Then, the head man swings last lady once around by the left hand, then his partner by the right hand, and continues up the girls line in similar manner, alternately swinging the next lady higher up in the line and then his partner, who follows him, until he reaches head of the set.

Now head lady and head man go down the set, he swinging the ladies by the left hand, she swinging the men by the left hand; then each other in the middle by the right hand until reaching end of the line. There, they take their place at the end of the lines (man in men's line, lady in ladies line.)

Dance is now repeated in similar manner by the new head couple, and continued in like manner until each couple has been an active couple, and all have returned to original positions.

Strip the Willow belongs to the same type of country dance as our own Virginia Reel. In former days it was a great favorite in Nova Scotia and New Brunswick, but now only the older people remember it.
FOLK SONG

THE GIRL I LEFT BEHIND ME

The hour was sad, I left the maid,
A lingering farewell taking,
Her sighs and tears my steps delayed,
I thought my heart was breaking;
In hurried words her name I blest,
I breathed the vows that bind me,
And to my heart in anguish pressed
The girl I left behind me.

Then to the East we bore away
To win a name in story,
And then warm dawns the sun of day,
There dawned our sun of glory,
Both blazed in noon on Alma's height,
Where in the post assigned me,
I shared the glory of that fight,
Sweet girl I left behind me.

Full many a name our banners bore
Of former deeds of daring,
But they were of the days of yore,
In which we had no sharing;
But now, our laurels freshly won,
With the old ones shall entwined be,
Still worthy of our sires, each son,
Sweet girl I left behind me.
The hope of final victory
Within my bosom burning,
Is mingling with sweet thoughts of thee,
And of my fond returning;
But should I ne'er return again,
Still worth thy love thou'lt find me,
Dishonor's breath shall never stain
The name I left behind me.

*****

The Girl I Left Behind Me is no doubt of Irish origin. It has been found in a manuscript dated 1770. "The air was also taken down," says Bunting, "from A. C. Neil, harper, A.D. 1800—author and date unknown. The air was written for— a march, and the English version of the words, called "Brighton Camp," differs considerably from these".

Chappell, while he puts in an Englishman's claim to the air, admits that it may be Irish. He thinks it was probably written in 1758, when there were encampments along the coast, at Brighton among the rest, where many tunes of this motif originated.


CHARLIE BALDWIN, editor
P.O. Box 950
Brockton, Mass.
CONTRA DANCE

The Irish Washerwoman

Music--Irish Washerwoman

Regular contra dance formation. 1st, 4th etc. couples active. Do NOT cross over.

The Dance

First three couples forward and back
Turn partners half around, with right hand
Same six forward and back again
Turn partners to place with right hand
First two couples down the center
Turn half around and the other way back
Cast off, right and left four

This is the same kind of a cast off that you do in Beaux of Albany.

SQUARE DANCE

Contra Square

An original call by

Ted Sannella

Any music though Ted prefers Reel of Stumpey.

Head couples balance and do-si-do
Allemande left with your corners, oh,
Hold on by the left, give right to your own and balance four in line (Only heads
give right hand to partner thereby forming two lines at the head positions) ❧ ❧
Now forward all and back.
Swing at the head and swing at the foot (First and third couples only swing)
Now go through the center with your own (First couple go down the hall while the third couple goes up the hall, passing each other in center of set as in right and left)
Turn right around, come the same way home. (The two couples turn individually and return back through the center to home position)
Cast off with your corners and the ladies chain across and back (Cast off into contra formation with two lines facing each other from the side positions in the square. (Opposite, ladies chain)
Join your hands and forward all and back The center four go forward again and circle left (The original head two couples from positions in the center of each line step forward and join hands circling to the left until back nearest home positions - original home)
Turn your opposite lady with right hand around and now your own with left hand around. (Head couples only do this)
Everybody turn your corner with a right hand around
All go home and swing with your own Promenade around the square Take a little walk with your lady fair.

