FOR YOUR SQUARE DANCE LIBRARY

FOLK DANCES FOR ALL $1.00 pp

by

Michael Herman

Community dances from 15 countries
Background notes, music, full directions

THE SQUARE DANCE CALLER $1.50 pp

by

Rickey Holden

Best book ever written for the caller

THE PLEASURE QUEST .75¢ pp

by

Larry & Helen Eisenberg

Group leaders cannot afford to be without it

Order any of the above listed books from:

Ralph Page, 182 Pearl St. Keene, N.H.
While at the Maine Folk Dance Camp, I was reminded many times of the old saying: "Be not the first to discard the old; nor the last to take up the new." I'd take up there a dozen old contra dances I'd dug up during the winter while doing research on a proposed book. They all seemed interesting, so I tried them out on the campers. The results far exceeded my fondest hopes and expectations. They were sensational. Some of them were from the early 1800's, and were so old they were new.

Why such fascinating dances as "Sackett's Harbor" "Old Countryman's Reel" or "Banks of the Dee" ever fell from grace and into the forgotten limbo of early Americana is beyond me.

One of the dances was from Ed Larkin; all the others I found in old books, available at second hand book stores to anyone interested enough to search for them.

Next issue I'll tell you all about my coming trip to Atlanta and California as I am returning to both schools for the third year. Will be home by August 12, and I bet I'll get thawed out at least once before then.

Sincerely

Ralph
Again we gathered at Wigginton's Pioneer Camps in Bridgeton, Maine, June 8-19 for our annual Spring Folk Dance Camp. Each year these camps become more and more of a reunion of the campers of former years, coming together for a few days of dancing and visiting together. So the first few hours of camp, Sunday afternoon was mainly devoted to greeting friends and wondering if "so and so" is coming this session.

Theme of this spring's camp was "Holidays Round the World". And each evening's party was built around some holiday, ranging from "Independence Day" through "Easter, Birthday, Election Day (and how!)" and Binge Night."

Second session was of five day duration, a trial length that proved overwhelmingly pop-
ular, especially with those folks who traveled a long distance to get there.

No discussion periods were held during the first session—by request. There were such discussion periods during the second session—by request. Which maybe proves something.

About half of the first camp were "first timers". A much higher percentage than that of the first camp were middle-aged people, proving that folk and square dancing appeals not only to the very young.

* * *

It is not easy to set down in writing my impressions of Folk Dance Camp since it is such an unique experience for a novice that it must be lived through to be appreciated. I soon learned that one must enter whole-heartedly into all activities to get the most out of camp.

Without previous knowledge of the program or the faculty, it was soon evident that Mary Ann Herman was a most capable teacher, with a love and enthusiasm for her work that was contagious. Aside from her teaching abilities she is a grand person to know, and her gracious man
ner and pleasing personality are not just a part of her teaching technique—not a mask to put on and take off at will.

Maybe I am a little bit partial to Ralph Page because contra dances were my prime purpose for being at camp, but in sizing up Ralph I can only say that, after knowing him, the one statement that describes him best is—Ralph Page!

Most appealing to me was the opportunity to put into practice on the dance floor at the evening parties what one had learned in class earlier in the day, and the benefit of help from other more advanced campers if such help was needed. Not once was I pulled or shoved around into place by impatient dancers, nor ever made to feel uncomfortable and unwanted in any set, though I was without doubt the least experienced dancer in camp.

I found Folk Dance Camp to be the perfect way to indulge in wholesome relaxation in the company of a grand group of people. The setting and opportunity was there and every inducement made to bring out one's talent in a variety of things such as music, art, singing, folklore and the culinary arts. It was interesting to note, and a fine lesson in democracy to learn of the varied professions represented at this camp. Persons from all walks of life, all professions and creeds drawn together by the common bond of folk dancing, to give expression to their creative and artistic ability in the natural setting of Pioneer Camps. I am still amazed to recall that I danced with naval officers, lawyers, doctors of nuclear fission, college professors, and chemical researchers (if there is such a term).

I find it difficult to find adequate ad
jectives to describe my enjoyment, and words can only say that I am pleased to have had a part in camp life. That memory shall long remain one of my treasures.

Both sessions enjoyed beautiful weather. It rained a couple of times, but always during the night, except for the thunder storm crashing down on us one supper hour. As a consequence of this kind of weather, swimming and canoeing came in for a big play. We won't comment about the man who dove off the dock in swimming trunks and a plaid shirt; nor about the couple who tipped over in a canoe and had to paddle home with an upside down canoe.

