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Festival! To me it means one thing; to my neighbor across the street it means something else; to our mutual friend living at the other end of town it means something altogether different. So what! Thank the Lord we live in America where all three of us can enjoy the kind of a festival that appeals to us without danger of being stood up against a wall and shot for a member of the underground because we disagree with somebody.

I have seen festivals that were 100 percent exhibition - no general dancing at all; I have seen festivals that were 100 percent general dancing - no exhibitions whatever; I have seen festivals that were fifty-fifty - square dance exhibitions and general square dancing - no folk or contra dances; I have seen festivals that were fifty-fifty - folk, contra and square dance exhibitions and all three as part of the general dancing; I have seen others in which there was a lot of folk singing - solo and general; others that had none.

I can truthfully say that I have yet to see a festival that did not have something good in it - and by the same token I have yet to see a festival that did not have something bad in it. I enjoyed myself at any festival I ever attended and so will you - if you go. Remember, when in Rome do as the Romans do - even though you know that they are wrong! Right now I'm looking forward to meeting friends at the New England Folk Festival April 2 & 10. Hope to see you there.

Sincerely

[Signature]
When Violet and Reuben Merchant built their home in Nassau, New York, they anticipated the modern architectural trend of "building your home around your hobby." Being ardently interested in promoting dancing they dreamed of providing a place where folk and square dancers could meet. Under their entire house they dug an eleven foot cellar and then supported the house by means of steel beams. A dancing space 25 by 42 was thus available without obstructions.

If you were to visit the Merchant's dance basement, you'd find polished oak floors and walls of pine
panel and soft green wallboard - a far cry from the concrete blocks and rough concrete floors on which the dances first took place. By gradually making improvements and additions, Violet and Reuben have turned their home into a popular center for dance activities.

Combining good leadership with good programing the Merchants have set up three distinct programs:

The first consists of square dancing tailored to meet the needs of the business man and his wife. Dances are kept simple with the accent on sociability. Long intermissions plus refreshments provide a change of pace. Attended by professional men and women from all fields, these meetings are exceedingly popular.

The second program consists of a study group which meets to do high level dancing. The Merchant's basement is one of the few places in the Capital District where western square dance figures are taught, and one of the very few places where you can dance to nationally-known top-level callers. Violet and Reuben have devised a relatively painless way to pay for these guest callers - dancers not only pay for the dance they attend, but also put a little in the "kitty" for guest caller. Callers travelling in the direction of New York State are invited to write the Merchants as they are trying to get a wide variety of styles for this program.

The third program, the International Supper Dance which takes place one Sunday a month, has a lot of appeal for the gourmet and cosmopolite. Choosing a different foreign country each month as a theme, the Mer-
chants invite a guest speaker to tell of customs, folklore or current events; they show movies of the places of interest, and they serve nationality dishes. For the dancing part of the evening, Violet teaches folk-dances from the "land of the month" and Reuben calls a few squares. The next two countries to be thus visited are Hungary and Poland.

Although they see more improvements which they would like to make, and though they sometimes feel that the basement is too small for the number of dancers who come, the Merchants feel that their dream of a few years back has already been successful in providing a meeting place of a nature not available elsewhere in the vicinity.

DORA DeMICHELE

Merrills Standardization of Square Dance Terms

1 - ALLEMANDE LEFT - The starting point of a tangle.
3 - CALLER - A yakkity-yak who will call nothing you ever heard of.
4 - CORNER LADY - Any lady you happen to grab.
5 - CORNER MAN - Any man who will look her way.
6 - FIRST COUPLE - The empty space in each set nearest the caller - when filled, will be found to be occupied by an extremely bored couple who insist upon not walking through a new dance.
7 - GRAND RIGHT AND LEFT - If 8 dancers survive the allemande left, here is a swell place to foul things up.
8 - LADIES CHAIN - At least one man should dash across
in this movement - ALWAYS!!!

9 - ON TO THE NEXT - Another fallacy of the caller. He really means for you to swing three or four times more or do two or three extra do si do changes. Never pay any attention to this call.

10 - ON TO THE NEXT - Another ditto.

11 - OPPOSITE LADY - Down the center, roll the ball swing that gal across the hall - call designed primarily to allow bumping the center of the set. Better -- "All four gents grand tangle."

12 - PROMENADE - In grand right and left, meet partner twist her arm, yank her around and both galop around keeping well apart - be sure and take plenty of room.

13 - RIGHT HAND LADY - Totally unknown lady in square dance for the first time.

14 - ROUND DANCE - Interruption to square dancing by someone who can't square dance.

15 - SQUARE DANCE - Wrestling to music.

16 - STEP - Bob up and down as much as possible - hippity hop.

17 - SWING - Skip it. You probably couldn't do it anyway.

18 - VISITORS - If new couples join your set, they can't dance and should be made aware of that fact.

19 - MISTAKES - Something you never do. When the caller explains something it's always for the benefit of the others, even when all 7 are doing something different from you. Opportunity for you to heckle the other 3 men. Don't worry if they give you dirty looks, you'll show them when the music starts.
IT'S ALL
IN YOUR ATTITUDE

by HAROLD & MARIE KEARNEY

They say it can't be done! How many times have those of us who call square dances been told by the professionals in the recreation field that you either cannot or should not mix children's and adults dancing. Keep the children in sets by themselves or, better still, conduct separate dances for them, using only the simpler figures suited to their "age level." This appears to be the generally accepted attitude in practice today.

Well, all this just "ain't so." But it all depends on the attitude, not only of the caller, but of the dancers - both children and adults - and the sponsors of the dance.

Within our calling area we have for the past several years been systematically trying to stimulate the development of the old-fashioned brand of family recre
ation and dancing. Accomplishing this aim has been made somewhat easier by the fact that we are working in the northwestern rural area of Maine, where the idea of organized and segregated group recreation has not yet fully penetrated. At any rate, we have found that family recreation still works, as it did prior to the age of great prosperity, but that it gives greater satisfaction to all concerned when the family group plays together.

We take as an excellent example of this, the regular Saturday night square dances conducted by the New Sharon, Maine, Grange. This little village is located about one hundred miles northwest of Portland, having a population of approximately 700 and an enviable community pride and spirit. The Grange, as in most rural communities, is the major organization of community service, sociability and recreation. To fill the need of some form of social recreation which would not exclude any age group and which could attract and hold the interest of young and old alike, the Grange decided to hold square dances. It was up to us to teach and call dances which would be suited both to the children of six years and up, and to the adults (who don't often admit their age).

