NORTHERN JUNKET

SQUARE DANCE TONITE TOWN HALL & P.M. SHARP

20¢

Vol. 4 No. 2
YOU ARE INVITED TO COME to the annual DOWN EAST RECREATION LABORATORY at STOCKTON SPRING Maine, September 9th to 16th. Held at TALLY HO, located 11 miles east of Belfast on Atlantic highway no.1

ITS PURPOSE: The laboratory is intended to be a vital experience in recreation. During the week we live, work and play together. We will share our knowledge, abilities and problems. We will be exposed to ideas and suggestions from leaders who are nationally recognized in the highly specialized field.

COST IS $30.50. Your registration fee of $5 is part of it. The other $25.50 is due upon arrival. If you cannot attend and cancel the reservation by August 27th, $3 will be refunded and $2 retained for which you will receive a camp note-book.

ACTIVITIES: Will include crafts such as; Leather-craft with Mary Frances Bunning as Instructor. Silver-craft and aluminum etching taught by Bill Bunning. Philip Maxwell will take care of a number of the small crafts for us. Also there will be periods of program planning and discussions. Every evening there will be dancing parties, where folk, square and contra dances will be done.

Send your reservation to:

Mrs Richard Stanhope
336 Broadway, Bangor, Maine
You don't learn to be a leader by listening to somebody tell you how to do it. No matter how golden are the words, still you have to get the actual experience of leading.

For that reason it seems to me that the best leaders are being developed in the Folk Dance Camps. Here, every evening party is in the hands of the campers and they rise or fall on their own merits. They form their own committees - volunteer - and select their own party theme, plan the program accordingly and run the whole show from A to Z. The experience thus gained is worth a thousand lectures.

I've watched with great interest the development of a half dozen young callers from the co-operative spirit of a camp. Two of them are as good as any caller in the country and the others are well on their way.

The sense of responsibility developed from actually being responsible to the whole camp for the success of an evening is something that cannot be measured by ordinary yardsticks.

And, now, I'm off to see my friends in Atlanta and California. Will see you in September.

Sincerely

Ralph
Once again we gathered at Wigginton's Pioneer Camps in Bridgton for the annual Spring camps - two of them, each of five days each. We numbered 60 campers at first session and 32 at the second. These, plus the staff made just the right number for a successful camp. We like the idea of five day camps. You get to know everybody for one thing, and the campers get a lot more out of it too in the way of reviewing the dances more times, and you can fairly see the enthusiasm rise after the third day. You'd think we'd be tired out, but a siesta, so-called for a morning following 'binge' night worked wonders for the second camp and an afternoon of the same did well for the first session.

The staff was made up of Michael & Mary Ann Herman, Folk Dances; Ralph Page, Contras; Neelda Lindsay, Mexican Dances; Dick Crum, Kolos. And we mustn't forget the kitchen personnel: Henry Lash, Lillian Abbott, and Ragnhild Olsen who prepared culinary surprises daily. Mr & Mrs Dick Stanhope were added to the kitchen staff for
the second session. Also Victor Catir and Joe Levigne who had charge of the dishwashing machine for all of the first camp and part of the second. Handicraft for both camps was in charge of Esther Sumpter. Folk singing for the two camps was ably led by Abe Kenegson, who can make a deaf mute sing well.

We had a camp newspaper "The Pioneer Press" edited by the most surprised editor in the world - Ralph Page - for Mary Ann did not let him know about it until opening night. We looked forward to reading it(282,800),(748,976)(282,800),(748,976) and we'd say that it was an unqualified success and ought to be continued at next camp, but it makes for a full time job in itself and all of the leaders have enough to do without taking on added duties. It did give us a chance to get our dance notes within hours after learning the dance which was a major accomplishment. It takes time to work such things out but we can see where the idea of a Folk Dance Camp newspaper is something worthwhile. It could have 'guest editorials' and background material on the dances as well as all the 'scandals fit to print'. We followed with interest the goings on of the 'phantom marksman' whose allergy was definitely Mary Ann, and we'll bet she looks with jaundiced eye at every bluejay she sees from here on forever more.

The campers came from widely separated places all over North America; 4 from Texas; 2
from Toronto; 1 from Manitoba; 2 from Minnesota; 1 from Atlanta, Georgia; 1 from Cuba, and the others were from many places between. This certainly made for an interesting folk dance camp, especially the discussion periods and the parties. Remember last year? Nobody wanted anything to do with a discussion period; this year you couldn't keep 'em away!