We'll never forget "election day" at the second session. It came as near to being a riot we've ever seen at a Folk Dance Camp. It began with everybody getting rudely awakened at 6:30 by some of the "committee". At breakfast, three thinly settled tables were assigned party names and it was up to them to nominate a candidate, prepare campaign slogans, etc. The rest of the camp were "independent" voters and as such were cajoled, pleaded with, and threatened all day. Posters and campaign pictures were tacked up everywhere and political speeches by the candidates brightened up the dinner hour considerably. What no one knew, outside of the committee, was the election was "in the bag"
right from the start. It would never do to have an "honest" election at camp. The voting took place during the election night party and the "dark horse" candidate gradually closed up the gap on the two leading contenders, and following closing of the polls was declared the winner. He made a dramatic entrance and it was the most popular upset you ever saw. The Mayor of Megunticook, by stunning upset was -- "Dusty" Verne Steneland's cocker spaniel. He trotted around the room graciously accepting the plaudits of the crowd; and don't think for a minute he didn't know what was going on. After his triumphant circle of the room, he went into consultation with his master, and spoke a few sharp words, which were translated to mean: "I am deeply moved by the honor bestowed upon me. However since one of the losing candidates is one of our cooks, and since she has threatened to give us corn meal mush three times a day if she loses the campaign, I am regretfully forced to resign in her favor, as I like to eat."

While we let our hair down at the evening parties, there was plenty of serious work done in the class periods. "Royal Empress Tango" and "International Waltz" were probably the best liked folk dances, although "Zillertaller Landler" came in for a big play. Of the new-old contrasts that Ralph presented, best liked seemed to be "Sackett's Harbor" and "Banks of the Dee" though "Lord Moira's Hornpipe" livened up both sessions at various times. Especially the time Arthur Caslani found King Arthur's sword from the previous night's party and used to better portray the feelings of a jealous husband!!!!
LIONS CLUB SPONSORS PARTY
by Herb Warren

One of the special events of the second session of the 1952 Maine Folk Dance Camp was the dance party put on at the Bridgton Town House, Tuesday evening, by the Lions Club.

Early in the season word had got around that plans were brewing for a community dance party, an idea that found many ready takers among Camp folk. It wasn't long before Lions and Campers were siding up one by each, amiably, planning together for a party with all the trimmings. The go-betweens for teaming up the two groups were none other than the genial and gracious Bill Wiggintons, Camp hosts at their lakeside resort, Pioneer Camps.

Plans were all readied up by Tuesday, volunteers had gotten into the Town House and seen to it that it was properly decorated for the occasion. Bits of color and design were hung on the walls to add a note of gaiety, but the main effort was reserved for the stage, there the traditional background of the New England kitchen—who said "Junket"?—including the hand pump. The thing that the observant rustic would miss was the kitchen sink, traditional spot in ye olden days where the fiddler prompter set his stool. Good point of vantage that, but many a good prompter has come off his high perch, and gone mike-minded since the good old days.
The party got off to a fine start—Ralph Page saw to that. Everybody was right out on the floor in no time, home folks, Campers, and outsiders—striking example of strangers getting together like old friends. The dancers took to squares and contras, and took hold well. They even took to folk dances—they must have been pretty strange to many—in the Mary Ann Herman was of presentation, as something else again, but a whale of a lot of fun. And the fun continued with variations as different callers took over at the mike: Dick Anderson, Ted San nella, Roger Knox, Harold Kearney, Alice Dudley, Ralph Page and Dick Gastner.

Keenly interested spectator-participant was Alfred Harding, Bridgton Town Manager, taking it all in, perhaps to find the makings of a successful summer program for State o' Mainers and out-of-staters alike. He talked hopeful, might have a story by Labor Day.

The party ended on a high note, an evening of fun and entertainment, and out of the ordinary; there was only one question being asked, as the lights were being put out: "When's the next one"? Good question, too.

So then back to Pioneer Camps for a snack and a chat, and the Lions also came. The evening's program began to stretch out. After snack and chat, a brief round of complimentary remarks came about, naturally, by the parties concerned—nice play in public relations. But the spirit of the evening was still that of doing
something, and so into the lobby for some folk-singing under the able direction of affable Abe Kanegson, late arrival of the evening.

All of which should be enough for any man's evening, except a Camper's on Binge Night. Those who made their get-away to bed at a sensible hour or two after midnight were later told, indulgently, that they missed the high point of the evening. The grand finale, it seems, took place later in the Recreation Hall where kindred spirits gathered to indulge in dancing whims and fancies and to see what new they might discover. Local support came in strong, right from Bridgton, headed up by Don O'Brien, a name familiar to previous campers. Don's enterprising spirit of making a good time of it all quite infected other members of the 1952 Camp; what's more, it brought out into the open, undiscovered powers in a current protagonist of the contra dances—ability to call Hull's Victory all the way from the traditional music on up through the Tennessee Waltz, polkas, Boccerini's Minuet, kolos, and the like to what-have-you, with variations.

And that's the way the 1952 Maine Folk Dance Camp went to town, and came back, with a rebound.
BACKGROUNDs OF THE DANCE

You find allusions to square dancing in the strangest places. For instance, in the Collector's Edition of "A Short History of the American Revolution" by John Hyde Preston, on page 35 in a chapter recounting the meeting of delegates to the First Continental Congress in Philadelphia: "The delegates passed more measures, quarreled a little among themselves, and found more sources of entertainment. They went out to the country estates of their new friend in the beautiful crisp autumn weather; they shot partridge, took long walks, drank together and ate enormous dinners. Almost every evening brought its party. At one of these parties that tall pock-marked Colonel Washington from Virginia danced with the mechanic's daughter. He loved dancing so passionately that any good partner would suit him. The aristocrats were horrified, but the charm of this tall colonel's personality had so won the hearts of the Philadelphians that they forgave him.