Our first meeting with this group was held in the Grange Hall with only enough people to make up four squares, but those who came were endowed with a typical type of rural enthusiasm and an eagerness to participate purely for the fun of it - naturally and without inhibition. (In a country town, you seldom have to combat the real or assumed boredom sometimes feigned by the city sophisticate). This first program consisted of such dances as the Circle Virginia Reel, Duck
for the Oyster, Take a Peek, and Boston Fancy, with such perennial ice-breakers as Come My Love and the Hokey Pokey thrown in simply for fun.

Outgrowing the Grange Hall after the second dance (and with no advertising except by the local grapevine it became necessary to move to the High School Gymnasium, where the sets of squares now number a dozen or more and the New England contra lines extend almost into infinity. Dances such as Chorus Jig, Money Musk The Tempest, Sonderburg Double Quadrille and almost any conceivable combination of square dance figures and fillers call for no hesitation on the part of the enthusiastic dancers, not even the six-year old!! These alert and assuring youngsters, from primary age up, not only dance in the same sets as their parents, but many times as partners with the adults - an arrangement which is equally enjoyed by all.

To see these kids whisking through the intricacies of a Money Musk (everyone's favorite) might seem surprising to the advocates of simple dances for children. But here, where everyone expects to be able to master almost any figure (especially in a New England contra) and where the children are not shoed off the floor while the adults demonstrate their superior prowess, it is the natural and accepted idea that all can take part in every dance - which they do.

Another wholesome feature in the development of this group is the fact that everyone dances with every
one else - there are no "cliques" nor persons who dance entirely with one partner - even among the teenagers. In cases where for some good reason, parents have been unable to attend a dance, they feel perfectly free to send even their youngest children, knowing that their friends and neighbors will keep an eye on them. Drinking is never a problem. In the one case where a stranger who had been imbibing to excess wandered in, expecting a different type of dance group, he was much surprised to be requested to leave by a committee of the fathers, almost before he had stepped onto the floor.

All this is not meant to imply that this is a group of unusual ability nor that they have become precision dancers in any sense of the word. But they have developed a good sense of rhythm and timing, a love of dancing for the fun in it, and an attitude of good fellowship. Nor is this type of group peculiar to one area. Family recreation can be developed anywhere if the people really want it. For those who truly believe in it - it can be done!

THE ROUNDUP

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Since I shouldn't leave out the Welsh, I record the following eerie experience. If you don't believe a word of it, ask Irene Craven—she was there. It happened, as we will make affidavit, at Erias Park, Colwyn Bay, the north coast of Wales, late in the afternoon of August 13, 1953. We were driving past what looked like a country fair. "What goes?" we asked a Welshman, in better English. "Morris dancing," we were told. So we ditched the car in a hurry, bought a ticket, and headed for the bleachers that surrounded the playing field. We had quite a wait, because we sat down just at inter—oops, sorry! at the interval—and the long waits in the program would have made Brownie Thompson blow his top. Meanwhile, I asked a lady on my right if we had missed much. "Just the junior competitions" she said. Next we should have the older girls.

"Girls?" I inquired, taking care to ask casually, and politely, since in some circles a woman in a morris dance would be shot as a spy.

"Yes. These girls will be seniors, from fourteen..."
"But when will the boys dance?"

"Oh, they don't," she replied, looking nonplussed. "They don't ever".

Naturally, I couldn't let this fascinating conversation flag until I had learned that as far back as she could remember, the villages of the region had had Morris dancing. Girls learned it in school at a very tender age, and worked hard for these competitions. It was very pretty, the woman went on, to see them doing their dance through the streets on May Day. Of course they didn't use a Maypole, which was a pity, considering that the pole was, after all, traditional, wasn't it?

Mulling that over for a while, I came to the conclusion, wrongly, that Morris dancing was their blanket term for country dancing, and that some female wedding dance had survived under the wrong name. The lady had turned to her neighbors to talk the matter over in Welsh. (There's a hale and hearty Celtic language!) She turned back to me.

"I know what you have in mind. I saw a big folk festival over at Llangollen last year, and they had men doing country dancing. Some man about eighty, from Yorkshire, did something that he remembered doing when he was a boy. But that was at a festival."

Plainly, so far as their schools were concerned what was for the festival was strictly for the birds.

After about an hour wait (we had to wait until a beauty contest judge had selected Miss Personality for the year) came a team of dancers. To the strains of a recorded march, there trooped on the field a double column of girls, about forty or fifty of them, ranging from fourteen to seventeen and from fifty-two to sixty-eight inches, graded. They were dressed honestly in the costumes of drum majorettes, with busbies gaudy jackets, and satin shorts. Every girl carried in each hand a shaker. Think of a big, full cotton mop - made of strip confetti - like a horse's pompom only
bigger. Think of such a pompom doubled, one on each end of a six-inch stick. That's a shaker.

The girls pranced through their parade with a kind of pas de basque step, drawing one foot up the other shin as they pranced. In rhythm, they raised and lowered their shakers, using them like dumbbells. The total effect was flabbergasting. They turned into the middle of the field and went through the most elaborate precision drill. The Rockettes couldn't have done their complex evolutions better. After all, every girl had had years of practice. The next team on used different costumes and a somewhat different pas de basque, but did the same sort of thing. We all thought what a real pretty sight it was, and how fine for the girls, whom unforced tradition and a big audience encouraged in a valuable performance. It didn't matter that it wasn't the morris we knew. It did matter, of course, that the boys had nothing equivalent.

A knowledgeable lady who seemed to be running the competition explained the mystery to me when I asked. The "dance" had truly evolved out of morris which even in its heyday was always a showy kind of display dancing. When folk arts lost ground, as they did everywhere in the Industrial Revolution, girls took over the men's dance. In the course of time they expanded it from a limited display set dance to a big display drill. In the jazz age, they worked out jazzy costumes. The plain sticks that early dancers had used for rappers they traded for the more spectacular shakers. The legs they discarded. Something of the sort, I am told is common near Chester. Cecil Sharp would never touch it. No harm. The modern morris goes on, and Mr Sharp's Country Dance Society has 3000 members. The present management thinks more tolerantly I understand, of the later English tradition.

- to be continued -
It isn't correct to say that square dancing became extinct some years ago; almost, but not quite. Not in the country towns anyway. Prior to the current revival, it had been unknown for some years in the big cities, but there hasn't been a year since the country was settled that there has not been square dancing in some form or another in our rural sections, particularly by the Granges. This is a fact that folks should keep in mind. In almost any city group that takes up square dancing you will find at least one middle-aged or elderly couple who remember the old days. These folks attend a square dance not to learn anything new, but to remember and relive the good times they had when they were young.