Speaking of parties, the first camp had some knockouts: Gay Nineties, Circus, Mexican Binge, were all memorable events in camp life. How elegant we wore at the Gay Nineties night! How riotous gay and uninhibited at the Circus party.

The Mexican night began with a procession of campers - a posada. Starting from the main lodge it made its way slowly along the path picking up the inhabitants of each cabin as it passed. Newcomers were handed candles which they lighted before taking their place at the end of the line and joining in with the singing. Our cabin was the last one on the path and we loved the delightful touch given the posada by Hugsie - Pioneer Camp's Maine Coon cat - who frolicked along in front of the line of people, obviously having the time of her young life, yet not quite understanding what we 'dumb human beings' were up to.

The party built up in suspense and inter-
est until the 'Egg Breaking Cut-In Dance' after that it was a riot. Any married men there without their wives had a devil of a time explaining multi-colored stains on their jerseys when they got home. We got a big kick out of four men simultaneously breaking their confetti-filled eggs on Ralph’s head so that they could dance with his partner. Forget which one won out, but the old man had a dazed look on his face for an hour afterward.

In case you didn't realize it, that terrific exhibition danced by Leon McGuffin and Bert Nagle - El Baile de los Machetes - was done with honest to goodness machetes. No wonder that Bert counted his fingers after it was ended - he had reason to.

We are not intimating that the second session had no parties worthy of note. They had some good ones, especially the Scandinavian midsummer night party. It seemed to us though that the first camp’s parties were more carefully thought out and planned so that they went off without a hitch or without any embarrassing waits between dances or events.

Bingo night at both camps was just what it was supposed to be - dance, more dance, and while we were resting, another dance. Both ended at 4:15 a.m. and if that wasn’t enough dancing for you, then you were in the wrong place.
The Town Hall party during second camp was as much a success as the first one held last year. Townspeople came out in encouraging numbers and the sponsors - Lions Club - seemed well pleased. There were not as many there as last year, but then, it was on a Tuesday night instead of a Friday, and this makes all the difference in the world in a small community. The camp put on the entire program for the evening and the dancers were impartial with their applause and reception of the callers and folk dance leaders who were: Ralph Page, M.C.; Mary Ann Herman, Alice Dudley; Rod Linnell, Leon McGuffin, Rube Merchant, Louise Winston and Bob Wigginton who led a Hokey Pokey like it never has been led before.

Favorite dances seemed to be: Milano ko lo and Croatian waltz while Sackets Harbor more than held its own though closely pressed by Patronella after Ralph had shown us five different balance steps to add spice to it.

Each auction the last night of both camps brought in an almost identical amount for our scholarship fund for 1954. And gave us some good laughs too.

Here are some choice 'news' items culled from the pages of the camp paper "The Pioneer Press". "ALL THE NEWS THAT'S FIT TO PRINT AND SOME THAT AIN'T "IF YOU DON'T SEE IT IN THE PRESS. IT ISN'T WORTH READING ANYWAY!"
This daily camp newspaper is being edited by a very much surprised editor! For several camps I've thought it a wonderful idea to have a daily paper published at camp, and have so stated a few times. Careless remarks eventually catch up with you. This is the result of one careless thought spoken once too often.

***

There are many sides of a folk dance camper's life; it's not all dancing. In fact, we could have a whale of a good time and never dance a step. Sign up on one of the committees and find out for yourself.

***

Bob McCune's 'authentic' Dutch costume lasted just long enough this noon for him to be decent through dinner hour.

***

The first evening snack was coffee and doughnuts. We noticed that those two old coffee hands, Michael and Ralph were not at all bashful in going back for refills two, three and four times. Proof that the coffee was pretty good.

***

Mugsie, the kitten, is looking forward (?) to meeting Dusty, Verne Steensland's cocker spaniel. Dusty has been camp mascot, but it looks as if his place has been usurped by Mugsie. Contacted late in the evening via long distance telephone, Dusty had a few pointed remarks on the subject which we gather to mean...we'll see if the wench can take competition. The "Mayor of Megunticook" looks forward to an exciting camp
Earl Gully allows that Cabin 20 don't need no special attention in order to wake up early - not with Page's buzz saw in good working condition!

Best bon mot so far: in this morning's contra class while Eleanor Boyer was teaching Ladies Triumph. "Now the two men bring the lady back home and then since everything is smoothed out"—(Abe interrupts)"Which hand do you use in smoothing things out?"