Repeat entire dance for side couples. Remember that this time the contra formation is formed by two lines in the head positions. ******
Ted first called this figure at one of the evening parties at New Hampshire Folk Dance Camp. It was a sensation there.
"They wuz giants around in them days" is enough to prick up the ear of the curious any day. I had heard a tall tale about old-time dancing; I wanted to run it down some day. One afternoon, driving through Ely, the thought came to me that Selah George would know the facts about the tall tale, being as he was involved, and would be willing to talk; he was near at hand.

I turned off on a side road and came to his house, but before I could get out and rap Selah was at the door with a hearty, "Come on in and visit." It looked like a good beginning.

So we sat down in the sitting-room and
went over the general situation for a spell: good conditioning for leading up to the question that brought me there. In due time --- it came out: "Selah, is it true that one winter years ago, you drew hay all day from Vorse, went back there and danced all night and then drew hay all the next day?"

"Yearse, yearse, s'true. Sixteen of us set out that evenin' 'bout six o'clock, in a four seated sleigh with a pair of hosses, and 'rived at th' Town Hall round eight; we danced all night, and then drew hay all next day."

I was on the right trail; Selah had an interested audience.

"I didn't want to go that evenin' really" continued Selah, "had a lot of extra work right then, drawin' hay twelve, fifteen miles - shipping it to Boston, you know. Dave Coburn was workin' with me that winter; and Dave wanted to go to that dance. I held off, offered to stay an' look after things at the house and barn, and let the others go. So Dave, he went to work on my brother Frank. Father (in law) Albee got in his licks too--found out afterwards that he'd sent for his other two daughters to come home for the dance. They really was out to soften me up--they even rung in "By" Titus-Floor Manager of the Vorse dances, one of the best too--and his young folks, Mamic, Bernie and Florence.
"Well, I give in—had to, more or less, sort of expected I would. And we went, my wife and I members of the families, and a few others—two sets of us.

"The party got off to a grand start: 'By' had charge of the floor and got everybody in on things. The orchestra was good. First and second fiddles, melodeon and a horn. Charlie Hunt, the caller, was in top form that night 'n' put us through our paces good. One string after another. Lot of good fancy steppers there 'n' when the music stopped for a dance some of us'd be left four feet off the floor.

"Come eleven, or ha'past, we all stopped for supper, oyster stew prob'ly. Good chance to talk with everybody; hear all the news, and get up steam for th' rest of the evenin', as't turned out, mornin'.

"We hadn't been under way long again, when in come a load of young fellers, most of 'em goin' over to th' side, by the stove, and settin' down. I knew some of 'em by sight; they worked in th' Ely copper mines, made good pay and regular, better than most of us did; they showed it in their clothes and derby hats, too.

"Instead of them gettin' on th' floor with the rest of us and enjoyin' themselves, most of 'em just set there makin' sarcastic remarks about us and our dancin', loud enough for all of us to hear. Charlie Hunt, the caller, asked 'em to quiet down and invited 'em to join in with us and have a good time together. They hooted at the idea, and kept on makin' sarcastic re-
marks, till pretty soon everybody got their fill of the smart alecks, 'specially Charlie Hunt.

"'By' announced a string dance and named the leader, and got the sets all filled, spite of the catcalls from round the stove. Then Charlie gave the boys another chance: "If you boys want to behave yourselves so that all of us can have a good time, that's all right; if you don't, I'll have to come down there and show you the way out.'

"'Better come on down and try it, sonny' spoke up one of 'em. 'All right, I will' says Charlie. And he starts to get ready.

"Charlie Hunt was a big man, better'n six foot, weighed two fifty an' not a ounce of fat on him. He took his time puttin' his fiddle a way, folded it round with a yellow silk handkerchief, loosened the hair on th' bow. Then set down and drewed on his overshoes careful like. Then he said to the people on the floor: 'Ladies, go back and set down; gents stay where yer be, I might want some help handin' 'em down th' stairs.'