There is a history to square dancing which is a part of the folklore of our country, because square dancing is American folk dancing. Anyone interested in square dancing should be interested in this history and the backgrounds of our dancing.

To some, square dancing is but a passing fancy, but there will always be square dancing in the small towns and the Granges, and a large number of people will be dancing it and having fun.
The old style of square dancing was very stately and the women acted like ladies and were treated as such, and the men themselves acted like gentlemen. The dances then were quadrilles, lancers, cotillions, contra dances etc. with the heel and toe polka, waltz, redowa, gallop, etc. for the round dances. At the same time as this stately style was popular there was also the "high, wide and handsome" style going on in the taverns and danced by the cheaper element of the town, where most anything went, and which did a lot to spoil square dancing for many people. It made no difference if anyone was in time with the music, or if they did the promenade in a certain number of beats, nor how many measures of music it required for a grand right and left. Roughness prevailed, very little thought was given to the other people who happened to be dancing. If anyone bumped into someone else, it was just a common occurrence; few people knew any difference and fewer cared.

Now, in the past few years there has been a change for the better. Dancers are listening to the music, following the caller, dancing more in time to the beat and enjoying themselves. The square dance is becoming healthy again and more of the older folk are joining in to have fun and to enjoy this form of recreation.

Most anyone can square dance. To some people it comes natural; to others it comes harder. There are people who stay away from square dancing because they are a little clumsy, yet these people could square dance if they wanted to. A large number of people now square dancing would be lost in a ballroom and would
not know what to do. There is a reason for this: in square dancing there is a freedom of movement that you do not get in ballroom dancing. Dancers move around singly some of the time and if anyone can't dance still they can walk through the figures and be square dancers. A good many of these so-called clumsy people became good square dancers by developing a sort of grace of their own.

The square dance is the great American dance and became that way because it is a good outlet for the social impulses of our people and the requirements for square dancing stays within the abilities of all who are interested. There is a right and wrong way to square dance. Certain terms and what is customary or standard within certain areas is the way to dance. When in Rome do as the Romans do—even though you know they are wrong!

At one time round dances were frowned on and denounced by the protectors of public morals. For that matter many of the old-timers thought that all dancing was immoral. This attitude led to the development of play-party games. These were and still are, dances but no music is required to execute them since the dancers themselves furnish their own music by singing the tunes as they go through the figures. While many of the religious groups were against dancing they detected nothing wrong in the playing of games— not even with those requiring singing.

The old time play-party began very early in the evening with people coming from miles around for a night of party games. There was a rhythmic movement
In the singing games not present in other forms of amusement and the usual play-party game was made up by the entire group - there were no wall flowers then. Many of these games did not require partners and those that did provided for frequent changing of partners so that many social contacts were made possible. It is surprising that they are not wider spread in popularity because they start from the simplest and go on to more complicated patterns and formations that have been handed down from generation to generation.

In its earliest conception square dancing was a community get-together entertainment. These people had some things in common, among them was the need and desire to be cheerful. With their recreational resources limited, they turned to singing games and dances to keep up their spirits. As the frontier pushed westward and new settlements were established by folks from other European countries, the singing games and dances were carried along. Each settlement however changed the music and steps to conform to the dances of their homeland.

There are still a good many old-timers alive today who remember the winter nights when they were bundled into a sleigh, with hot stones and robes to keep them warm, and driven to one of these parties, getting home just in time to do the morning chores. This was also in the period of our square dancing when
kitchen junkets or dances were popular. While today we have our plowed roads and steam-heated dance halls to dance in, those long sleigh rides were great fun and were accepted as part of the evenings entertainment.

Those attending these kitchen junkets usually provided for the refreshments, many times of sandwiches pickles, cake, pie, chicken, mean, and coffee. Sometimes the food was spread on a table made out of a couple of boards placed on wooden saw horses. The ladies vied with each other to have their food judged the best. At these parties most of the furniture was moved out, the fiddler would get into the smallest place he could find, so as not to take up room that the dancers could use. One fiddle player was usually all that was required. He did the calling and the playing for the party. Once in a while perhaps there would be a banjo and rarer still was the occasional person who would transport a small organ or melodeon around with them. Dancing would start about nine o'clock with refreshments being served at midnight. At one o'clock dancing would begin again and not end until four or five in the morning. If the house was large enough a set would be dancing in the kitchen, front room, dining room and in each bed room; the number of people who were invited conformed to the size of the rooms in which the dancing was held. Many of the old houses had a ball-room or a room made special for dancing, attached to the house.

Today, square dancing is no longer a kitchen junket or country dance solely, but is a popular form of entertainment, joined in by all types, both country and city people, young and old. It appeals to all classes. The calls of the quadrilles, lancers, etc have been changed to meet the desires of the groups who are dancing, but the basic figures are the same as those our grandparents danced many years ago.
"KEEP GOING, KEEP DOING SOMETHING AND KEEP YOUNG"
is the philosophy of George H. Mosher, 71 year-old fiddler of Farmington, Maine, and one of the very few old timers who can fiddle and call the dances at the same time. An old dancing school master, Henry Fuller, of Temple, Maine, told George if he would learn to call and play at the same time he would be the only living man with both qualities when he reached his Fuller's age. Master Fuller was 65 years old when he made that statement and, he very nearly stated a truism—for there are few fiddlers nowadays who can do that.

Mosher began fiddling at the age of ten. At that time he lived on Mosher Hill, and walked the five mile road to the High St-Maple Ave. home of Uncle Charles Arvel, well known carpenter, who presented him with a fiddle. George made a fingerboard out of soft wood tinned it with ink, fastened it with shingle nails through the neck, and clinched them underneath.

For a case, Mosher had one that was unique and homemade, for he built his own out of rough one-half inch boards, using a bucksaw, hammer and nails. He covered it with wallpaper and converted a handle from a bureau drawer for the case grip.

George said "It was a mite heavy but it was a real colorful case. A setback was that the violin had to be
maneuvered into the case from a particular angle, otherwise it would not fit. Another setback was that the handle had to be returned when the owner discovered it missing from her bureau drawer."

"I began playing for dances when I was 11 years old," Mosher recalled. "The first one was one of those kitchen break-downs at the home of Leonard Luce on Mosher Hill. I played to 3 a.m., and when asked what my fee would be I asked if 75¢ would be too much?"

