NORTHERN JUNKET

Square Dance
Folklore
Folk Songs

VOL. 4 NO. 9

20¢
DAKOTA SQUARE DANCE - $1.50
by J. Leonard Jequiritin

FOLK DANCING FOR ALL - $1.00
by Michael Newman

THE SQUARE DANCE CALLER - $1.50
by Rickey Holden

N.H. FOLK DANCE CAMP SYLLABUS $1.00
Squares, contra, folk dances, recipes

ONE HUNDRED AND ONE SINGING CALLS - $2.00
by Frank Lyman, Jr.

MAINE FOLK DANCE CAMP SYLLABUS(1953) - $2.00
The best syllabus ever compiled

COMPLETE YOUR FILE OF NORTHERN JUNKET
we have all the back issues at 25¢ each

Order any of the above listed material from
Ralph Page, 182 Pearl St. Keene, N.H.
My heartfelt thanks "The Pioneer Press". Maine Folk Dance Camp publication. Three articles herein are from its pages - stories about Vermont, Mohawk Valley and Canada - it helps to be assistant editor sometimes!

Carrying on with the thoughts begun in the last issue of NORTHERN JUNIAT - What does the word "hillbilly" mean? Does it refer to the kinds of songs or music or is it the style of singing or playing? What is its place in the folklore field?

How can we reconcile the time element - the time it takes for the songs and dances made in days of slower tempo, to the faster tempo of today's modern minute scheduled programs? For all festivals, this is a real problem. When groups come great distances at their own expense, they expect a reasonable amount of time. There are certain dances, songs, folk music which cannot be too limited or the very heart will be cut out, the very spirit will be lost. On the other hand, if individual parts of the program are too long, or the program lasts too long, it gets boresome? Will this problem eventually end genuine folk festival activities?

And now, until fall, this is all. For I am leaving in a few days for Georgia and California to teach at the Dixie Folk and Square Dance Institute and California Folk Dance Camp.

Sincerely

Ralph
DANCE PROGRAM
IN
MOHAWK VALLEY SCHOOLS

by MARTHA HOLLY LOWE

As in most farm and small town areas of upper and central New York State, dance recreation is square dancing. Each area has its own group of dances, usually done with singing calls. Every local orchestra leader learns these calls and alternates them with ballroom dance tunes. Square dance barns hold weekly dances of a boisterous nature, therefore not frequented by most of the townspeople.

Without starting an argument about the value of authenticity in folk dance, I would like to explain a viewpoint the schools have regarding the place of folk dance in a general education program. Educationally, pre-college years are to develop skills in many areas and provide an opportunity to further develop special interests and abilities. In the area of dance, if physical education (since it reaches all children) can develop rhythm, a feeling for phrasing, smoothness of movement and, at the least, a tolerance for the field of dance in all students, these students will then pos-
sess basic skills to explore areas of particular interest — and fear of failure will not hold them back.

Social prestige is very important to a junior or senior high school student, and he must feel assured that he is on a par with his peers in order to participate. Folk dance is only one aid in teaching the above skills. Illustrations of the use of folk dance in the teaching of rhythm and dance can be found in schools of this area. Many of these programs are quite new, but worth observing if you happen to be in the area.

On the elementary level, I look to Schenectady for the development of good teaching methods. Folk customs are taught through discussion of countries, folk songs and games (simple) and development of their own "folk" dances to an American folk tune reflecting some daily activity or idea they have concerning our country or its people. Teaching a particular step as done spontaneously by one of the children provides the lesson material. The approach "Let's all see if we can do the step (or motion) that John did" is far more effective to a first or second grade child than "Everyone step on your right foot". To him, it is just a game — to — music — and it is fun. This is the age when they should first feel that dancing is fun set to music and not just a lesson to be learned.

In the intermediate grades, Gloversville's Duke Miller teaches simple folk and square dances and has done so for many years. His stress on smoothness and rhythm, of which he is a fine example, is most important at this age. Fifth and sixth grade children enjoy leadership and do very well at calling simple squares. A degree of authenticity remains in style as he does not create "show pieces" but pattern may be modified for age level.

At Canajoharie, we have the typical situation of entering seventh-grade children with little or no dance or rhythm experience. The boys have the typical rebellion at "sissy" activities or association with girls. This attitude is encouraged to a surprising de-
gree by coaches in their efforts to build a dedicated and aggressive athletic team. Some people have expressed an interest in how our program developed, so I shall elaborate on the method used.

Last year was a trial year, but response has been so enthusiastic that its future is assured. The administration was interested in the idea since they believed it could improve our poor situation regarding school dances. Dances were poorly attended and few danced, rowdyism was more frequent than dancing. Since my program was to include not only folk and square dancing, but also social dancing and co-recreational games, the schedule was arranged to unite the boys and girls gym classes in 7th and 8th grades once a week. Before these groups were put together a few of the boys' classes learned such things as Lumberjack Polka (Patticake Polka to you) and Seven Jumps. In the girls classes we did enough dances to prompt them to ask if they could dance with the boys. "Because what good is it to us if the boys don't learn too?"