"Then he walked to the end of the hall and opened the door. Then he spoke nice and quiet: 'Come on boys, it's time you was puttin' for home. The door's open, and the road's open at both ends.'

"The boys were a mite uneasy at first, sort of undecided. Then one of 'em gets up and starts for the door, mutterin' something 'bout how he'll 'show 'em where the door is'. And he does too. Had the best of intentions I guess
But he was a little too spry goin' through th' door and got to the stairs 'fore he knew it and landed in a heap at the bottom. Guess the rest of 'em wanted to take it easy, rather'n t take the bumps; anyway, they got up and eased through the door and down the stairs the regular way.

"There was a lot of loud talk there at th' foot of th' stairs. Charlie went down, stopping on the second step from the bottom: 'Don't settle your arguments here; go elsewhere and get 'em settled; I've got several helpers upstairs who're tired of standin' round and they'll be willin' to give you a lift'.

"Well, I guess we don't want no lift" says one of 'em, and they all left.

"We seldom had any real trouble" ended Se- lah, "nothin' but what one or two c'd handle."

TED SANNELLA, 16 Pleasant St. Revere, Mass. has a full line of the FOLK DANCER label records. The BEST in folk and square dance recordings.

Would you like a job in a summer camp this summer? At a camp where square dances, folk dances, and folk singing are featured, but are not stressed? Then write to Ada Page, 182 Pearl St. Keene, N.H.
Scotland adopted the thistle as its national emblem in commemoration of an unsuccessful attack by the Danes in the 8th century. The presence of the Danes was revealed when the barefoot advance guards cried out when they stepped on thistles—thus the Scots were warned and routed the attack.

There is a section of Swanzey, N.H. with the forthright Yankee name of "Puddin' Hollow" and a woman who was born in this town once told us a legend she heard in her girlhood concerning the origin of the name.

Here, as in other parts of New England, the early settlers gathered to assist each other at barn raisings, and after the framework was in place, the owner of the property treated everyone with generous portions of rum and food. A farmer in this village gathered his neighbors to help him construct a new barn, but being a teetotaller it was against his principle to serve intoxicants. So he gave them instead hasty pudding. Hence the name of the district "Puddin' Hollow."

I like this story about the old nursery rhyme: "Lucy Locket lost her pocket
Kitty Fisher found it..."

Back in 1761 a gal by the name of Kitty Fisher hit London like the Kinsey report, and before long her list of boy friends included Admiral Anson, Britain's foremost sailor, and General Ligonier, the King's top soldier.

A scribe of the period wrote her up as
"the most pretty, witty, extravagant, wicked little light o' love that ever flourished" and as if that weren't enough the famous bachelor——Lord Pembroke, announced he would even commit matrimony for her.

The following year, when caperous Kitty skinned her pretty knees falling off a horse, the sedate PUBLIC ADVERTISER ran a long elegy to their dimples, and not long after, one of her admirers wrote the Lucy Locket song which, under the title of "Kitty Fisher's Jig", became the hit song of the day.

In 1736, when the devil-take-it damsel was anathema to every wife in England, she crossed everybody up by marrying John Norris, Jr. a young member of Parliament from Kent who was more souse than statesman.

The family promptly announced it was going to cut him off without a kipper, but Kitty did such a bang-up job of straightening him out that the Norrises relented and welcomed the couple to their hearts and hearth.

Unfortunately, a few months after she gave up other women's husbands to domesticate one of her own, Kitty upped and died. She was buried in the family vault with full honors.

By a nice twist, eight years after her death, the jingle bearing her name became respectable too; it was sung around most of the campfires of the American Revolution. You've whistled it dozens of times. It's called——"Yankee Doodle."