There were six old-time fiddlers in the vicinity of Mosher Hill in those days and plenty of work for all at the kitchen break-downs. The Charlton Furbush place had a dance hall on the second floor which would accommodate 50 people. The fiddlers used to take turns at playing and dancing. At these occasions they danced the waltz, two-step, and old country reels. "It was not necessary to call the dances as everyone knew all the steps," George went on.

Later Mosher had his own orchestra and played for all the social events at Farmington State Normal School, high schools and clubs within a radius of 50 miles. "Many persons today," George says, "remembered me as the leader of the orchestra that played for their graduation. The backbone of that orchestra was the late Mrs Florence Mosher, my first wife. She played the drums and bells and I have never had an orchestra that was really good since her death in 1920."

Mosher's orchestra personnel was not always the same and sometimes additional aid came from Lewiston
for the bigger balls and formals. "Everyone who could play an instrument was a member of Mosher's orchestra at one time or another," George said. "In 1915, John Seawey and I built a dance pavilion at Fairbanks near the cement bridge and called it River Turn Grove. The dances there drew large crowds and we always had Sheriff Bert Small present for police work. I later sold my share to Seawey and years later the pavilion was leveled by fire."

Mosher is still in demand as a fiddler and caller of square dances. He says, "I think I can play as well as I ever could, except I am not one to stay up late nights any more. I have 40 to 50 hornpipes, jigs and reels in my head and I never bother with the music for them. I have kept the style of the old dances just the way I always played them years ago."

Popularly known as "Old Zip Coon" Mosher captured first prize in the state-wide Fiddlers Contest at the War Memorial Music Shell at South Portland in August 1948. Along with fiddling as a pastime and enjoyment he has served as a member of the Farmington Board of Selectmen for the past five years and is chairman this year. He carried mail for 30 years as a city carrier, and rural delivery carrier, retiring in 1944.

Prior to his government work, Mosher was a brake-man and conductor on the Maine Central Railroad on the runs between Portland-Farmington, and Portland-Brunswick. He also operated a steamboat on Mooselookmeguntic and Rangeley Lakes, and was the operator of the famous Rangeley on its last trip. He was also a member of the personnel department for the Forster Manufacturing Co. during the war years when work was at its peak.

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.
When writing about the activities of folk and square dance groups, it's easy to overlook the "closed" dance groups. One such group is the "Square Roots". Leaders Gus and Jane Root are veritable human dynamos. Besides calling for their own group, they help out at Can-Teen activities at a State housing project, they are in constant demand as callers for parties, they are bringing up five children and to top it off, they are building their own attractive contemporary home in the beautiful Westhill section of Schenectady. Jane is an expert carpenter. Even though the "Square Roots" are a private club, Jane and Gus like to have friends drop in on their dances. So if you are Schenectady way give the Roots a buzz.

Bill Chattin, President of the Albany District Callers Ass'n, who calls at Altamont on Saturday nights to crowds who number upwards of 200 would like to introduce his people to folkdancing. On March 20, Peg Rubin will take her International Folkdancers to Bill's dance where they will exhibit a few of the more popular folkdances.

Charlie Baldwin will be quite active in Albany
and Schenectady square dance circles. On March 13, he will conduct a workshop for the Albany District Callers Ass'n at the Merchant's Nassau home. The workshop will be followed by a square dance. In April he will return to help Dean Bogart carry on the regular program for Violet & Reuben Merchant, who with Ray Dwyer are Texas bound to attend the square dance convention at Dallas. On April 9, Charlie will call squares for the Schenectady Folkdancers at the YWCA.

Coached by Marion Ferri, a group from the Schenectady Folkdancers exhibited Caballito Blanco at the Annual Syracuse Festival on March 6. This was the first time that the Schenectady group had been asked to take an active part in the festival, and while they were a little concerned about sharing the program with such experienced performers, they did so well that Sherman Woodman, Pres. of the Schenectady Folkdancers is pleased to report that the group will be invited again to take part in the next festival.

On the same weekend (March 6) Jeannie Carmichael conducted her workshop on Scottish dances at Folk Dance House in New York City. Attending were Monica Carneal of the Schenectady Folkdancers; Claire McCarran, Peg Rubin, Midge Priddle of Albany; Sunnie Zellick and Ray Dwyer of Troy; and Violet and Reuben Merchant of Nassau.

The man with the busy schedule is Gloversville's Ike Miller. On April 2 and 3, he will conduct a workshop at Pittsfield; on April 4, he will be guest caller at Folk Dance House in New York; he will be at Colgate University on April 23 and at the Westchester Folk Festival at White Plains on April 24. These are just a few dates in his busy schedule.
CONTRA DANCE

Good For The Tongue
The Dance

PLEASE, six couples only in a set

Two couples cross down outside (1&2 - 4&5)
Swing half round at foot of set (By right hands)
Up the outside to place, cast off (Couples 1&4 let couples 2&5 move above them in set)
Forward six and back
Two couples cross right hand half round (1&2 - 4&5)
Left hand back to place
Same two couples right and left.

The COLLEGE OF THE PACIFIC announces its SEVENTH ANNUAL FOLK DANCE CAMP and SQUARE DANCE CLINIC for two ONE WEEK SESSIONS, July 26-31, August 2-8. The faculty includes BRUCE JOHNSON, RALPH PAGE and JACK McKAY, featured in SQUARES and CONTRAS, ** with a number of FOLK and ROUND DANCE LEADERS from all over the USA, including VYNS BELIAJUS, JANE FARWELL LUCILE CZARNOWSKI, MADELYNNE GREENE, BUZZ GLASS and others. KIRBY TODD of Folk Valley, Ill., will lead FOLK SINGING. For further information write to

LAWTON HARRIS

College of the Pacific, Stockton 4, California
WALTZ CHASSEZ

Canadian

First lady out to the right (joins hands with 2nd)  
Gent fall back and join in threes (joins hands with 4)  
Go three by three in a waltz chassez  
A waltz chassez and three by three  
Oh, three by three all over the floor  
---------- And on to the next

("threes" circle clockwise and circle each other  
keeping to the right. Lady moves on and gent follows and this is repeated twice.  
Now three by three in a Waltz chassez  
A waltz chasses in couples three  
Around and round you go -- and on to the next  
Join your hands and around you go  
Away you go and away you go  
Rig-a-jig-jig and away you go  
Hi-ho-hi-ho, hi-ho -- and on to the next  
Oh four by four all over the floor (first & fourth  
couples join hands, second and third do the  
same and in groups of four repeat former figure)  
You dance some more, go round some more  
Now chassez four around and round and back to your  
places all  
Go allemande left with your corners all  
Grand chain all over the hall  
Swing your partners when you get home  
Then ready to dance some more

Repeat dance for other three couples in turn

Suggested music - Rig-a-jig-jig
LANCASHIRE BARN DANCE

From Joel Fagan - England

Suggested music - Soldier's Joy

Formation - Two circles, gents on inside, ladies on outside, all facing partners - A distance of between 6 and 7 feet to be maintained between partners.