KANDID KITCHEN KOMMENTS

Oh Henry, not onions again!
Whatever's in that stuff Ragnhild? It's so wonderful....It's only just not quite eight thirty-five. Can't I have some breakfast this one morning?

If you can cut that recipe down for two I'd like a copy.....Where does this go?.....Where can I get some of that?.....Well the food's ready. We're waiting for the atmosphere.....Is it supposed to look like that?.....No,no,no,no not red wine, it ain't authentic!.....We're all out of.....Have you seen.....In here???????????
Classic faux pas to date: Joe Lavigne at the Barn Raisin' Party - "form sets on the floor, one men and two gents" - so Victor Catir and Ted Mauntz took him at his word and danced around the whole circle in sets of men only.

***

The party (Mexican) was followed at midnight by a snack of Mexican cocoa, caramels, sopapielle, and wedding cake. The cocoa was flavored with nutmeg — MMM MMM good.

Balancing is rapidly becoming a lost art, since most dancers seem satisfied to know but one balance step and use it for all dances — perhaps the great surge of interest in contras will bring a rebirth of other balance steps.

***

A census of the complement at second camp brought up an unusual "kettle of fish". Here's how they lined up:

11 teachers - nursery to college
2 college students
11 recreation directors, phys. ed. instructors, modern dance teachers, square dance callers, Red Cross workers, etc.
3 government workers - investigator, personnel officer, tax bureau staffer
6 service men and officers - one Army and one Navy officer, an Air Force S/Sgt, 2 Marine corpsmen and a naval constructor
11 housewives and/or mothers
1 budget director
1 physician
5 secretaries
2 layers
1 architect
2 draftsmen
1 medical interne
1 medical technician
2 biochemist researchers
1 registered nurse
4 engineers
2 bookkeepers
1 cook
1 dressmaker
1 grey iron moulder
1 forester
1 tree surgeon
1 news editor
1 fur coat designer
1 advertising man
1 advertising jeweler
81 good folk, square and contra dancers
It can't happen here! But it did! June 9, 1953, at 5:25 p.m. a devastating tornado swept its angry way through mid-Massachusetts towns and the city of Worcester, making it a date long to be remembered in the latter city. Terrific damage was done to property throughout the northern part of Worcester in large areas leveling a great number of homes, factories, churches, stores, as well as Assumption College. More important, great loss of lives occurred and hundreds were injured and thousands left homeless. The mental shock to hundreds of pre-school-aged children cannot be estimated.

Human interest stories could be told by the hour. From the very first, members of the Worcester Quadrille Club rallied to the cause of helping their fellow man by donating blood at every hospital, doctors and nurses worked the clock around; others opened their homes to the disaster victims.

At the last dance of the season the Fitchburg Quadrille Club collected donations amounting to $40.00 and turned the sum over to Dr Joseph A. Mahoney to be given to needy victims of the tornado.

The Worcester Quadrille Club sponsored a big square dance at the Elks Home on June 22.
As an example of the willingness of everybody to help, the Elks readily donated the use of their hall which rates next to the Worcester Auditorium in size. George Anderson and his Rhythm Wranglers donated their services as did member callers. The Coca Cola Company, through the generosity of its vice-president (a member of the WQC) supplied all the tonic sold. The Hoyle printing Press donated the tickets sold by a busy membership throughout the county. All proceeds were turned over to the Disaster Relief Committee Inc.

Another benefit dance was held at Square Acres, home of the Circle Eight Square Dance Barn in East Bridgewater, Mass. on June 24. Post cards sent to notify dancers of the affair were donated by the New England Caller, and the printing was done by Dorr's Print Shop of Bridgewater. These were addressed by a volunteer committee. Radio stations WJDA of Quincy, Mass. and WBET of Brockton, Mass. helped by making daily announcements. The Square Dance Melodiers, Howard Hogue as M.C. and a host of callers all did their bit to swell the relief fund.

As news comes out of the disaster area we learn that Mr. & Mrs. Ronald Medhurst, square dancers, and Ethel Waterfield, well known pianist in square dance circles, lost their homes, complete with furnishings, clothing, etc. NORTHERN JUNKET urges everyone to do SOMETHING if only in a small way to aid those in the stricken areas. If you are in doubt as to how you may help, or where to send your contributions, contact Dr. Joseph A. Mahoney at 700 Pleasant St, Worcester, Mass. and he will assist you in properly channeling efforts and donations.
While some of the people in the rest of the country are upset about Washington some of the people in Washington are upset about square dancing.