And from the same volume, page 367: "After-
wards there would be dancing. The fiddlers would sit in a corner (or in a balcony, if there happened to be one), swinging over their instruments and smiling at the whirling couples. This was what Washington loved the best of all. 

The burden of unpaid soldiers, the lethargy of the Congress and the country in general, seemed to slip away into a dream so long as the violins played,---these "pretty little frisks" always had the power to send new blood pumping to his heart. It was on one of those nights that he performed his famous marathon with Catherine Greene, dancing upwards of three hours without once sitting down. Martha had grown too stout for dancing and Nathaniel had a bad attack of asthma, so they sat it out together."

For generations American fiddlers have known and played Durang's Hornpipe. In "Chronicles of the American Dance" edited by Paul Magriel there is a chapter devoted to the life of John Durang, the first native American to win widespread recognition as a dancer. In September of 1735 Durang was a member of the Old American Company that gave many performances during the winter season. It was there, in New York that John Durang made the "acquaintance of a German dwarf named Hoffmaster. This little fellow, only three feet tall, was a talented musician and a prominent figure in New York's artistic circles. He composed for the American dancer a melody which became famous as Durang's Hornpipe." The score for the original tune is given in the chapter and it is the same melody, note for note, as is played today.

---

Wondering about a birthday present for that New England square dancer, far away from home? Send him NORTHERN JUNKET. 12 issues--$2.00.

---
Vermont Square Dancing "Reactivated"

With afternoon and evening parties in three sections of the state during the May-June week end, Ed Durlacher gave a tremendous boost to square dance interest among Vermonters of all ages.

Chick Wells, of Woodstock, and his orchestra teamed up beautifully Saturday evening.

Eight hundred elementary school youngsters filled to overflowing the Blue Moon Dance Hall at Lyndonville, Monday afternoon, big-time event good for a whole summer's talk, small-fry and grown up. "Curly" Burnap from Guildhall showed up and obliged with a call or two, and Emerson Lang of Danville, brought back an old beauty, "Haste to the Wedding".

Barre's spacious auditorium was comfortably full of spirited dancers Tuesday evening, all expectation though a bit sceptical about the use of records. The program lived up to expectations and added a bit of the unexpected for good measure. Some of the uninitiated were worried about doing dances with unfamiliar names, but brief explanations with walk-through reduced the worries to zero. The spirit of try anything once got up to such a pitch that Ed put on his Freeport Reel as a conditioner in contra dancing, a kind of country dancing still strange to many. Everybody took to it and called it "good".
Nobody was quite prepared for what happened after Ed had made mention of local caller Youthful Al Monty. As the stage curtains drew back, there was Al, and with him his regular helpers, Del Roy's Orchestra, all set to finish the evening with live music.

Al did a nice job with a round of squares. Later on in the evening, Ed called him back to see what he could do with a contra dance. Al obliged by teaching and calling "Haymaker's Jig". That was something to see in this day and age, 400 Vermonters doing a contra dance, putting in the balance every time called. How the old-timers beamed with delight! Back came memories of "Money Musk, Twin Sisters, Jefferson and Liberty" and other old favorites. It should not be too long for the Green Mountaineers to have its day, if Ed Larkin, Ralph Page, and some others have their way.


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

TED SANNELLA, 16 Pleasant St. Revere, Mass. has a full line of the FOLK DANCER LABEL recordings. The BEST in folk and square dance records.
Close to $300,000 was realized at the Falmouth Cancer Fund Dance held at Popponessett Inn, Saturday, June 21st. The services of Mel Von and Dick Anderson were donated as well as the facilities of the Inn. Mrs Polly Whitney chairman for this event was a very pleased person and wishes to extend her thanks to all the square dancers who supported it.

Square dancing at Popponessett Inn opened for the season, June 26th and will continue thereafter on Tuesday and Thursday nights. If you can picture dancing under the stars, within 10 steps of the Atlantic Ocean to good music and a pleasant atmosphere, that is Popponessett Inn.

Because of other conflicting dates and the last straw was the arrival of the circus, the Cape Cod Square Dance and Folk Dance Association has changed the date of the Summer Festival from July 18th to July 25th. This change will provide the opportunity to present a better program and also invite a better attendance for this annual event that will eventually provide an artificial skating rink for the local youngsters. The affair will be an all-Cape Festival with very little time allotted for demonstrations. "Celebrity Time" will provide an opportunity to meet the most prominent stars of stage and screen who will be our guests. The program will allow plenty of time
for public participation, and if the weather man smiles with approval the Athletic Field at the Barnstable High School in Hyannis should be a very gay spot on this date.