Hard rock miners at Butte, Montana, used to be singers. But not any more, say Robert C. and Betty Wylder of the University of California at Los Angeles.
They think the air drills which began to be used about the turn of the century stopped the songs. The drills made too much noise. Singing by the miners started around 1860--when Cornish workers began coming to America. The Wylders found they sang many kinds of songs. There were those from the British Isles, mining songs and parodies of folk songs and of popular songs.

The time is rapidly approaching, says Stewart H. Holbrook, in his book, "The Yankee Exodus," when the only safe target for libel in the United States will be the Yankee of the old stock; nor will he likely give a tinker's dam fo't. He is content in his belief that Yankees are above and beyond libel, as secure as are the Yankee legends, such as the Horseman of Boston named Revere, as Colonel Allen of Ticonderoga, Nathan Hale at the gibbet and the flowering of New England bards and philosophers. Almost the only canard he will rise to refute is that his forebears were burners of witches. They were not burners of witches--they hanged them from the neck.
From an Armenian friend, Charles Boodiakian, now living in New England comes these native Armenian recipes.

**CHICKEN WITH PILAV**

Put whole chicken in a large pan filled with water, and parboil. Use $2\frac{1}{2}$ cups of this broth to 1 cup of rice, which has been rinsed thoroughly. Do not stir rice. When rice has absorbed all of the broth it is ready to eat. Place boiled chicken in the oven and roast until brown. Two cups of rice makes enough pilav for four to six servings.

**USHI-LAMB AND VEGETABLE STEW**

Use lamb from the forequarter. Grind $1\frac{1}{2}$ pounds very fine. Cut up $\frac{1}{2}$ onion and fry with ground meat until browned. Place meat mixture and a full can of tomatoes in medium sized pan and simmer. To this combination add any one of the following vegetables: string beans, summer squash cut up in small squares, okra or egg plant. Simmer about 1 hour. Makes six to eight servings.
CABBAGE ROLLS

Soak cabbage in hot water until leaves are limp. Separate. Mix together 1 cup rice (rinsed) about 1 1/2 pounds ground lamb, 1/2 cup canned tomatoes (or fresh ones cut up), salt and pepper to taste. Roll in cabbage leaves, leaving ends open. Place neatly in pan. Add enough water to barely cover rolls. Cover tightly, bring to a boil and add a little more salt and the juice of 1 small or 1 1/2 large lemon. Cover tightly again. After it starts to boil, reduce heat and cook slowly about 45 minutes.

And here’s a new American recipe, which is called a "pillaf."”

RICE AND MUSHROOM PILLAFI

1/2 cup salad oil—1/2 lb. mushrooms, sliced
1/2 cup chopped green onions—2 cups water
1/2 cup chopped green pepper—2 tbsp ch. parsley
1 # 2 can (2 1/2 cups) canned tomatoes
1 # 2 lb (1 cup) uncooked rice—1 1/2 tsp salt
few grains of pepper

Heat salad oil in kettle. Add mushrooms, onion and green peppers and cook slowly until tender and slightly browned. Add tomatoes and water; bring to a boil. Add rice and remaining ingredients. When mixture boils again turn heat low. Cover and cook about 30 minutes, or until rice is tender. Stir mixture occasionally during cooking. Makes six servings.
They said it couldn't be done; so we did it anyway. One hundred ninety-five dancers, two thirds of whom were members of the New Hampshire Folk Federation, gathered together Sunday afternoon and evening, February 25 and danced and danced and danced.

Scandia Hall in West Concord bulged a bit but nothing gave way as we alternated square contras and folk. This was what they said could not be done: mixing folk dances with the squares on the same program. But it can.

Smorgasbord provided us with energy to continue dancing until 11. We ate in relays; the first hundred people got green stamps on their hands, the others got blue. The food donated by everyone attending was more than needed and the "Second sitters" probably got more than the "First downers". At least they took longer to eat!

The party was planned by Federation officers, Mr & Mrs J. Arthur Tufts, and Mr & Mrs Barney Priest, and should be given much praise for their efforts. This Federation sponsored party gave a big boost to dancing in the state and to the New Hampshire Folk Federation. When do we have another one?