Not that we citizens in and around the nation's capitol, like citizens everywhere--don't fret about war and taxes and what's Congress up to now? But we also have our local problems, and today square dancing is one of them.

It has been an issue since precisely five minutes past 10 last Saturday night.

A crowd estimated at between three and six thousand dancers were squaring away in a parking lot while Hadyn MacDougal's Rock Creek Promenaders warmed up "There'll Be a Hot Time in the Old Town Tonight."

Then - quicker than you could say "Swing yer pardners!" the law stepped in. The party's over, the cops said. Neighbors had complained the dance disturbed the peace.

Square dancing has swept the country, so square dancers from coast to coast will understand the reaction of their fellow hobbyists here.

A few dancers went down to police headquarters to find out who did the complaining. Others apparently seething more or less quietly
wrote letters to the editor

An organization known as the National Capitol Area Square Dance Leaders' Association had planned the dance since January.

The parking lot, belonging to a department store just over the District of Columbia line in suburban Montgomery County, Md. seemed an ideal spot.

Haviland Hobbs, president of the Square Dance Association, has asked Montgomery County Council to make sure that any future dances can be held without "harassment" from outsiders.

Hobbs wasn't home when I called - he's an official of the Southern Railway - but Mrs Hobbs was there, more or less quietly seething.

She said police said they had 30 calls but they had the names of only three persons who complained.

Wonderful town, Washington.

(From Rutland, Vt. Herald, 5/29/53)
Following is an excerpt from a letter written to your editor by one of his closest friends living not too far away:

"I have come to the conclusion from my experience of the last two weeks that we must get over to dance leaders of youth that a main aim of all this dance activity is to condition the youngsters for successful appearance in public. So many of them, even school teachers are still thinking on the level of "cute kids" "having a wonderful time", when, come right down to it, the kids take over and run riot to some degree or other."

Better read that paragraph over again - carefully this time. There's plenty of food
for thought in it. It would be wonderful if every folk and square dance teacher in our public schools from grade through college had to memorize it before he or she ever tried his or her hand at teaching a dance.

There is far more to dancing than the mere moving around the floor to music. I would not expect the ordinary Saturday night dancer to realize it, but is it too much to expect of our dance teachers? When properly presented to children of grade school and high school ages square dancing teaches them manners and poise and a feeling of being at ease in front of strangers. City kids certainly need the first and country kids can make good use of the second and third.

Some of the most horrible examples of square dancing I've ever seen has been done by youth groups. They kicked high over their head in the balance as a varsity punter would do when backed up against the goal posts and kicking his team out of danger; they stomped the floor like a herd of mad bulls at the slightest provocation or without one; they did stiff armed bull by the tail swings and were as humped up as a dog sitting in a briar patch; the boys threw the girls around like so many bags of meal and did their best to yank their part-
ner's arms loose from their shoulders; the girls did useless and ungainly twirls that certainly added nothing to the beauty of the figure - not even good cheesecake.

It wasn't all the kids' fault. They'd been taught that way or allowed to dance any way they wanted to just so that they were "having fun". So is wrestling fun, but I doubt if it belongs in a square dance. "Oh, but you must not correct them, you'll retard their development." Development of what? Mayhem and slaughter set to music? Any dance teacher who tolerates such tactics in his classes is a spineless individual lacking the guts to stop it and had better return to teaching tic-tac-toe.

On the other side of the fence and about as far removed as it is possible to be have been the superb performances of such grade and high school groups as the Fairlee, Vt., children, the Silver Spurs of Spokane, Washington, the high school group in Atlanta, Georgia, taught by John Graham, the Franklin School of Manchester, N.H. and the Levis and Laces of Glendale, California, taught by Ralph Maxheimer. Here you saw dancing at its utmost best, and every one of those kids was having the time of his or her life, and they idolized their teachers? Why? Because their teachers had respect for the dances and had imparted this respect along to the students, and from this respect for the dance had grown respect for their partners and everyone else in the set. If you respect your
lady, you treat her as one, thus acquiring good manners through the dance.

"Oh, we dance only for fun," meaning that you believe in doing whatever you want to do without regard for your fellow dancer. In other words you are a 'non-conformist' which is a polite word for something else. So, being a non-conformist you drive on the left hand side of the road; when playing poker you make up your own rules; if you play basketball or any other sport you make your own rules. Nonsense, you do nothing of the sort. Then why do you bring such tommyrot onto the dance floor? Thank heavens only a few do so; just enough to spoil the dance for a hundred others.