Jay Schofield is working with a committee of representatives from the Lower Cape organizations who hope to promote a Lower Cape Festival at the site of the Old Windmill, Eastham, where over 2000 persons attended the Tercentenary Square Dance last August. The date has been set for August 50th and further plans will be announced later.

Jay will attend the Country Dance Festival at Amherst, July 18th as a guest caller, where he will call for one set of squares and provide the calling for a demonstration set.

THE ROUNDUP

FOLK DANCE
INFORMATION
PUBLISHED BY THE
FOLK DANCE FEDERATION
OF MINNESOTA

NEWS OF MINNESOTA AND
SURROUNDING TERRITORY

$1.50 per year
Box 51, University Sta.
Minneapolis 14, Minn.

There's a new address for an
OLD FAVORITE!

AMERICAN SQUARES

136 E. French Place
San Antonio 12, Texas

Now Edited by

RICKEY HOLDEN

We sell books and records too!!
A COMPLETE RECREATION WORKSHOP

LEARN RECREATION BY GROUP PRACTICE UNDER GUIDANCE OF EIGHT EXPERTS

Group organization, program planning, practice teaching - develop your technique and discuss the results after you practice it.

Folk dancing, ballroom dancing, square dance calling

Dramatics  Music

Art  Crafts  Games

FUN FOR ALL AT COMMUNITY SINGING AND EVENING PARTY
Child care available

Twelfth Annual

EASTERN CO-OP RECREATION SCHOOL

Two weeks August 17-30
N.Y. State Agricultural College, Cobleskill, N.Y.

Write: Marcia Dippo
488 Flint St., Rochester, N.Y.  [13 days $90]
or Bill Welch
Dixfield, Maine  [7 days $55]

or
Among the early Anglo-Saxons a bridegroom was given a shoe by the bride's father and custom dictated that he strike the bride on the head with it to prove he was master.

HAVE A NEW AND DIFFERENT VACATION - go to the NEW ENGLAND SQUARE AND FOLK DANCE CAMP at Boston University Sargent Camp, Peterborough, N.H.

DIRECTOR: CHARLIE BALDWIN
Country Dance Seranader

August 25th to September 1st, 1952

LEADERS:

CHARLIE BALDWIN
RUEBEN MERCHANT
KENNETH SMITH
EDDIE NADEL

FOR:

DANCERS
CALLERS
TEACHERS
RECREATIONAL LEADERS

Beautiful setting - excellent food - congenial company - top-notch leaders

A PROGRAM OF THE ADULT PROGRAM DEPARTMENT
HUNTINGTON AVENUE BRANCH, BOSTON YMCA
in cooperation with Boston University Sargent Camp

KOLO or KOLLO. Literally, circle: a popular open round dance of Serbia and Dalmatia. Man & women, in no set order, progress slowly to the right and left with balancing grapevine steps and with little shakes of the shoulders. It resembles the open rounds of Greece and, in general, forms part of the sequence of these serpентines that winds all the way from the Pyrenees to the Caucasus-ancient vernal rites.
CONTRA DANCE

Old Countryman's Reel

The Music—Reilly's Own Reel may also be used

The Dance

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

First lady & second gent down the center
Same way back and lady casts off
First gent & second lady down the center
Same way back and gent casts off
Forward four and back
Half right and left
Forward four and back again
Half right and left to place

oo0oo
FOLK DANCE

SKØJTELØBERDANS

Danish Taught by Jane Farwell at Wisconsin Folk Dance Festival, Christmas 1950. Jane learned this dance while visiting in Denmark.

Music: Danish Schottische, on Methodist World of Fun Series - M 102. Also published in NORTHERN JUNKET, volume 1, number 2.

Formation: Couples facing counter-clockwise in skating position.

The Dance: 1- Both start with right foot and take one schottische step to the right, then one schottische step to the left, followed by four step hops, turning to man's right.

Repeat from beginning.

Figure 2. Drop right hands, continue to hold left, partners face each other, girls facing center of circle, boys have backs to center. Schottische one step to own right (away from each other), then one schottische step to own left (toward each other). Each now swings own right arm up and over to small of partner's back, at the same time pulling back to lean away from each other, turning with four step hops.

Repeat all of second figure.

Repeat dance from beginning as many times as desired.
LOOMIS LANCERS

As danced by the OLD TIMERS CLUB of Swansea, Massachusetts.

Copies of the music—which is fully covered by copyright and therefore omitted here—and full directions for the dance may be obtained from the secretary of the Old Colony Callers & Teachers Association. Price $1.00 per set. Order from Ruth V. Metcalf, 35 Chestnut St. Sharon, Mas.

The Dance as taught by Jack Kenyon

Figure 1

Play music 4 times

1. Honor partners. Honor corners (Called once)
2. First four forward and back
3. Cross over taking side ladies
4. Forward and back six
5. Turn your partners
6. Chassez by corners
7. Turn corners

Repeat with the sides; then repeat all.