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Plan to attend the Vermont Country Dance Festival at Norwich University, April 19.
THEY wanted to get around more—in their own home town especially—and so some Boston business girls, with an approving nod from the YWCA Young Adult Department, have created a "Round the Towners Club". Believe in Boston? The glitter of its theatres, the cuisine of its world famous restaurants? Then you can join! Meeting every Thursday, 7-9 p.m. at the YWCA, 140 Clarendon St. Once a month for business, all other nights for round-the-towning. 

Send .50¢ to the Department of Resources and Development, National Museum of Canada, Ottawa, Canada, for a copy of their Bulletin #117 "Folklore of Lunenburg County—Nova Scotia", by Helen Croighton. It's wonderful! 

Learn the best of the traditional dances of Scandinavia, England, Ireland, Scotland, Germany & other countries by joining the folk dance class at the YWCA, Boston, every Tuesday night, 7:30—8:30 under the direction of Ralph Page and Ted Sennella. All useable dances. 

And now, so long, for five weeks. I'm making a trip to the west coast for a series of contra dance institutes in Washington, Oregon and California, with stops in Madison, Wis; Minneapolis, Minn; and Great Falls, Mont. on the way out, and Atlanta, Ga; and Huntington, West Va. on the way home. Expect to get home April 6, just in time for the blizzard that's due then. (R.P.)

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182 Pearl St.
Keene, N.H.
BORN: Feb. 7, to Mr. & Mrs. Roger Pinard, a daughter Kathleen Anne.

BORN: Feb. 8, to Mr. & Mrs. Richard Delery, a son Douglas.

Next two callers at the Saturday Squares, YMCU, 48 Boylston St., Boston, will be Charley Baldwin on March 8; Ted Sannel-la on March 22.

Mal Hayden calls for dances and the Seacoast Region Square Dance Association in City Hall Auditorium, Dover, N.H. Saturday, March 22.

The Country Dance Society will sponsor Paul Hunt as caller at their party in Couzens Gym Tufts College, Medford, Mass. March 29.

You are invited to come to Syracuse, N.Y. on March 8th for a big get-together of folk dancers, square dancers, folk singers, and outing clubbers from all over the East, and take part in the Syracuse University Outing Club's annual Folk Festival. Write to Don Moore, Corr. Sec. S.U.O.C. Syracuse, N.Y. for further information.

Please note the change in date!! Pawtucket-Central Falls, R.I. YWCA 4th Annual Square Dance Festival will be March 27 in East High School Gym, Exchange St., Pawtucket, R.I.

Holiday Fun projects are inexpensive. All the things you need are in every home. No special tools or equipment needed. Write to J.L. Hammett Company, Cambridge, Mass., enclosing $1.00 for a copy of their book "Holiday Fun."

The newly organized Syracuse Square Dance Club of the Syracuse YMCA recently held a successful Valentine Dance. Music was by Bob Wright and his Rural Rhythm Boys. Richard Lee is program director of the YMCA. Dick made a lot of friends around Boston during the war when stationed nearby.
THAT YOU COULD JOIN THE NEW HAMPSHIRE FOLK FEDERATION?

Dues only $1.00 per year, which includes the monthly SALEM BULLETIN.

You do NOT have to be a resident of the state. All are welcome.

Send your money to J. Arthur Tufts, Jr., Exeter, New Hampshire.

Our Seventh Annual Folk Festival is going to be held Friday & Saturday, May 23 & 24 at New Hampshire Hall, University of New Hampshire, Durham, N.H. We'd like to see you there.

Wondering about a birthday present for that New England square dancer, far away from home? Send him the NORTHERN JUMPER. Only $2.00 for twelve issues. He'll thank you, and so will we.
LAST CALL

NEW ENGLAND FOLK FESTIVAL

WORCESTER AUDITORIUM

APRIL 25 & 26