1 - Each partner approaches each other and stamps twice, counting 1, 2, 2&2. The first three steps are half a measure whilst &2 are the last half of measure two and it is on this beat that the dancers stamp. For instance: walk, walk, walk, stamp, stamp. Then return to places walking backward - walk, walk, walk, clap, clap - clapping hands instead of stamping.

2 - repeat no. 1

3 - Approach partners offering right hand and turn once around - return to place

4 - Approach partners offering left hand and turn once around - return to place

5 - The same but with both hands, crossed

6 - Do-si-do, passing right shoulders, and whilst passing left shoulder on the return, each dancer moves diagonally back and to the right to face a new partner

Repeat from no. 1, as long as desired - or until all have original partners.
THE "RILEY SONGS"

by NORMAN CAZDEN

Part 1

The "Riley Songs" form one of the most interesting groups of traditional song strains found in many regions of the United States, Canada, the British Isles and Ireland. Perhaps the best known of these strains is the song Johnny Riley, and that is the reason for our title here.

The theme of the "Riley Songs" is the return of the lover, in disguise or otherwise unrecognized, to find his sweetheart faithfully awaiting him. The song is largely a conversation piece, during which the girl's feelings are tested more or less severely. Then the man discloses his identity, and proves himself, so that the ending is happy.

The "Riley Songs" do not include the wholly separate and lengthy ballad of William Reilly and his Colleen Bawn.

Surely the "Riley Song" theme of the lover returning in disguise has been a favorite subject in published penny-sheets and dime songsters, as well as in oral tradition, and its appeal may be considered universal. In versions of this theme found in this country, and in its relatives abroad, we may identify no less than eleven distinct strains. All of these are traceable to broadside texts of the 19th century, or they are so stylized in manner and so uniform in wording as to point clearly to such printed origins. Some versions
of the "Riley Songs" are not as readily classified in this way, because they are incomplete or remote offshoots of the eleven strains, or because they show fusions or confusions of several.

Our special interest in the "Riley Songs" lies in the fact that of the eleven strains known, no less than four different ones are well represented in our forthcoming collection - Music of the Catskills, mss. by Norman Casden, Herbert Haufrecht and Norman Studer - and all of them were contributed by one singer, the late George Edwards of Roscoe, New York.

Distinctions among the strains of the "Riley Songs" are based partly on situations, including names and events, and more definitely on exact or "key" lines, images or expressions. Titles and occupations and often people's names are not of much help, for they are easily exchanged, lost or garbled. Certainly the printed texts were not composed in full ignorance of each other, and in fact several of them were often circulated in the same booklet. But while the exact point at which a line or expression may be termed a poetic image is not always clear, the elaboration of the "Riley Song" theme rests largely on the set of images used, and the combinations are usually quite distinct for each strain.

1 JOHNNY RILEY

In the Johnny Riley song proper, the hero is a sailor in most versions, but sometimes he appears as a soldier. As the song opens, the girl sings first of the "worthy young gentleman." The initial test uses the line, "Pretty fair maid, can't you fancy me?" A definite tone is given to the conversation by the girl's assumption of a "man of honor."

In giving the false reports about the missing lover, only possibilities are stated, as "perhaps" he is drowned, slain or married. The girl accepts each possibility in turn, ending with the rather extreme
generosity of loving "the young lady he's married to." The disclosure is made by means of a ring divided between the lovers, or some other "broken token." Johnny picks up the girl "all in his arms" and somebody counts out the kisses.

Titles for Johnny Riley vary, and they are sometimes made up from lines of the text. One somewhat literary broadside print is headed, "The valiant seaman's happy return to his love, after a long seven years absence." Other titles relate to The Single Sailor, The Broken Ring, or Pretty Fair Maid. Helen Hartness Flanders dates the text from the 1830s.

Among curious variants, Mellinger E. Henry gives this ending: "If I'd of stayed there seven years longer, Not a girl on earth would of married me." This is a rare indication that the hero was glad to return and also that he was able to return voluntarily. Colin O'Lochlainn has a version with an added moral, all the more striking in an Irish source:

Come all you young maidens, now heed my story,  
Don't slight your true love, and he on the sea,  
And he'll come home and make you his own,  
And he'll take you over to Ameriky.

This ending may be connected with other "Riley Song" strains that do relate to emigration.

George Edwards! version of Johnny Riley is fairly complete, and usual save for some language details. His tune is more interesting than most, and other than a vague family resemblance to a tune given by Freeman (in the English Folk Song Society Journal, 1921), the only known relative of the tune with a song text is the version of O'Lochlainn, though the tune alone is noted twice in Petrie's Complete Collection of Irish Music.

(To be continued)
As I walked forth in my father's garden,
A worthy young gentleman I spied.
All for to court me (he) drew nigh unto me,
Saying, "Pretty fair maid can't you fancy me?"

"I would take you (to) be a man of honor,
A gentleman I'd ask you to be.
How can you ask a poor girl to marry
That is not fitten your bride to be?"

"If you're not fitten my bride to be,
Then you are fitten my servant-wife to be,
And if you will only consent to marry,
You shall have servants to wait on thee."
She says, "Kind sir, If I must plainly tell you, I might have been married of long years ago To one (by name) Johnny Riley, 'Twas he proved my overthrow.

"It's seven long years since he left this valley, And seven more I'll wait for his return. No other man shall ever adore me, 'Twas all for him my heart did yearn."

"Perhaps he's drownded in the ocean, Perhaps he's in a battle slew, Or perhaps he's married to some fair lady And never will return to you."

"Well, if he's drownded, may God wish him happy, Or if he's in a battle slew, Or if he's married to some fair lady, I can love the lady he's married to."

When he saw her love was lawful, He thought it God pity she should be wrong. He slipped his hand all in his pocket, His fingers they were long and strong.

Pulled out the gold ring broken between them: Down in the garden the maid did fall. He picked her up all in his ar-rums, Gave her kisses, one, two and three.

Saying, "Mary, oh don't you know me? I'm your jolly John, just come home from sea." (And) he picked her up all in his ar-rums, And gave her kisses, one, two and three.