When the first joint classes were held (80 to 100 in each) we went quickly into the Lumberjack Polka. Then the year's program of co-recreational activities was explained. It would include mass games, squad contests and square dancing. Since square dancing was the only accepted form of high school dancing, it made a good starting point. That fact, plus the redeeming features of games once a month, made for a minimum of rebellion. Student help of square dancers on the basketball team was a good selection.

From American squares we progressed to dances of other countries done in square formation: Man in the Hay and Sonderburg Double Quadrille were favorites. Working from the Virginia Reel, simple contras were accepted. The dance program concluded with a demonstration of dances by an entire class at the annual Physical Education Demonstration. By the end of the year, enthusiasm was high, and faculty members commented on improved spirit between boys and girls.
With many basic steps now mastered, instruction in ballroom dancing for the 9th grade was very enjoyable for myself and the students. Their immediate goal was proficiency enough to ask a girl to the 9th grade graduation dance, and progress was very satisfactory. We waited until this incentive was in view to begin the ballroom dancing.

In the high school, classes will be united as soon as the present united classes advance to the upper grades. There is a voluntary group meeting outside of school time. Originally it formed at their request for square dancing, but they now are developing an interest in simple folk dances through the approach of modern couple dances. Regardless of opinions on this, dances can be done to Les Paul-Mary Ford records can teach basic steps and rhythms and have quick appeal to a high school student.

Under the adult education program in New York State, folk and square dance classes are active in three area towns. The largest is in Gloversville with both a beginners' and an advanced class. Canajoharie's group is small, having begun only last year. These adult classes are very popular and have improved the recreational opportunities in dancing for a large area of our valley. Types of dance done are western squares, contras, simple folk and modern couple dances.
The International Folkdancers will have an Oriental theme for their July 17 picnic-dance at the Babcock Farm in Brainard, New York. Peg Rubin will lead the folk dancing and Lew Babcock will call squares.

The Schenectady YWCA has started its annual summer "Fun-Nite" series. Gus Root will call squares every Wednesday night.

T.Y. Tanabe on his way to the Maine Folkdance Camp stopped in Schenectady to visit with Dottie Passarelli and Agatha Schuurman and to dance with the Schenectady Folk dancers. T.Y. also had the unexpected pleasure of seeing Lyvia and Martin Sendahl with whom he had danced in Pasadena, California, some two or three years ago. The Sendahls have recently moved to Schenectady and have joined the dance group.

For the summer, Reuben and Violet Merchant will have combined classes for Pittsfield and Albany dancers on Tuesdays at their Nassau home.

Dancers from this area who attended Maine Folk Dance Camp are: Agatha Schuurman, Dora De Michele, Reuben and Violet Merchant, Claire McCartan, Midge Priddle, Margit...
Square dancing, because of its rapid growth in the last few years, has been brought more and more to the attention of leaders in the school world. In many instances it is now accepted as a healthy part of the school way of life, and used as a means of conditioning youth in better ways of meeting person-to-person demands of real life.

To keep this report within reasonable range it is purposely limited to the area of the elementary school - upper grades for the most part - and slanted toward small-town schools; greatest in number and needs. It is based on experience data culled from Vermont sources; instruction is mainly by classroom teachers using teaching records.

Square dance projects vary from town to town, all the way from something to do on a rainy day to a real and meaningful part of school experience. Almost without exception boys and girls take to it enthusiastically - it's grand fun, and it proves to them that they
are getting ahead fast in their growing-up world. Once the getting-ahead attitude and the group morale are established, the teacher, having moderate skills, wit, and imagination, finds the demands of the day's work adequately fulfilled, and more than likely a few "added increments".

Interest in a school square dance project lends itself easily to the promotion of other things than dance skills: the development of the idea of dance floor teamwork can be carried over to other group undertakings - good citizens will co-operate for fair play on the playground, or on some joint project such as a frieze decoration at a Christmas party.

A teacher alive to possibilities can easily channel square dance interest into related phases of the growing-up process. Reading is a common cause. As soon as social know-how problems come to the surface, there is a made to order opportunity of junior etiquette. From there interest in history develops as well as in the social sciences; stories of their own generation has great appeal, and so the way is open for more of the same in experiences - in story form - of youth here and abroad, and then on to junior historical novels, etc. It's a great generation, come to find out so many things about it.

Opportunities for a group to appear in public gives important point to the school square dance program, natural occasions for the practice skills, social know-how, and good citizenship. Often a Grange or a PTA group is host, or guest. All that calls for discussion before and afterwards, and probably for writ-
ten invitations and thank-you notes, quite possibly also for committee work. A further step is participation in the state Square Dance Festival, or the New England Folk Festival, everything at hand for the making of a veritable educational tour.