Explanation

1. Bow to partners, turn and bow to corners
2. Active couples (1 & 3) move forward to center and backward to place
3. Same two couples move forward again and, each keeping to right of center, cross square, turning to back into opposite couple's vacated position. As couples back into place, each active gent takes right hand of his original right
hand lady in his left hand and takes her also along with him to opposite position. This will leave side gents in position, alone.

4. Active gents, each with two ladies, move forward to center and backward to place

5. All turn original partners with right hand turn, (or swing partners, waist swing)

6. All chassez, or walk past corners and back to position 4 steps or slides each way. Do not turn. If you use the walk, walk forward past corner and walk backward to place. If you use the chassez step, there is a short pause before sliding in reverse direction to own place. Gent passes in back of ladies.

7. All turn corners with a left hand turn (or swing corners, waist swing).

Figure 2

Play music 4 times

A. 1. Join hands, forward and back
2. Turn the ladies to the center (back to back)
3. Turn the gents to the center (back to back)
4. Ladies give right hands across
5. Promenade with your partner
6. Turn your corners

B. 1. Join hands, forward and back
2. Turn the gents to the center
3. Turn the ladies to the center
4. Gentlemen give left hands across
5. Promenade with your partner
6. Turn your partners

Repeat A and B once more each

Explanation

A. 1. All join hands and walk into the center and back
2. Gentlemen join inside hands with partners and turn ladies to the center, facing the gentlemen. Retain hand clasp, and each bow to partner. Still holding hands, gents turn partners to position in set.

3. With the same hand clasp and in exactly the same manner, the ladies turn the gentlemen to the center back to back, and return them to position in set.

4. All four ladies join hands in a right hand star, link opposite arms with partners—(Lady’s left and gent’s right.)

5. All promenade clockwise in star formation once around

6. All turn corners as in Figure 1

B.l. As A,1

2. Same as A,2, except where word "gentleman" is used, substitute "ladies" and where "ladies" is used, substitute "gentlemen".

3. Same as A,3, making same substitutions of words as above

4. All 4 gents join hands in left hand star, link opposite arms with partners (Gents R, ladies L)

5. All promenade counterclockwise in star formation once around

6. All turn partners as in Figure 1

Play music 4 times
Wait for music

1. Join hands, forward and back
2. Three steps to the right - salute
3. Four ladies chain
4. Join hands, forward and back
5. Three steps to the right - salute
6. Four gentlemen chain

Repeat all of above calls
Explanation

1. All join hands, into center and back. Keep hands joined and make as nearly true circle as possible when again in place.

2. Still holding hands, starting on right foot, each walks to right three steps (right, left, right), ladies turn to face partners and curtsey. At same time gentlemen bow to partners. Do not lose hand holds. Without further call, after salute, entire circle returns to position in readiness for next call.

3. Four ladies grand chain across the square and return to partner.

4. Same as 1

5. Same as 2

6. Four gentlemen join hands in right hand star, go to opposite lady, break from star and link left elbows with opposite lady, who turns counterclockwise with him. Gents leave opposite lady and right hand star back to own partners, turning partners with left elbow to position.

Figure 4 (final figure) will be given next month.

Jack Kenyon, 36 Etta St, Hoxsie, Rhode Island has recorded the music for the LOOMIS LANCERS, and you may obtain the set for $4.50 by sending that amount to him at above address. Please signify whether you want them with calls or without calls. They'll be a worthwhile addition to your folk dance library.
On the Banks of the Roses

My love and I sat down,
And I took out my violin
To play my love a tune
In the middle of the tune
Oh, she sighed and she said
"O-ro, Johnny, lovely Johnny,
Would you leave me?"

Oh, when I was a young man
I heard my father say
That he'd rather see me dead
And buried in the clay
Sooner than be married to any runaway
By the lovely sweet Banks of the Roses

Oh, then I am no runaway
And soon I'll let them know
I can take a good glass
Or can leave it alone
And the man that doesn't like me
He can keep his daughter at home
And young Johnny will go roving with another

And if ever I get married
'twill be in the month of May
When the leaves they are green
And the meadows, they are gay
And I and my true love
Can sit and sport and play
On the lovely sweet Banks of the Roses

FESTIVAL NOTE
FROM CONN.

by Pop Smith

Wednesday, May 21, we had our 7th Annual Square Dance Jamboree in the Torrington Armory Torrington, Conn. This is the Jamboree that was started in the Regional High School, Falls Village, Conn. and became too large for the place so, in 1948 we moved to the Armory. We have always had some of the leading square dance callers in the East at this festival, and the purpose of it when organized in 1945, was to promote Square Dancing; also to create interest in Square Dancing. This year, the guest callers were: John Mansfield; Rube Merchant; Bob Marsh; Vinnie Johnson; and Charles Dobos.

"Rube" Merchant called for his Texas style Square Dance Exhibition Group from East Greenbush, N.Y. This is a group of dancers that can hold their own in any company, and their exhibi
tion was well received

Our festivals are a little different from the ones held in other parts of the country when held indoors. Our dancers like to have a square dance, then a round dance, so we mix in Squares, Waltzes, Fox Trots and Polkas. We usually have one exhibition group, sometimes two. We started, at our festivals, by having a set of squares then an exhibition group during the rest period, but the dancers told us that they would like to have more dancing, so we have simplified down to one or two exhibition groups.