Wondering about a birthday present for that New England square dancer, far away from home? Send him NORTHERN JUNKET. Only $2.00 for 12 issues!! He'll thank you, and so will we.
Guess the best thing that is planned for Maine right now is the coming Maine Folk Festival which is sponsored by the Cumberland County Recreation Council. This is to be held on May 15 and will be attended by dancers and callers from all over the state - with demonstrations by many different groups. Music for the general dancing will again be furnished by Mal Hayden and his orchestra. Their first festival last year was really a huge success and the spirit one the State can well be proud of.

The Cumberland County group is active not only in folk and square dancing but promotes all types of recreation in its area. Arts and Crafts classes are held twice a month at the home of Sid and Margaret Townsend, well known folks to anyone who ever attended a Maine Folk Dance Camp, while folk dancing continues every Friday at the Portland Y.M.C.A. In addition, members of this group often go out to Granges, schools, etc., to help with their recreation programs purely for the pur-
pose of assisting the groups and promoting good recreation.

Alice Dudley is holding regular dances at Fryeburg Academy. These should be very good dances. Alice is a fine leader and the spirit at Fryeburg is good. She is also calling at the Rumford Institute, which is a public recreation group, mostly couples, which meets every other Saturday and is for members only. Howie Davison guest-called there in February.

We had a fine time at a dance sponsored by the Heart Ass’n. in Bangor, Feb. 20th. Howie Davison calling. Most of the dancers were old hands at the game and the party moved along at a fast clip. Howie also had several other Heart Fund and Polio Fund dances in his part of the state, besides his regular Boothbay Square Dance Club and dances at the State Veterans Admin. Hospital at Togus for the neuro-psychiatric patients.

In Bangor, Bill Bennett, Y.M.C.A. secretary is helping to keep the square dance movement rolling with a "Y Squares Program." Bill is pretty pressed for time with his regular work, but is always willing to do more than his share and is truly interested in the square dance movement. The "Y Squares" scheduled events include a sugerin' off party and supper on the 4th of March, a St Patrick's Dance on the 18th, with an April Fool's Dance and supper (what else?) on April 1st, and Easter Bunny Dance April 15th.

The little town of Dedham (just outside of Bangor) has an active and enthusiastic group in the Dedham Folk Dance Club and holds regular meetings and dances inviting different callers from their area. In February they honored two of their members, Mr. & Mrs. Julian Orr, retiring as Bangor City manager to take up the same duties in Portland. The Orrs, who were always present at any square dance around Bangor, were presented with a plaque from the Club. They will certainly be missed by all the Bangor folks.
Elliott Lambert of Dexter, Maine, has a very fine group of dancers at North Bangor. This is a regular weekly dance sponsored by the Bangor Grange. Elliott, a senior at the Univ. of Maine, also calls for their college Square Dance Club and is one of the moving forces behind that group. His specialties are the New England type contras and squares, but he is no novice in the folk dance field either. Guess he has attended just about every Folk Dance Camp in Maine - to say nothing of West Virginia and Wisconsin, where he was a member of the staff this last Christmas.

We were quite overwhelmed to find practically the entire population of the little village on the Canadian border, present and rarin' to go at the square dance we conducted there last month. This group had been having square dances for some time but had never had a caller before (couldn't find anyone crazy enough to travel so far, I guess). They had used records with calls and just figured out things for themselves the best way they could - didn't do bad at all, either. The folks in these semi-isolated communities sure have what it takes in ingenuity and enthusiasm. We could all take a few lessons from them, I think.

Understand that John Foley of Portland is still keeping busy with regular dances in Auburn, Bath, Falmouth, and for the South Portland Trailer Park Group, where the folks come from all over the lot (no pun intended) - Texas, Maryland, Missouri, Massachusetts and many other places.

Colon MacDonald of Bucksport has his regular Saturday night square dances at Prospect - have never happened to hear him, but people who have say he is real popular down that way.

Understand a square dance Jamboree for the Heart Fund in the Lewiston-Auburn area will also take place this month, with Evelyn & Fred Clark of the Androscoggin Country Dance group taking charge. More details later perhaps.
The Farmington State Teachers College Square Dance Club has been having a busy season with Marie Kearney still carrying on as advisor, caller and instructor. In spite of this group's big handicap of the four to one ratio of women to men (typical of the whole college population), the girls seem to keep up their enthusiasm and find the experience particularly helpful when they go out student teaching, and later when they start teaching in schools of their own. Groups from this Club often attend other square dances in the area and are now making plans to take in the Hoe-Down Hop at the Univ. of Maine, and send a group to the Maine Folk Festival, besides conducting their own annual "Spring Roundup".

Well, plans are being made now to have the Down East Recreation Camp again next fall. Dick & Helen Stanhope of Bangor, deserve a lot of credit for the planning and hard work they give to this project, and I'd like to see the place filled to capacity this fall.

Of course the news is already out that the annual Maine Folk Dance Camp will again be held at Pioneer Camps, Bridgton - 2 sessions, June 12-18; and 19-25. Alice Dudley of Bryant Pond is already taking reservations we hear. Never any trouble filling these camps - the trouble seems to be how to make room for all those who want to go now.

Sorry no groups from Maine seem to be able to make it to demonstrate for the New England Folk Festival this year. Winter weather and the long distances separating our various groups seems to be the main drawback. Much credit should go to Joe Lavigne and Vic Catir of Portland for trying so hard to get a group together and for the time, work and interest they've put into promoting the Festival.

Well, guess that's about enough for this time. See you at the New England Festival, no doubt.
At the close of each fiscal year it is the custom for all business concerns to make a true inventory of their stock on hand. In this way they can determine whether or not they have had a successful year and what stock is moving and what is not. From the results of this inventory they can plan for the future, knowing what their clientel buys the most of.

We, in square and round dancing should also each year, take an inventory of what we have and what we have enjoyed the most. Rather than dealing in commodities we are dealing in people and their recreation. For this reason our inventory must be mighty exact, else we stand to lose more than we believe we can afford to. Where the success of commodities are known by their sales, people are known by their acceptance and comments. So, as we list each item for our inventory we must mark down what we have and what we do not have for a true picture.

As we look around the country we find areas where a couple of years ago square and round dancing were very popular, but now has fallen off for one reason or another. In other sections square and round dancing continues to be popular. Then in other parts, squares and rounds are just getting a toe-hold.
It is easy for an outsider to attempt to analyze conditions, but no one except those close at hand can really come up with the correct answers. Therefore, we must be perfectly honest with ourselves and not biased either way.

Not only is it up to the callers and leaders to take inventory, but the dancers as well, as it is the dancers who keep this field alive.

For this reason this inventory chart has been drawn up for your thoughts and we invite all callers, leaders, and dancers to join with us in answering each question to the best of their ability, and to submit a view wherever possible. In this way we can all make plans for the future.