One letter-writing project comes to mind: one school group had become especially friendly with a well-known out of state caller who encouraged its members to send him reports on group projects: a visit to the state capitol was the subject of a dozen letters, running from a dozen lines to three pages. Plenty of the urge.

Since most teams or groups are selected by coach or teacher, an entirely different case might be of interest. Selection of the school dance team was made in the regular Town Meeting manner. The teacher served as moderator and counselor, and asked for nominations of the first couple; the nominees left the room and then they were thoroughly talked over. Dance skills rated important, but so did good citizenship of the representatives, personalities were kept to a minimum, facts came out into the open. Elections generally were wise, any errors were put down as more raw material for the learning process.

Briefly then, a school dance project can be developed for an effective educational tool. It lends itself easily to correlations; it's a means of developing democratic skills through their practice; it can bring about group participation by all members, however differing in age, interests, and self-confidence.
There are plenty of experience data on school use of square dancing outside the limits of this discussion; future projects are bound to turn up new ideas.

There is always the lure of the unexpected for those who try to interest youth in country dancing, especially so with groups still on their way to high school: the urge to get along fast in the growing-up world is strong; the range of interests is spreading fast; trying out new things is still adventure.

A year ago I came in contact with a likely group and explained briefly the possibilities for fun and profit in a school square dance program. But there were difficulties, too many at the moment. Early winter I called again, and discovered a rise in interest, and a drop in difficulties: soon there was a new activity for recess and noon hour.

So a bit of watchful waiting to see what might develop. Two or three albums of teaching records were no problem, a pleasure in fact, and ditto for a certain "Honest John", "Crooked Stovepipe", and other records of a similar strain. The neighbors got to talking, soon came an invitation to do a demonstration at a Grange party: the Grangers called it "good", or, in other words, request for a repeat performance. I got the success story from "All Four Ladies", and then just to check a little carefully, I"put in"a casual "How about the boys?". The "Four" settled the "boy" problem at the party in one word: "Fine!"
There was plenty of evidence that those smalltown youngsters were well started on an exciting voyage of discovery; they were wide awake and interested, teamwork and school morale were growing—a general situation that is likely to produce something more than the duly expected.

And then came the last time I got in touch with the group. I was surprised, and I wasn't. This is it, taken from a rough copy, as it came off the pencil, and no help from "Teacher":

THE SQUARE DANCE ON SATURDAY NIGHT

Go down in the valley and turn to your right,
And go to the dance on Saturday night.

Choose your partner, fat or thin,
Get in your place and let's begin.

Four young men and their ladies fair,
Whirling around without a care.

Honor your partner with the great big feet,
And then your corner, ain't she sweet!

Allemande left and do si do,
Try not to step on that old man's toe.

Take your partner and promenade the lane,
Don't fall, you might end up with a cane.
The music stops and everyone claps,
You better stop too, before you collapse.

Seat your partner, you know where,
By the chimney, or in an old armchair.

Everyone's hot they're starting to foam,
And you get all set for that long drive home.

You'll cool off quick in that old Model-A
There'll be another dance sometime in May.

This bit of the unexpected was jotted down by Joanne Proctor, Upper Room member of the Village School, North Hartland, Vermont, teacher of which is Mrs. Gertrude Wood, who still recalls what it was like to dance to the prompting (and admonitions!) of the late Ed Larkin of Chelsea. There is a freshness of approach in the lines quoted above that is something lost by old-timers engrossed with busyness with many things. I hope that you will enjoy it as an indication of the value that square dancing may have in the experience of the day's work, and have a fellow feeling for Joanne in her desire to get down on paper some expression of her pleasure from participation in the dance world.
Since Gene and I have travelled more than usual this year we have had a chance to see dancing in many areas - some good and some not so good. One thing is certain, and that is that more people are dancing squares, contras, and folk dances than ever before. In addition, a larger proportion of the dancers are good dancers, and I believe that the big reason for this is the fact that so many children now start this type of dancing in public schools and this keeps them from getting the idea that square dancing is an athletic contest. Of course it is still possible to find many beer joints where the square dancing is rugged to say the least, but in New York state the time is past when the rough type is the only square dancing within reach. Better music and more good leaders are finally getting results.

However, one pet peeve of mine is the use of the words "high level dancers". Like other callers, I get a lot of fun out of calling for advanced dancers but the thing to which I object is the term "high level" which discourages many prospective devotees. Certainly there is a place for advanced dancers, particularly in class or club groups, but I do hope someone can think up a more suitable name because the present one is def-
infinitely "snooty" and eventually drives away many fine people from dancing. The very use of such a term takes away the valuable democratic features which have been one of the traditions of square dancing.