June 2 we traveled to Concord, N.H. for a Callers Jamboree. We are always made to feel very welcome in Concord and this was our fourth year there. If anyone can find more hospitable people than those in Concord he would travel quite a distance. We enjoyed a lovely dinner at Millville Inn before the Jamboree. Fact is we had so much to eat that it was difficult to work.

Due to a misunderstanding or something a couple of the Guest Callers were unable to attend, but everything seemed to go along smoothly with Ralph Page handling the program. There were eight callers taking part in the program and before the night was over, we were each calling one figure for a dance with each caller or taking a couple round the set. This worked out very well. The same thing was done with a contra; everything was going along nicely until one caller called a "Ladies chain" with the ladies in one line and the gents in the other. No one was able to figure it out but this just added to the fun that all were having.

On Wednesday, August 13, we are holding our ANNUAL OUT OF DOORS SQUARE DANCE JAMBOREE at Fuessenich Park, Torrington, Conn. In case of
rain it will be held the next night.

This is one of the leading out of doors jamborees in Connecticut and will, in time be the leading Square Dance event in New England, ranking with the Amherst and Storrs festivals. Although being sponsored by the Church and the Grange to raise needed money, it is also being sponsored for the purpose of promoting Square Dancing, creating interest in both old and new Square Dances, and also to interest new dancers. Every effort will be made to get people to join in the dancing. After all, this is the purpose of most of our festivals, to get dancers together and find out what other people are doing, and to get new dancers interested. Also to get as many square dancers as possible together in a large place and enjoy dancing. Everyone is invited to come and join in the fun.

At festival time, a happy smile
And a shake of the hand are well worth while
And a greeting to a fellow dancer
Helps to make a good square dancer
We'd like to have you visit us at our festival
And all our other square dance friends
We have not the time to send special invitations
So, we'll be glad to meet you at the station
The Merrimack Valley Square Dance Association held their fourth annual callers jamboree Monday, June 2, in the Concord, N.H. High School gym, and a fair sized crowd of excellent dancers were well rewarded. The following callers took part in the evening's activities: Mal Hayden, Rochester, N.H.; Pop Smith, Winsted, Conn. Joe Perkins, Topsfield, Mass. Johnny Trafton, Kingston, N.H. Brownie Thompson, Bristol, N.H. Bob Bennett, Concord, N.H. Howard Taggart, Concord, N.H. and Ralph Page, Keene, N.H. as host caller. Highlight of the evening was a set of quadrilles wherein each caller called the changes for but one couple, then turned the mike over to somebody else. This idea was carried out with the next dance, a contra, with each caller calling a few figures of any contra he thought of. Fortunately, the dance stopped before utter chaos developed on the dance floor.

The Old Colony Callers and Leaders Club held their annual business meeting and election of officers in Ponkapoag Grange Hall, Sunday, June 22. Guest caller for the day was Ralph Page of Keene, N.H. who kept the large attendance interested with his presentation of some of the "old" contra dances he has found while doing research on his forthcoming book.
on contra dances. Such contras as "Banks of the Dee", "Sackett's Harbor", "Old Countryman's Reel", "Megunticook's Reel", "Village Hornpipe" "Lord Moira's Hornpipe" were thoroughly enjoyed and few people left before the end of the party at 10:30 p.m. During a question and answer period, Page brought out many interesting facts on the backgrounds of New England dancing. Jack Kenyon, Hoxie, R.I. called the Loomis Lancers during the evening. This is one of the most interesting of the Lancer type of dance, and has been danced for years at the Old Timer Club of Swansea, Mass. It deserves a wider popularity. A delicious covered dish supper was served in the lower hall by the ladies.

Six hundred square dancers steamed out the dancing on the village green at Storrowton Mass. Wednesday, June 25th. It was the second annual festival square dance. A more beautiful spot would be hard to imagine, neither would a more humid night! The following well known callers were in fine form: Al Brundage, Stepney Conn.; Slim Sterling, New Rochelle, N.Y.; Ted Cromack, Shelburne Falls, Mass.; Jack Mansfield, Springfield, Mass.; Charley Baldwin, Norwell, Mass.; Phil Green, Somers, Conn.; and Ralph Page, Keene, N.H. Mansfield and Green divided duties as master of ceremonies. During the evening the Stepney Dancers exhibited a fascinating square dance routine, also the Senior and Junior groups of the Storrowton Dancers. Most of the people there were good dancers; the exception being four or five "juvenile" sets who
insisted on going native with a brand of rough house dancing seldom seen elsewhere. What this section of the state needs more than anything else is a few callers with guts enough to put a stop to such tactics.