Yes, there's a lot of selling of common decency and common sense to many of our would be folk and square dance teachers.

***

Miss Edith Ewald, a faculty member at Castleton (Vt) Teachers College attended Maine Folk Dance Camp, leaving immediately at the end of the first session to fly to France to spend the summer in Europe.

Miss Ewald will go to Biarritz, where she will attend the International Folk Dance and Folk Music Festival. She will return to Paris to attend the World Congress on Physical Education for Girls and Women opening at the Sorbonne. Residence will be at the Cité Universitaire. She also plans to see the Music Festival in Salzburg, Austria, as well as visiting in Switzerland and Italy, to return home the last of August.

***
Dear Ralph:—

In looking over the back issues of the JUNKET recently, I realized that there is a good deal of material in them which I haven't been using, largely because I've been too lazy to look through all the issues to find the particular dance needed at a particular time. I hadn't realized what a wealth of dance material you have given us since the JUNKET began—something like 39 square dances, 36 contras, 32 folk dances and 28 folk songs.

To make it easier to use this valuable collection I've catalogued it so that each dance may be found in a hurry when needed. Perhaps some of your other readers will find the lists useful. They include the dances and songs printed in the first three columns. An asterisk * means the music is included with the dance.

LOUISE WINSTON

Contras

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Check!
CONTRA DANCE

The Tipsy Parson
THE DANCE

1st, 4th, etc. couples active. Cross over.

Balance and swing the one below
Forward six and back
Six hands once around
Couples 1 & 3 down the center
Same way back, 1st couple cast off
Right and left four

***

The TIPSY PARSON is not an old tradition al dance, and don't let anyone ever try to say that it is. Ralph Page wrote the music for it back in 1945 and only recently decided on the figures given above.

As you finish the swing in the first figure it is the natural thing to stop with the next below that you are swinging on your right The active couples thus find themselves standing between the second and third couples. From this position go forward six and back and the same six circle once completely around.

Active couple and the next below or third couple go down the center two by two. Active gent has his partner at his right, inactive man has his partner at his left. Both return back to place; active couple casts off with second while third couple merely returns to their own original place in the set and stay there, while first and second couples right and left four.
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SQUARE DANCE
FLOWER GIRL WALTZ QUADRILLE

As called by Earl Gully at Maine Camp 1953

Music - Flower Girl Waltz

Gentlemen turn with the right hand around
Now turn your corner as you're homeward bound

Honor your partner, Rock to and fro
Honor your corner. Bowing so low
Waltz your corner. Waltz promenade
My pretty maid, waltz promenade
Waltz time. Waltz promenade
My pretty maid - back home

Repeat three more times til get original partner back again
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As I walked out one evening in the pleasant month of May,  
Down by the banks of a purling stream I carelessly did stray,  
To view the sea so charming, which I never had seen before,  
There I beheld a lovely queen, the Maid of Island Moore.

Her auburn hair in ringlets, hung nearly to the ground;  
The echo of her splendid voice, the valley did surround;  
Her bosom soft and swelling was like Flora, figured o'er;
Like an angel on the river's bank, stood the Maid of Island Moore.

The curling eels and salmon trout and fishes of the main,
Were assembled in the river at the feet of this fair dame;
The blackbird, thrush and linnet and warblers of that shore
All joined to sing the praises of the Maid of Island Moore.

I boldly said, without delay, to this enticing dame,
"My father is a nobleman of honor and great fame;
His riches and his treasures all to you I will give o'er,
If you will go with me and bid adieu to your friends at Island Moore."

She said, "Kind sir, you are astray, if you think I will go with you,
And leave my aged parents; I am sure you will not prove true;
Beside, you are a stranger whom I never have seen before,
And folly's use won't me seduce away from Island Moore."

"'Tis not folly's use, my dear," said I, "with pleasure I will prepare
To join with you in wedlock bands, great comforts for to share;
What I have lost by Cupid's dart, I hope you will restore,
And grant me your kind favors, sweet Maid of Island Moore."

This fair one said, without delay, "You shall not contend in vain,
I cannot see your grief and woe, it causes me much pain."
It is in your hand to end the strife, no longer to implore,
If you will make your lawful wedded wife of the Maid of Island Moore

I kissed her and embraced her, and then we went straightway;
Unknown to friends and parents, we were married the next day;
She has flying steeds at her command, and riches in great store,
Habitation far superior to that at Island Moore

When my father came to hear, he quickly did prepare
A splendid band of carriages to meet us at Kildare;
He made a wedding feast for us; the punch went around galore
And I drank a health to my wedded wife, the Maid of Island Moore.