Probably one of the hottest arguments now going on is the one about the use of balances in a grand right and left. You know what we learned in New England and what we do in this area, but believe me I would never voice an opinion away from home. As long as we have fun who wants to get into arguments about what is "authentic" or "traditional?" It is nicer to have friends by doing as the Romans do when in Rome.

However, I have a growing suspicion that a balance to partner was used when the grand right and left started with the call: "Right hand to your partner and Grand Right and Left". Probably the trouble started when the call "allemande left" was brought in to precede the grand right and left. This meant that the time taken by the allemande left, left no time to balance partners at the start of the grand right and left although it was still done when the partners met on the opposite side of the set. Some tunes allowed time for the balance at home as well as halfway round the set. In addition, some callers adjusted their calls to permit the balance, while still others eliminated the balance entirely unless it was called. In some areas where no balance is used, I have seen certain dancers honor partners in a grand right and left by using a quick two-step without losing a beat and thereby holding up the rest of the set. Recently we danced with a group doing western figures and we found that this sort of honor can be done with no loss of time. Frankly, we have no idea of what is proper. At present I merely adjust my calls to whatever the current group does in their first grand right and left of the evening. This often involves using a different piece of music for a certain dance but it keeps the dancers on the beat and avoids lots of arguments. However, it still leaves the question, "What should we teach about uncalled balances"?
FOLK & SQUARE
IN MANITOBA &
ONTARIO

by

Arva Shewchuck, Jessie Ramsden and Ella Sexton

Folk and square dancing in Canada follows no single pattern. The area of the country is so great and the various sections were settled at such different periods that it is impossible to generalize about dancing in Canada. NORTHERN JUNKET readers, however, may be interested in a few dance highlights from two of the central provinces of Canada, namely Manitoba and Ontario.

MANITOBA (by A.S.)

The Indians who were the original inhabitants of Manitoba have left no influence on our dances of the present day. The Red River Jig, a step-dance which was frequently performed by the Indians and Metis at the early Red River settlement dances is no longer seen.

This is not true of the dances of our first settlers, many of whom migrated to Manitoba from the British Isles by way of Ontario and from France by way of Quebec. By the time they arrived in the Province, their dances had already undergone slight changes. These early settlers held very formal dances in the local town hall or in their homes. Only those who were invited could attend, and if someone arrived with the slightest taint of liquor on his breath he was asked immediately to leave.
They danced contras, squares and couple dances such as the Bellefield, French Minuet, Highland Schottische, Three Step, Jersey, Robinson Two-Step and the Heel-and-Toe Polka.

Most of these people arrived in the Province around 1880, and their dances continued to be performed until the 1920's when the more modern couple dances began to gain popularity. During the next 30 years, the people in the rural areas continued to hold parties in their homes, local school houses or town halls, and at these dances the square and couple dances remained popular, although the contra dances were temporarily lost. At that same time, a large number of people from the central European countries came to Manitoba and great numbers are still arriving, but their influence on the Folk Dance movement in the Province remains to be felt.

The present influence is entirely American, and for the most part from the western states. We are greatly indebted to you, our neighbors, for the great surge of interest in folk dancing in Manitoba. Most of this interest, at the present time, is shown by the large growth of square dance clubs, but an interesting factor is that although the present trend is toward a new style of square dancing, our own couple dances are regaining popularity and the contras are being revived also.

The average age of the square dance enthusiast in Manitoba is about 45 years. This activity has appealed to a group of people who had not before participated to any large extent in recreational programs. The majority of the square dance leaders and callers are volunteers, and this part of Manitoba's folk dance movement is in a very healthy condition.

In addition to the increased interest in square dancing, a number of ethnic groups exist who are keeping alive their own dances. The Manitoba Scottish Dance Society is particularly active. Les Gaies Manitobans of St Boniface perform the French-Canadian dance-
ces. The Ukrainian group is outstanding for its highly trained group of dancers. The Italian, Estonian, Lithuanian and Polish groups all meet regularly, while recently Irish dances have been introduced to the Winnipeg area.

One square dance group now is turning its interest to folk dancing and will, we believe, form the nucleus of our Recreational Folk Dance movement in Winnipeg. In another part of the Province, Leo Kennedy has several groups in the rural parts which do squares contras and folk dances under his leadership.

Manitoba is a very young province by most standards and in it folk dancing is fast reaching a crucial point of development where, with the right leadership great progress can be made.

ONTARIO (by J.R. and E.S.)

The history of folk and square dancing in Ontario is probably not unlike that of the United States. In Ontario in pioneer days, square dancing was an integral part of the social life of the community, but as cities grew and people left the farms, round dances began to replace the squares until they became virtually unknown - especially by the younger generation.