The Annual Commencement Country Dance of Goddard College was held in the Dining Hall of the college, Plainfield, Vt. Saturday, June 21. It was the biggest and most varied program veteran observers had ever run across in the state. The program listed 24 dances, square, contra and round as follows: The Circle, Boston Fancy, Duck for the Oyster, Nellie Gray, Speed the Plough, Green Mtn. Volunteers, Polka, Portland Fancy, Grapevine Twist, Tucker's Waltz, Irish Washwoman Money Musk, Soldier's Joy, Chorus Jig, Lamplighter's Hornpipe, Medley Square, Dip & Dive, Petronella, Hull's Victory, Schottische, Texas Star, Forward Up Six, The Tempest, Morning Star. This program was in charge of Ronald Pitkin, member of the graduating class.

OOO0000

F O O D !

Here's a recipe for a strawberry shortcake that has been handed down with few variations all over New England. When properly put together it'll be as light and fluffy as eider down.

To two cups of flour take one teaspoonful baking soda, one teaspoonful salt, four tablespoonfuls shortening (half of it butter) and about a cup and a half of sour milk (lobbered). Sift the flour, salt and soda together into a
bowl, and work in the shortening. Now make hole in the center and pour in the milk, stirring it from the sides with a wooden spoon. The dough should be just as soft as it can be handled, so the amount of milk is indefinite. Pour it onto well floured board and pat it out or roll it gently. Handle it as little as possible. Make into a cake about three-quarters of an inch in thickness. Place into buttered baking tin and bake in a hot oven (450) for fifteen minutes.

The amount of soda depends on the sourness of the milk. For goodness sake don't try using pasteurized milk, for it can't be done. It will get "old" but it will not "lobber". A more stylish word perhaps, according to Webster is "clobered". If you use too much soda your cake will be yellow in color and taste like—lye.

Don't stint on the amount of strawberries. If you can't afford enough, make something else. Mash the berries in a bowl and add sugar while mashing. Split your hot shortcake in two, cover bottom half generously with softened butter. Be sure to spread it on thick. Now slosh your berries, spoonful after spoonful, all it will take and a little bit more. Over this place the top layer and give it the same treatment with the butter and berries, and let them drool off the edges, a rich, red, slowly-oozing cascade of pur- est ambrosia. Now eat it while it is warm.

The next time you make a potato and egg salad try this old time salad dressing on it.

2 tablespoons sugar  
1 small teaspoon salt  
1 egg  
½ teaspoon black pepper  
Butter, size of egg  
Pinch of red pepper  
1 teaspoon of mustard

Stir together, add 1 cup vinegar. Put on a
warm stove, stir constantly until it thickens. Remove and let cool, then add 1 cup of sweet milk, or \( \frac{1}{2} \) cup sweet cream is better.

GRANDMOTHER'S ROSE JAR

Gather rose petals on a warm sunny day & allow them to dry until \( \frac{1}{2} \) inch layer in jar & sprinkle freely with salt. Place over this an other layer of petals and salt til all are used up. Press down and pack tightly. Let stand for 10 days. Transfer to another jar & place contents in alternate layers with the following spices: 1 oz. ground cloves, 1 oz. ground allspice, 1 oz. stick cinnamon (shredded). Cover jar and allow it to stand for four weeks in a dark, dry place. Then place in permanent decorated jar, and over each \( \frac{1}{2} \) inch layer, sprinkle the following spices: \( \frac{1}{4} \) oz. mace, \( \frac{1}{2} \) oz. allspice, \( \frac{1}{2} \) oz. ground cloves, \( \frac{1}{2} \) oz. grated nutmeg, \( \frac{1}{2} \) oz. ground cinnamon, \( \frac{1}{2} \) oz. anise seed, 2 ozs powdered orris root, \( \frac{1}{4} \) lb. dried lavender flowers. Also over each layer scatter a few drops of bitter almonds, rose geranium or any flower essence. Remove cover of jar whenever odor is desired in the room.

Dandelion Wine

One gallon dandelion flowers, one gallon boiling water. Turn the flowers into a two gallon crock, pour boiling water over them; let it stand over night. In the morning press out flowers, put on to boil, add juice of six lemons three pounds granulated sugar, boil twenty minutes, turn back in crock and let ferment. Then strain into bottles, tie cloth over them for 2 or 3 days, then seal. After six months aging, a water glass full is guaranteed to lift the top of your head a good three inches!
Evenin' everybody. Hotern Tophet aint it? Come up and set down on the piazza with us an' listen to Al here, tell about doin's years ago in Nelson. That's his home town yer know. Better have a glass o' switchel, to sip on. Kinda long winded, Al is, an' yer might get dry. Go ahead Al, we're ready for yer now.

Well, as I was sayin', there used to be an old hermit, sort of, livin' in Munsonville named Emery Tarbox. Nice old man too. Always doin' a good turn for somebody. Don't remember of anyone who didn't like him.

The Tarbox's always had money, and Emery didn't have ter live the way he did. Never married, still, he warn't no woman hater. Always believed he was in love once with a young school marm named Myra something or other, for in the spring, when apple blossoms were clouding field highways, Emery used to pick a big handfull of 'em and bring them into th' house, sayin' they always reminded him of Myra.