"Come, fill your glasses up, my friends, let the toast go merrily around
No longer be faint hearted; too long in chains you are bound;
Rise up and meet the tyrants, that oppress your native shore,
And take a wife as handsome as the Maid of Island Moore."
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Yes we have all the back issues at 25¢ each!
ERRATA ON EIDE RATAS

On page 23 - Vol 4, No 1

3/4ths of the way down the page. Before beginning Part Two of the dance, insert the following line:

"Repeat all of Part One three more times"
MAYIM MAYIM

A dance of Israel

Formation: Any number of dancers in one big circle with hands joined at shoulder level. No partners necessary.

THE DANCE

Part I - Moving to the left - Step on rt. foot crossing it in front of left. Step on left foot to the side. Step on rt. foot crossing it behind left foot. Step on left foot to the side. Repeat three more times

Part II - Take 8 steps into center of the circle beginning with a spring onto the rt. foot, bending body forward. Joined hands are held low at first and are raised while body is gradually straightened during last seven steps. On eighth step body is erect and hands are held over the head.

Take 8 steps backward to place beginning with a spring back onto the rt. foot while suddenly swinging hands down and bending body forward. Body is gradually straightened while backing on last seven steps.

Part III - All face left and take three light running steps Cw starting with right foot. On fourth count, point left toe to the side.

All face center and hop on rt. foot while pointing left toe across in front of rt. Hop again on rt. while pointing left toe to l. side. Hands are still joined. Repeat this action 3 more times but hop on both feet together at end of last repeat. (Cross, side, cross, side, cross, side, cross, together).
Still facing center, hop on left foot while pointing right toe across in front of left. Clap own hands together at same time. Hop again on left, pointing rt. toe to side. Fling hands outward to side at same time. Repeat this action 3 more times.

NOTES ON THE DANCE

To the student of folk lore the dances of Israel present a most fascinating subject. The people who have settled in this small country have come from many lands and have brought to it a mixture of various cultural backgrounds. Out of this union of widely differing national traits, has emerged an entirely different culture — that of Israel as we see it today.

The dance of Israel represents a very important part of this new culture. Together with singing, folk dancing typifies the most popular form of recreation in Israel today. The young may be found dancing in the schoolyards and in the fields while the older folks frequent the dance halls. Frequent folk festivals will find thousands of dancers and spectators assembled from far corners of the nation to join in singing and dancing.

The dances themselves are essentially of two types: those which have been imported from the native lands of the diversified people (Example: the Roumanian Horra, the Russian Cherkes sia, etc.), and those which have evolved recently and bear the Oriental influence of the Arab
and the Jews of ancient Yemen.

Mayim, Mayim is one of the most popular of the dances in the latter category. The Hebrew word, "Mayim", means "Water" and the dance symbolizes the joy of the early settlers in bringing water out of the depths of the desert. Is it hard to believe that in arid land such as Israel the discovery of water is cause for rejoicing and dancing?

The steps throughout should be light and springy, taking one step to each beat of music. In Part I, the body should sway forward & back to create a wavelike movement. In Part II, the dancers should reverently bend low and then raise their heads and hands on high upon reaching the climax of the dance (in the center) look up to God in Thanksgiving. Part III should be danced very gayly with shouts or singing accompanying the clapping.

We have always encouraged dancers to sing whenever possible while dancing. When teaching Mayim we almost insist that everyone sing. It affords an ideal opportunity to really feel the spirit of the dance and appreciate its significance. The Hebrew words are very simple and the haunting melody is quite conducive to singing. Here are the words (phonetic). Try them.

1- Oo-shahv-tcm ma-yim bee-sa-sohn
   Mi-ma-a-yi-nay ha-ye-shoo-a (twice)

11- Ma-yim, ma-yim, ma-yim, ma-yim
    Hey ma-yim! Bee-sa-sohn (twice)

111- Hey, hey, hey, hey
    Ma-yim, ma-yim, ma-yim, ma-yim
    Ma-yim, ma-yim bee-sa-sohn (twice, last 2 lines)
There are two excellent records available for this dance. They are:

Folkcraft - 1108
Israel--114 - with singing

We first learned the dance from the Zionist Youth Dance Group of Boston and then encountered it again at the Maine and New Hampshire dance camps where it was a great favorite. Those desiring further information may consult "Dances of Israel" by the New England Zionist Youth Commission or "Israeli Folk Dances", a pamphlet prepared by the Israel Music Foundation in New York.