To the schools can go much of the credit for keeping alive the art of square dancing. Both square and
folk dancing have been major activities of the school program in physical education for girls for the past three decades. It is only since the end of the last war that boys in school and the general public are becoming increasingly interested.

Local square dance groups are springing up in various counties. These have been receiving much encouragement and assistance from the Community Programs Branch of the Provincial Department of Education.

A number of well-meaning service clubs and business firms have instituted square dance competitions on the local, provincial, and even the Dominion level. These competitions have, at least, served to bring square dancing before the public.

Square dance is the only variety of folk dance that has ever been danced by the people as a social activity. Other types of folk dances remained for many years an activity of the school alone. Perhaps they were too technical to interest the man in the street. In many cases the joy and spontaneity of the steps were killed by an insistence on form—particularly in English country dances. Many girls of the past generation literally hated English country dancing.

The one who gave the first real lift to folk dance in Ontario was a man from Denmark by the name of John Madsen. When John came to Canada about 25 years ago, he had no money and could not speak English. He began a small business in Toronto, making gymnasium equipment. For recreation, he started a folk dance group which danced weekly in a small church basement.

Everyone liked to folk dance with John. His enthusiasm was infectious, and over the years many people really learned to dance. Among John's dancers were many teachers and recreation leaders and they helped to spread his knowledge and enthusiasm for Scandinavian folk dances.
About ten years ago, John sold his Toronto property and bought a farm north of that city. Here he converted a barn into a gymnasium, recreation centre and dormitory. This was the beginning of the realization of a long-term ambition, to organize a Folk School, after the manner of the famous schools in Denmark. At Cherry Hill Farm, John and his wife Betty, conducted regular handcraft and dance groups, as well as short term courses for young men and women.

John built a new factory, enlarged his business, so that Madsen equipment is to be found from Nova Scotia to British Columbia.

John Madsen gave folk dancing the original "lift" in Ontario. It had begun to settle back, especially in the schools, when it received another "lift" which came from another source. An Ontario teacher, attending the Folk Dance Camp at Stockton, California, spotted a caller and folk dance teacher of outstanding ability. Fortunately for Ontario it was possible to lure this teacher to Ontario to teach folk dancing at the summer school for teachers.

Her scholarship and her enthusiasm for folk dancing, her extensive repertoire of dances and her ability to put across the spirit and feeling of the dances of the different countries won the enthusiasm of all her classes. Now gymnasiums throughout the province are ringing with the strains of Israeli, Slavic, German and other European folk dance tunes.

To Erma Weir will go the credit for this latest wave of enthusiasm for folk dancing which is gathering strength as it rolls from school to school across the province.

Many, many thanks, Erma!
REPORT FROM
THE CAPE

by DICK ANDERSON

The Cape Cod Square Dance Week-end with Don Armstrong proved to be a very successful and interesting affair with all sessions well attended. Many visiting callers found time to attend the caller's sessions and get acquainted with Don who was equally impressed with New England callers and their material. Altogether Don presented a fine program of square, couple and mixers without ever getting too far afield in any particular direction, adding new slants to some of the old dances with his sparkling wit and personality. Much credit goes to Gus Walsh and his Chowder Club who sponsored Don's visit and helped make it most pleasant for visiting callers and dancers.

Plans are complete for the 7th Annual Cape Cod Summer Festival to be held at Barnstable High School Field, Saturday, July 17th. Several local demonstration sets will participate with Gus Otto and his Red Wing Promenaders providing the off-Cape interest. As usual the festival will feature plenty of public participation composed of standard dances called by local guest callers with Dick Anderson as M.C. and Mel Von's music. "Celebrity Time" an intermission feature of past festivals will not be included this year to allow more time for dancing.

Square dancing will be included in the revival of the Barnstable Fair to be held at Marstons Mills Route 49 and Race Lane, August 12th, 13th, & 14th. It is planned to have a demonstration set featured in the program of the main arena each night along with continuous dancing for public participation in a separate
area set aside for that purpose.

This month finds the revival of the usual Summer schedule of dances on the Cape with many private dates not mentioned. Public dances include: Gus Walsh at the Chowder Club, Jay Schofield at North Truro and Dick Anderson at Hyannis every Tuesday night. Dick Anderson at Wellfleet Town Wharf on Wednesday nights, Jay at S. Chatham and Dick at Poponessett Inn on Thursday nights, Jay at Southward Inn, Orleans, and Dick at Provincetown Tennis Club on Friday nights with spotted public dances on Saturday nights by both callers.

****

At the annual meeting of the Old Colony Callers and Teachers Association at Ponkapoag on June 13, 1954, Dick Keith was elected President for the coming year and Dorothy Kenyon was continued in office as Secretary-Treasurer.

Under revised by-laws, the Association intends to increase the number of regular meetings to six each season, on the second Sundays of September, November, January, March, May and June, with special meetings for visiting callers.