Should you subscribe to more than one magazine please make out but one chart. It is not necessary to sign your name unless you wish to. In a short time you will find a summary issued as to the findings of this inventory.

LET'S DO IT NOW!

Please fill out and mail the charts you will find elsewhere in this magazine and mail to:

Ed Durlacher
33 South Grove St
Freeport, Long Island, N.Y.
When fruit was scarce and mother made vinegar pies....
Chasing tumbleweeds on a windy day.... Saving the tin horseshoes, stars, battleaxes and apples that added distinction to the old-time plugs of chewing tobacco. Watching grandma roast green coffee beans in the kitchen oven.....The hand-wound "talking machines" with the "morning glory" horns.....How you loved grandma's stereoscope with its breath-taking views.....When the big iron cookstoves had tanks on the side to heat water for general usage and which were called "reservoirs".....Cracking butternuts on an upturned flatiron held between your knees.... Crocheted "hushers" to keep chamber-pot lids from rattling.... Going sleigh riding sitting on straw or hay in the bottom of the sleigh and covering up with horse blankets.... When a 160 mile train ride meant a couple of shoe-boxes filled with lunch and how you started eating it when only a couple of miles out of town.... When only a few fellows wore low shoes, and then only in the summertime.......Counting ten white horses and then watching for a load of hay so that your wish would come true.....When you wondered why the folks worried so much if you stayed out after dark(Now you know!)

ALONG COUNTRY ROADS

Roads, lanes and country roads have a wealth of colorful names. For instance how would you like to live on Rockinchair Road? Or Teakettle Spout Road? Or Skunks Misery Road? These are real names of "streets"
in towns of our Northeast, taken from names and addresses at the New York State Experimental Station.

Every such name has a story back of it, and each no doubt could be traced through records or the memories of old inhabitants, for they were begotten likely long ago and have stayed as part of the folklore of the various localities. Here are some delightful & colorful names.......

Labor-In-Vain Road, Ipswich, Mass.
Fiddlers Hill Road, Hinsdale, N.H.
Half Day Road, Deerfield, Conn.
Peaceable Street, Ridgefield, Conn.
Five Days Lane, Webster, Mass.
Hungry Hollow Road, Spring Valley, N.Y.
Butter Lane, Bridgehampton, Mass.
King of Prussia Road, Radnor, Penna.
Toilsome Road, Norwalk, Conn.
Fingerboard Road, Ft. Wadsworth, Conn.
Pre-emption Road, Geneva, N.Y.
Saccarrappa Hill, Nelson, N.H.
Blueberry Lane, Nelson, N.H.
Kitchen Lane, Harrisville, N.H.

Anybody have any more?

BOSTON FOLKLORE

Do you remember "Cat Pies"? They were a penny a piece. Some were filled with sweet apples (not apple sauce) and were cut in squares about 2½ or 3 inches thick. Others had spicy mince meat and the topcrust was just as flaky as could be. Every night before going to bed that was our treat with a big pot of tea. It was enjoyed by the family and whoever else happened to drop in. This brings back to mind a young Irish lad from Kilkenny who came to live with us. He would not taste the cat pies, or hot dogs or the monkey somethings. He wrote back to his folks on the other side: Sure, and this is the divil's own place; it's cat pies they eats and hot dogs. It's none of it that I'll have.
In the journal of the Committee appointed by the Great and General Court of the Province of Massachusetts, for the purpose of laying out a township at Pennycook, noe Concord, N.H. in the year 1726, there appears a somewhat startling reference to "an abundance of Irishmen found catching fish at Amoskeag Falls in the Merrimac River."

In the rich brogue of their native land, the Irish informed the surveying party that, "in the season they killed seven or eight hundred barrels of salmon and shad." The surveyors were impressed to find, on the way back, passing through Derry, "an abundance of Irish with loaded horses returning from Amoskeag, and another group going to the falls for their loads."
No bard has tuned his lyre to sing of the embarkation from an Irish port of more than 200 stalwart Irishmen; nor of their arrival at Boston on August 4th 1718. After many trials they arrived at Derry, N.H. where they were assured of a settlement for a township 12 miles square of unappropriated land by the Provincial Governor of Massachusetts (Shute). In addition to their courage and fortitude; they brought with them a precious store of seed potatoes, huge bundles of flax, spinning wheels and all the trappings for their looms which made "Londonderry linens" famous.

The dusty musty rolls of Bunker Hill and Bennington give silent tribute to their efforts in the cause of freedom. And they, also, moved on.

What did a man get for working on the roads back in those "good old days?" Guess!

The pay for a "man and a shovel" was 14 cents an hour. Yes, sir, the man had to bring his shovel with him to qualify. Oxen and chain also could be rented at 14 cents an hour, as could an able horse and cart. Oxen and plow came dear at 18 cents an hour. Ox carts were cheap—four cents an hour.

When we speak of "man and shovel" today we mean a power shovel and operator. A three-quarter-yard shovel and operator comes to about $20.20 an hour. A half-yard shovel and operator rent for $16.42 an hour. A power shovel can do in minutes work it would take days to do by hand.

Of course, the cost of living was a mite different back in those days. Perhaps some of our readers can dig into account books for the "good old days" and tell us what Great grandfather had to pay for groceries. What he didn't raise or trade for, that is.
FOLK DANCERS

VYTS

BELHAGUS

will head a special week of INTERNATIONAL folk dancing at the 7th ANNUAL

ROCKY MOUNTAIN FOLK DANCE CAMP

AUG. 15-22

at Lookout Mountain near Denver

VYTS is recognized as the leading authority on folk dancing in the country, and a week under the lovable master should make this vacation your most memorable one.

For further particulars write Paul J. Ermiet:
Rt. 3, Golden, Colorado

For square dancers we are having four separate weeks of camp this year: July 4-17 & July 25 - Aug. ?
The young man was in his final year at the theological seminary; already he had "supplied" several Sundays in nearby churches, when the regular minister had to be absent.

Early winter a call came from the country for a seminary student to supply the next Sunday, maybe longer. The young man talked over the opportunity with his faculty advisor, who advised him to accept the challenge, "but" counseled he, "it will be different up there, good rule-of-thumb to go by is: Dress your best for a city sermon; in country preach your best sermon."
So the young man went forth to preach, arrived at the small town late Saturday afternoon, and was "put up for the night" at the home of Lish Whitcomb, the pillars of the parish church, ready and willing to entertain the guest from the city.