Emery always kept a big flock of sheep an' was known as the best sheepman in the region. A lot of the summer folks around here use't call
him 'the shepherd of the hills.' At one time there was an old feller livin' nearby who helped Emery some in lambin' time and shearin'an' other odd jobs.

One day, Emery was away somewhere and left the old man to putter round, and when he returned, for some reason or other went right out to the barn, and there hangin' from the highest beam was the old man. Emery, of course had no idea how long he'd been there, but thinkin' he might have a chance to save his life climbed up onto the beam. The rope warn't long enough to lower the feller down, an' feelin' that every second counted, he cut the rope and let 'im drop.

Well, it was quite a drop to the barn floor, and it happened that directly beneath the man was a spike-tooth harrow bottom side up.

Lookin' down, Emery saw the old man impaled on the sharp teeth of the harrow, and he always said afterward, 'the old fool didn't have ter waste my rope if he wanted to kill himself.'

Then there was Hiram Curtis, whose home was over to Antrim, but he used to work a lot for the Bailey's, who lived beyond Champney Hill. The time I'm thinkin' of, he must've ben all of forty-five and he got acquainted with Luella Beal, who warn't more'n twenty-two or three, and apparently he fell in love with her.

He'd often walk from the Baileys up over Champney Hill and down to the Beal place just to visit with Luella. One time, early in the spring before the snow was all gone, Hiram was pickin' his way along the muddy, sloppy road. He'd just returned from a trip to Antrim, and had his pockets full of cany for Luella.

Just before reachin' the Beal place, he
found that the brook had overflowed, due to the heavy rains, and he couldn't get across. So he hollered to Eddie Beal, Luella's brother, t'come and help him. Ed took the pung down to where Hiram was, and backed it in far enough for him to get aboard, then pulled him ashore. This event give rise to a local poem that I always believed Rob Tolman wrote:

Over Champney Hill, one stormy night,
To see precious Lell, went little Hite;
The night was dark and the roads were bad,
But Hiram's heart was very glad;
His pockets were filled with candy
And his heart was filled with pride,
As he sploshed along the muddy road,
That leads to SUNNYSIDES.

The stream was high; the mud was deep,
The road submerged; the bank was steep.
Into service then she pressed
Her brother Ed to help her guest;
He backed the pung into the crick
And tumbled Hity in, mighty quick;
He drew him up the little hill
And dumped him at the feet of Lell.
'd I ever tell yer about the time my brother's boy spent the summer with us and about all we did the first was to go fishin'. Went over to Harrisville pond and didn't have any luck; went over to Spoonwood pond and had about the same. Over to Nubanisit and then over to Granite Lake. Got kinda embarrassed after a while. The lad says to me one day:'Any more ponds?' 'n I said all they was left was Center pond up in the village. So we went up and got a boat by the dam and went out and fished a while, not long, then came back and hitched a chain onto the boat by the dam. Forgotten how many pickerel we caught, but right there by th' dam the pond was lowered four inches.

Pass the pitcher of switchel Bill, will ya I get all dried up talkin' so much.

Sh'd think it would th' way yer been goin' on. 'f I thought yer'd tell the folks all about the time you went lion huntin' over on th' ridge, durned 'f I wouldn't make up anothe' batch.

OOO000

NORTHERN JUNKET
Vol. 3. No. 6.
Two dollars a year
20¢ per copy
Editor----Ralph Page
Correspondents:
Dick Anderson
Pop Smith

Send subscriptions to
Ralph G. Page
182 Pearl St.
Keene, N.H.
If you are a member of the New Hampshire Fish and Game Federation, you are invited to attend the next gathering of the club Sunday, August 24th at the Gilford Recreation Area.

Features of this party include a swap and trade deal.

New Hampshire men have long been noted for their abilities at swapping and trading. Many are the stories that have come down to us about these colorful characters of the past. We can hold our own even in these modern times in a swap or trade (blind or open-eyed). Bring with you those items "too numerous to mention" as well as antiques, cobwebs, and dust. Live stock limited to dogs and cats but the critters must be crated, tethered and housebroke. Awards will be made to the "Champion Swapper" and to the "Swapper who lost his shirt".

Dues in the N.H. Federation only $1.00 per year. Send money to: J. Arthur Tufts, Jr., Exeter, N.H.
Everything You'll Need for a
Vacation You'll Find At
Merriewoode
A Camp for Adults
Highland Lake, Stoddard, N.H.

Where interesting people meet for the perfect vacation * Gay informal atmosphere ** Enjoy beautiful Highland Lake, 10 miles long ** All land & water sports ** Interesting hiking objectives thru woodland trails ** Square and Folk Dancing a specialty with excellent leaders ** 4 hours by train from New York.

Olive "Hattie" Baron, Director
Write for literature, mentioning this magazine

Address-Camp Merriewoode, Stoddard, N.H.
Phone: Hancock, N.H. 98 Ring 13