The Association went on record as opposed to the operation of public square dances on Sundays; as continuing plans for a regional meeting of callers of New England and New York, voted to sponsor a flyer for distribution at the Brockton Fair listing square dance classes, and voted to co-operate in all possible ways to assist educational TV with square dance programs.

****
ARROSTOCK SPECIAL

as called by Rod Linnell.

Music: "American Patrol" played by Cliffie Stone on a Capitol Record

Any introduction you wish.

The two head couples out to the right
And balance with those two
Now join your hands and circle left
It's half way round you go.
Half ladies chain now with those two
And you right and left right through
Half right and left and take that lady
Right back home with you.

Chorus:

Now allemande left your corner
And right hand round your own
Go back and take your corner girl
And promenade her home.

Repeat for sides - then heads - then sides.

ED SANNELLA 33 Aberdeen Ave, Cambridge, Mass. has a full line of FOLK DANCER LABEL recordings. The BEST in folk and square dance records.
1st, 3rd, 5th, etc couples active, and cross over

Active couples do si do
Then allemande left with the one below
Go down the center four in line
Same way back to place
Each line of four go four hands around
The other way back
And the same two ladies chain
This is not an old traditional dance. It's only a few months old, yet seems destined for a longer life than some others we know about. It's origin came about like this: we were calling a "Confusion Contra" one Tuesday night this past winter at the YWCA in Boston. It was a typical fine group there that night and the contra was going well. Throughout it we kept trying to remember "Johnson's Special" and for the life of us couldn't sort the calls out from what we were calling.

Above calls finally jelled, and we gave it to the group, and at once there came cries from the floor to keep on doing them. So we did, and that is how the "Maple Leaf Jig" was born.

The orchestra was playing the tune "Maggie In the Mud" and for a few weeks that was what we called the dance. Then a visit to Montreal where we heard the marvelous fiddling of the Carrignon twins and one of the tunes was the one given here. They did not know what its name was, and since we use so many French-Canadian tunes for our dances we couldn't very well ask our men to play "that French jig". The maple leaf is the emblem of Canada; the tune is typical of Canadian dance music; hence the name we know it by - "Maple Leaf Jig".

The dance is a good beginner contra and we have used it that way with some success. Aside from the first figure when the active couples do si do, everybody is active all the time. You do not have to teach cast off as such - though there is one there. There are too few contras for beginners and for that reason perhaps the dance will live a long and hearty life.

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.
THE RILEY SONGS

- continued from last issue -

FAMED WATERLOO

The Famed Waterloo strain of the "Riley Songs" is well represented in Irish sources, and it appears in Canada as well as in several United States collections. No known tune resembles George Edwards' version — though Emelyn Gardner has printed a very nice one from Michigan.
as sung by George Edwards

As I went a-walking one morning in spring
For to view the sweet fields and meadows so green,
I spied a fair damsel, she was fair to be seen,
(She) wore the cost-\-li fine robes and (the) mantle so green.

I spied a fair damsel, she was fair to behold,
And unto her mantle hung letters of gold.
I said, "Pretty fair maid, if we can agree
For to join in wedlock, it's married we'll be."

"Young man, young man, I must be excused,
For the lad I love dearly is in Famed Waterloo."
"Who is your true love, pray tell me his name,
For I've been in battle, I may know his name."

"You look onto my mantle, it's there to behold,
His name and his surname in letters of gold."
"Sir William Reilly," he appeared to my view.
"He was our commander in famed Waterloo."

"He fought there two days, 'til the third afternoon
He received his death-blow, on the eighteenth of June.
I stood close beside him when I heard his last cry,
'Were you here, loveli Nancy, contented I'd die'."

"To some wild woods I'll wander, I'll forsake all men's view,
For the lad I loved dearly is in famed Waterloo."

"Come back, loveli Nancy, 'twas I won your heart
In your father's own garden, before we did part.
In your father's own garden, where we dared not be seen
I held you in my arms, love, with your mantle so green"

This couple were married, 'tis so the folks say,
There were great attendings on their wedding day.
The wars are all over, and peace is proclaimed,
"Come back, loveli Nancy, to my arms again."
This strain of the "Riley Songs" is more commonly known under the extended title McDonald's Return to Glencoe. The text is common in broadsides, including prints by De Marsan (1860) and Wehman. Its style is extravagant and literary, as in the images of "Flora's gat mantle" and the "pride of Mount Aetna." The man begins the song in first person, which delays the discovery of the disguise by listeners. His absence is attributed vaguely to battle against the Spanish or French. The contrived rhymes reach their apex in the pair "your enchanting smiles — doth my heart beguile". The use of a glove as a token is characteristic of the Glencoe strain.