Mrs Whitcomb outdid herself to impress the stranger within the gates by her command of the skills of hostess and of the culinary arts: supper was of a superior sort — hosts and guest were both very well satisfied.

To her "Sleep well" late that evening, Mrs Whitcomb added, "We don't rush breakfast, let's say, nine, or nine-thirty," and that was all right with the guest.

Next morning he appeared at the appointed hour; everything was in readiness, waiting to be put on the table. After grace by the guest, host and hostess lost no time in passing things with an urgent "help yourself." "Oh" said the young man, "I never eat just before preaching, it detracts from my delivery."

Unheard of, any such idea! Breakfast with food in it! Bits of the best from New England cooking, this young whippersnapper! Mrs Whitcomb looked a lot, but said nothing til later, and then to Lish: "You're goin' to church this mornin', I ain't!"

Lish did, then saw the young man off on the noon train. When he got back, home, he found his wife waiting for him, something on her mind. Out it came: "How wuzz his 'delivery'?" Lish cogitated a moment to sum up: "Might jest's well et."

*******

Friend and customer of years' standing had come to the Crowley cheese factory for the dozen small cheeses ordered for particular friends at Christmas time, and was munching away appreciatively on a generous slice from the bug cheese on the counter near the
scales cut for prospective customers' samplings. Just then Cheeseman Crowley came in at the back door, weather eye open for an afternoon look-see at the general situation.

Friend and customer rushed over, and offering a sample from the slice, exclaimed: "George, ain't that the best y'ever stuck a tooth in!!!" Casual like came the response from George: "Course, I ain't in no position to judge a thing like that; b-u-t, if'er hed to say, I spose I prob'ly would say, 'They ain't much y'can do bout it....to improve it.'

******

MORE ALBUM VERSE

In the hours of calm reflection
In the hours of social glee,
If you would in recollection
Think of any, think of me.

Within this book so pure and white
Let none but friends presume to write,
And may each line, with friendship given
Direct the readers thoughts to heaven.

To Fannie:

It may occur in after life,
That you, I trust, a happy wife,
Will former happy hours retrace,
Recall each well remembered face.
At such a moment I but ask,
I hope 'twill be a pleasant task,
That you'll remember as a friend
One who'll prove true e'en to the end.

Yours in Friendship - Yours in Fun,
Yours in everything - Under the sun.
Remember me ever
Forget me never
And when you get married
Please send me a letter.

***

May kind friends ever round thee stand,
They loving be and true,
Till thou shalt reach that blessed land
Whose skies are ever blue.

***

In after years when other hearts
And other joys are thine,
When other names are dear to thee,
Will you remember mine?

***

In future years when turning to survey,
The sacred joys of many a happy day,
Should chance to this direct your eye,
Recalling pleasures long gone by,
Pause at this leaf and kindly lend
A passing thought upon thy friend.

***

When to these lines thou may'st open
They will prove a source to thee
By which, to serve thee as a token
A gentle reminder of me.

***

May your happiness be as deep as the sea
And your heart as light as its foam.

***

HOME-MADE BREAD

It doesn't come in paper waxed
Nor is it neatly sliced,
It's never on the grocer's shelf,
For sale it isn't priced.
You never hear it advertised upon the radio
Nor is it ever pictured on a television show.
But nothing ever equals it
When all is said and done,
For it's only little ovens
That can turn out home-made bread.

The famous city bakers of their
Million loaves can boast,
But mother used to make them
Six or seven at the most.
And the taste I still remember
If my memory I can trust;
Was just a little sweeter
And much, crisper was the crust.
Then it was an art to make,
Oft I wonder is it dead?
Have the women all forgotten how to
Make home-made bread?

I've watched the mighty ovens
And the mixers run by power,
I know the city bakers all demand
The finest flour.
But when it comes to kneading
I still hold by every test,
On a small board in the kitchen
Mother's hands could do it best.
And there is nothing that is richer
When with butter thickly spread,
And jam or jelly added, than a piece of
Home-made bread.

POPSMITH

THE TOWN CRIER

Axel Spongberg, leader of the Boston Swedish Folk Dance Group tells us that you can obtain free a ten minute film "Christmas in Sweden" in color. Swedish customs at Xmas time. From Swedish-American Line, 10 State St. Boston, Mass. Rent free but add postage.
Swarthmore College is holding its annual folk festival on the weekend of April 23 through 25. It will feature square dancing on Friday evening with local callers, and on Saturday evening with Bob Brundage. There will be two song concerts, one given by Susan Reed and the other by Brownie McGee and Sonny Terry.

The Long Island Square Dance Callers Association is working on plans for its Spring Festival, to be held May 9th in the recreation hall of Adelphi College, Garden City. Dancing 2-5 and from 7-11.

New Hampshire Folk Federation announces its 9th annual Folk Festival will be held in Nashua May 21-22 at the Junior High School. Four communities offered free halls this year. Nashua is but a short drive from Boston, Fitchburg, & Worcester, Mass. and the host club is looking forward to seeing many of their square & folk dancing friends there.

The many friends of Bob Bennett, Concord, N.H. caller will be glad to learn that he will lead a TV session on Square Dancing over the new TV station in Manchester, N.H. every Monday night at 8 o'clock, beginning April 5 – channel 9.

When you travel through Minnesota, especially through the Minneapolis-St Paul area, be sure to call Main 2431 for information on locations of square dances.

Write to O'Byrne DeWitt, 51 Warren St. Roxbury 19, Mass. and request their new catalog of the Copley Irish & Scottish records.

Speaking of catalogs – if I liked New England food I'd write to Harrington's, Richmond, Vermont, and request their latest catalog of Spring Reminders. Everything in it, from Dandelion Greens to Fir Balsam Soap.

Don't forget about the Fifth Annual Vermont Country Dance Festival at Norwich University Northfield, Vt. April 24th with Ed Durlacher.

SEE YOU AT THE NEW ENGLAND FOLK FESTIVAL APRIL 9-10
all day 2:30 to 9:30 invites you to his
CONTRA DANCE WORK
April 19 at SHOP Square Acres
East Bridgewater, Mass.

We'll dance your favorite "Heirloom Contras" in addition to dusting off some hitherto unknown ones from old Vermont and State of Maine manuscripts. This is not a chance to learn to contra dance. You do not have to be an expert dancer, but you should know the difference between a "cast off" and your right elbow. Reservations must be made in advance, accompanied by $1.00 per person. Total cost of the Workshop $2.00 per person. Bring your own lunch or buy it from Hogie's Feed Bin. Send reservations to Mrs Ada Page - 182 Pearl St. Keene, N.H.

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