(T.S.)

***

Dick Castner, Cambridge, Mass. NORTHERN JUNKET correspondent and well known to folk and square dancers of New England, sailed for Europe, June 23. He will first go to Biarritz, France, to attend the International Folk Music and Folk Dance Festival as a member of the American delegation. Then he is going to Scotland where he will attend the Royal Scottish Country Dance Society's summer school at the University of St. Andrews. By the middle of August he should be in Denmark where he is registered at one of the Danish Folk Schools as a member of an experimental group. He plans to return to this country April 1 when his scholarship expires. We are looking forward to some interesting letters from Dick the coming year, as well as feature articles for NORTHERN JUNKET.

***
A SAMPLING OF TASTY FOODS

GSCHNATLETS (Swiss)

Use stewing veal or good piece of breast of veal or boneless cutlets. Cut into tiny slices about 1 inch long and paper thin. Brown a little onion in butter, oil or kirsch and brown meat in it. Can use minced garlic here too. After it is brown, sprinkle with flour and add about a bottle of dry Rhine wine. Cover, reduce heat and allow to simmer until tender.

RISOTTO SUISSE - Rice

Mince onion and sauté til golden. Put raw rice into the onion mixture and cook, stirring until it too gets yellow. Pour water double the amount of rice over all, and add bouillon cubes & the following spices: bay leaves, cloves, celery salt, parsley, majoram, a dash of saffron. Cook all until water boils down and rice is tender.
ADELBODEN SPECIALE (Swiss)

Cook cream of wheat, mix with whipped cream with stewed apricots on top. Top with a curlicue of whipped cream and a cherry. Serve cold.

COQ AU VIN (French)

2 good sized broilers, disjointed, 6 tbsp olive oil, 1/3 lb salt pork (diced), 2-3 cups of white wine, 4 tbsp flour, 2 bay leaves, crumbled, three cloves garlic (chopped), 1 lb mushrooms, salt & pepper.

Heat the oil and the salt pork in a large frying pan or casserole dish. Brown the chickens until golden all over, then sprinkle on the flour. When the flour is brown add the wine to almost cover the chickens. You may dilute wine with chicken broth. Be very careful to warm the wine if using earthenware casserole. Add seasonings and mushrooms. Cover. Simmer until tender or bake in a 350 oven for an hour after it has been brought to a boil. This can all be done before and heated before serving. Serve with small new potatoes covered with chopped parsley.

SWEDISH PANCAKES

1 cup flour - 2 tbsp sugar - 1/4 tsp salt - 3 eggs - 3 cups milk. Sift flour into bowl, add sugar and salt, then add eggs and milk gradually, stirring until well blended. Heat baking pan, melt butter in it. Place in 500 degree -- very hot -- oven, bake until nice and brown & puffy. Serve immediately with lingonberries. Serves 5.

ZELENI PASULJ (Serbian)

Heat green beans in covered pot. Brown cracker meal in bacon drippings. Add to beans, season. Add thick sour cream to taste.
CARAMEL SQUARES

Mix 1 cup brown sugar with $\frac{1}{2}$ cup melted butter 2 egg yolks and $\frac{1}{2}$ tsp vanilla. Press this mixture into a greased 12 inch pan. Beat 2 whites of eggs stiff. Add 1 cup brown sugar, $\frac{1}{2}$ cup of chopped walnuts and 1 cup shredded cocoanut. Spread this on top of first mixture and bake 25 or 30 minutes in 350 oven. Cut in squares and cool.

APPLESAUCE COOKIES

Sift together 2 cups flour,$\frac{1}{2}$ tsp cinnamon,$\frac{1}{2}$ tsp nutmeg,cloves and salt. Add 1 cup chopped raisins and 1 cup chopped nuts. Melt $\frac{1}{2}$ cup shortening,add 1 cup sugar. Mix until creamy. Add 1 cup applesauce in which is dissolved 1 tsp soda Add 1 beaten egg,then the first mixture. Drop by teaspoonsful onto a greased cookie sheet & bake at 350 degrees until done.

TRADER VIC'S TAHITIAN PUNCH

5 doz. oranges - 4 doz.lemons - 3 grapefruit - 2 sprigs mint - 2 bottles dry white wine - 2 bottles rum(Puerto Rican) - 2 lbs brown sugar 6 bananas,sliced. Mix all of this except bananas,day before wanted,putting in whole fruit. On serving day,take out most of the fruit rind and husks,leaving a few for decoration. Serve in a half barrel or old iron kettle over ice. Float gardenias,magnolias or similar flowers on surface along with sliced bananas.