Tunes similar to the Geo. Edwards version appear in several sources, and also in the Petrie and Joyce collections of Irish traditional tunes, though in the Joyce volume it is for another song, Ballindown Braes. Our text is clear as most, and it shows the ravages of word-of-mouth action on over-worded language, as in "toyles" which comes from "tassels."

(to be continued)
Dancers in single circle, hands joined.

Part 1 Measure 1-2 Bodies turned to the right take two running two-steps to the right, starting with R foot. (r,l,r; l,r,l). Measure 3-4 Take a low leap in line of direction onto the right foot. Take a low leap onto left foot. Step right, left, right in place while turning bodies to face the center of the circle. Measures 5-8 Repeat figure to the left, reversing footwork.

Part 2 Measure 9-10 With weight on left foot step directly forward with right foot and touch right toe to the floor. With weight still on left foot bring right foot directly backwards and touch right toe to the floor. Measures 11-12 Repeat figure.

Part 3 Do-four modified pas de basque first to right - then left, then right right, then left. Stamp right
sharply to floor, next to left foot; pause.

KOLO NOTES

If you've done much folk dancing, the word "Kolo" is not new to you. Perhaps more than any other type of dance the Kolo has rapidly gained favor among folk dancers and now occupies a prominent position in the repertoire of many groups who do the International dances. Each year Kolo-lovers from all over the country gather together in New York and San Francisco during the long Thanksgiving weekend to attend huge Festivals at which Kolos are danced for hours on end to music supplied by live musicians with native instruments. The enthusiasm generated at these Festivals is revived throughout the year every time a Kolo record is played at a dance.

Assuming that there those of you who have yet to experience a Kolo, a few words of explanation are in order:

The word "Kolo" refers to a type of dance native to Jugoslavia and usually done in the form of a closed or open circle. Hundreds of different Kolos have been recorded in Jugoslavian literature although other types of dances are also prevalent in that country. There is a great variety to be found in the formations, steps, and hand-holds of Kolos with each town and village in Jugoslavia contributing its own regional differences. Traditionally, the women dance in a very restrained manner while the men improvise (within the boundaries of good style) with complicated shaking and syncopated steps in order to impress the ladies.

Most of the Kolos danced in this country are from Serbia and are characterized by a rather smooth up-and-down motion and tiny steps danced close to the ground in a compact closed circle or an open circle led by an experienced dancer at the right end (traditionally the leader is a man).

There is much more that could be said about Kolos
but we are mainly interested in their contribution to our recreation. We feel that Kolos are the answer to many folk dance leaders' problems and here are some of the reasons:

1. Inasmuch as most of them require no partners, they are ideal in situations where the women outnumber the men or vice versa.

2. Since they don't require any special number of dancers they can be used to start off a program before all of the dancers have arrived or they can be used as an intermission feature while half the crowd is waiting for the chow line to move up.

3. They don't take up much room because the leader can arrange them in concentric circles or wind them into a spiral.

4. Many of them are extremely simple to do and require a minimum of dancing ability, therefore they are good for beginner groups.

5. Many of them are complicated enough to offer a challenge to the best dancers in any group.

6. Kolo music has a contagious rhythm which will compel even the most listless dancer to get on his feet and join the circle.

7. Kolos are lots of fun to do!

Nebesko Kolo (described in this issue) is a good example of a fairly simple Kolo which can be danced as an introduction to this fascinating type of dance. It has proven to be a great favorite among Kolo-maniacs everywhere.

In the second part of the dance, the joined hands should sway with the body as it rocks forward and back. In the third figure, the sets of threes should be danced close to the ground and the weight should be transferred onto each step in the manner of a light, flat-footed running step in place allowing one count for 1 step. This is the Serbian version of a pas-de-basque — not to be confused with the English or Scottish step.

There are two records available for this dance at present: Folk Dancer #1003 and Balkan #513 — both are
excellent recordings. We strongly advise the use of records if no Serbian orchestra is available. Much of the flavor of Yugoslavian dances is lost when adapted to violin, piano, or other non-native instruments. T.S.

ONE-TEO-THREE-HOP

Courtesy of Dave Bridgham - Boston, Mass.

Some folk there are, a stubborn tribe, Whose dancing I can best describe As lacking life, zip, vim and pep, Because they won't "skip-change-of-step." Instead of one-two-three-hop They just produce a flop-flip-flop, And while the others gaily skip They slip-slop-slip-slop-slip-slop-slip. Then let them read this moral snippet (The rest - forgive the pun - can skip it.)

This is the tale of one who fell Flat for a Scottish dancing belle. His heart received a blinding shock When first he saw that radiant clock. Nothing, he vowed, could be more classy Than her sublimely graceful chassis. "Can this," he thought, "can this be Love? Is it that strange and mystic thing Of which the minor poets sing When female charms to rapture move? Is it" he wondered, "is it Love?" (The reader known, of course, because I've already said that it was.)