All of the recipes given this month were used at Maine Folk Dance Camp and are culled from the pages of the camp paper "THE PIONEER PRESS"
ANNIVERSARY: Mr & Mrs Harry Becker celebrated their 25th wedding anniversary Sunday, June 28 with open house at their new home "Contra Corners" in Paxton, Massachusetts.

3rd Annual Essex County 4H Country Dance Festival will be held on Thursday, August 20th on the grounds of the Aggie school at Hathorne, Mass. on Route 62. Joe Perkins - M.C. Other callers - Josh Tolford, Dud Briggs, Joe Perkins Jr, Hayden Swett and Ted Sannella.

Friday evening May 29th, Cornish, N.H. Town Hall was filled to capacity when the Cornish square dance group was host to dance groups from Meriden, Lebanon and Windsor, Vt. "Les" Hunt called and was m.c. & Paine's Orchestra from White River Jct. furnished the music. Guest callers were Mabel Rogers and Howard Zea of Meridan & Neil Barden of Lebanon. Special demonstrations were given by a group from Lebanon, with Neil Barden calling, and by a group from Windsor Quadrille Club, with "Les" Hunt as caller. A special party for the children was given Friday the 5th of June.

Ted Sannella's Friday night group in Cambridge Mass. will continue to hold forth every week during the summer.

Send .25¢ to T.S.T.Henderson,1029 Twentieth St N.W. Washington 6,D.C. for a copy of his very interesting and informative booklet "Notes on
Movements and Figures Commonly Used in Scottish Country Dancing." SQUARE DANCE PROGRAM at Hampton (N.H.) Beach State Bathhouse, is as follows: July 3, Mal Hayden & Dick Castner; July 10, Leo Guimond; July 17, Johnny Trafton & Arthur Tufts; July 24 Mal Hayden; July 31, Johnny Trafton & Arthur Tufts; Aug. 7, Mal Hayden; Aug. 14, Lawrence Loy; Aug. 21 Mal Hayden; Aug. 28, Bob Bennett; Sept. 4 Mal Hayden.

There is square dancing open to all every Friday night at Peterboro, N.H. Golf Club. Ralph Page & his Orchestra. Duke Miller will call while Ralph is away to Atlanta and California. Also square dancing every Saturday night at Fitzwilliam, N.H. Town Hall with the same two callers and orchestra, except July 25 when the dance will be in Dublin, N.H. for the benefit of the local Firemen.

If you happen to be vacationing in Vermont any time this summer stop at the Original Vermont Country Store, in Weston. Vrest Orton is proprietor and he'll be glad to see you, especially if you mention square dancing to him.

And you won't be far away from Healdville and the home of that wonderful CROWLEY CHEESE.

Dave Bridgham, Boston Folk and Square Dancer reports having a fine trip to Scandinavia this summer. Wonder if he'll meet Jane Farwell over there? Or Prof. and Mrs Howard Schultz of the University of New Hampshire who is taking his Sabbatical in Europe. Wish somebody would give me a Sabbatical for a year - with pay!!

Jim Foster, formerly of Wellesley Hills, Mass. is now in New Mexico stationed at the Sacramento Peak Observatory, Cloudcroft, N.M. Says he has danced several times with Herb Greggerson at the latter's new lodge in Ruidoso, only 50 miles away from Cloudcroft. Jim came to one of our N.H. Folk Dance Camps and taught us some French Canadian folk songs - notably "J'ai perdu le do de ma Clarinet."
Kolo lovers will be glad to know that dick Crum, St Paul, Minnesota will be on the faculty at Oglebay, West Va. Folk Dance Camp next Labor Day week-end. Square dance classes are planned for every Wednesday night this summer at Peterboro Golf Club, 8-10:30 p.m. with Duke Miller instructor. Plan to attend the Eighth Annual Country Dance Festival at University of Massachusetts in Amherst, July 17, 8-12:00 p.m. Anyone travelling West might do well to consult our Folk Dance Editor for addresses and phone numbers of square dancers. He just returned from a 28 day trip which included but 15 dances in 11 states! Al Brundage celebrated the fifth anniversary of his Country Barn, Stepney, Conn. July 4th with an Anniversary Jamboree & Old Timers Rite. And that’s all for the summer while I do some contra dance teaching in Atlanta & California.
THE ROUNDUP

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