Thereafter, when he had the chance, He always led her to the dance. In many a reel, strathspey and jig
They set, cast off and turned to fig.
He loved to watch her, lithe and supple,
Repeating (having passed a couple)
Lowe ripened, til one fateful night
He seized her hand and held it tight.
Then down upon his knees he flopped
And gulpingly the question popped.

She paused a while, and then she sighed,
"Of your attractions," she replied,
"I'm not by any means oblivious."
Your face is not unlike Olivier's.
Your manners cannot fail to please.
I love your nude and knobbly knees.
Besides" - she gave a gentle cough -
"I hear you're comfortably off."
But there's one fault I cannot stand
In any man who seeks my hand.
Your dancing lacks its proper pep.
YOU NEVER DO SKIP-CHANGE-OF-STEP.
The trials of life I could not meet
With one who cannot lift his feet;
Who, when he leads me to the top,
Produces not the faintest hop;
Who makes a six-bar reel of three
A shuffling, shambling agony;
Who lurches up and down the set
Like Charlie Chaplin slightly wet,
Or some great ape galumphing through
A limitless expanse of glue.
My chances of connubial bliss
I cannot trust to one like this.
So, if you love me, do your prep,
And learn to do skip-change-of-step."

Now reader, on this poignant scene
I fear that I must intervene.
There are, if you will please attend,
Two versions of the story's end.
One version tells us that he did
Obediently as he was bid.
Then soon the banns - first, second, third -
And then the wedding bells were heard. And when the knot was safely tied He turned and kissed his blushing bride And proudly led her down the aisle, Skip-change-of-stepping all the while.

The other version, strange to say, Proceeds in quite a different way. It says that under her abuse He turned a pure and brilliant puce, And shouted, rising from his knees "I'll do exactly as I please. I dance for fun, I won't be fussy, And what is more, ill-mannered hussy, I won't be spoken to like that." Then off he went and left her flat.

So, reader, in the end, I fear, The moral's very far from clear. You take your choice, and if you think That both these versions frankly stink, You may adopt the daring view That neither, after all, is true.

B.D.F.

(From "The Reel" issued by the London Branch of the Scottish Country Dance Society.)
It's become an 'old story' to start each recounting of either the Maine or New Hampshire Folk Dance Camp by saying that it "was a great success." So we won't start off that way. But it was!

The two sessions held at Pioneer Camps, Bridgton, Maine, were the most truly 'International' of any we have ever attended anywhere, east or west, north or south. Here's why: at the first session the campers included 2 from Puerto Rico, 2 from Cuba, 5 from Canadian Provinces New Brunswick, Ontario and Manitoba. At the second session: 2 from Puerto Rico, 2 from Cuba, and 9 from Canadian Provinces New Brunswick, Quebec, Ontario and Manitoba. Not to mention 5 stout-hearted campers from Texas! Nor must we forget the delegates from that strange land of Breukelein.

It takes all kinds of people to make up a folk dance camp and this was no exception. At the first session there were 39 different occupations given by the campers; at the second session there were 52. A motley crew indeed. Some occupations like teachers were heavily represented and the others ran a gamut all the way from postage stamp dealer to clam squeezer.

The staff this year included: Michael and Mary Ann Herman, folk dances; Nelda Lindsay, Mexican dances and Ralph Page, New England style squares and contras. The four dance instructors kept us occupied from 8:30 a.m. till 5:30 p.m. Alice Dudley, registrar, took your money and assigned you to your cabins and kept everyone reasonably happy. Esther Sumpter was in charge of all kinds of craft projects and under her kindly and expert guidance we were constantly being surprised by
our "artistic" ability; she also had charge of materials for props for the parties, games and decorations. The Wiggingtons, owners of Pioneer Camps were the trouble shooters and filled all manner of strange requests for the wide variety of activities constantly going on. Ted Mauntz edited the Pioneer Press and did a tremendous job of it as noted by the eagerness of the campers to receive their daily camp paper. Verne Steensland had charge of the canoes and waterfront. Mary Grant-tham directed making of folk costumes. Lillian Abbott Ragnhild Olson and Henry Lash were by far the three most important people at camp - they were our cooks, at ease with any sort of international recipe. Mildred Connors at first session and Margaret Townsend at the second had charge of afternoon and evening snacks. And heading up the staff of "kitchen canaries" were Vincent Connors, Joe Lavigne, Vic Catir and Jose Cuellar. Ed Moose was official decorator for meals and turned out many "works of art" at less than a minutes notice. This then, was our official staff, ably abetted and assisted by several campers who graciously shared with us special knowledge concerning meals and parties.

And speaking of parties, it seems like we never saw better ones. Each session built up steadily like a fine play, getting better and better. There is always danger in overlooking something or someone when one be-
ginns describing evening parties at a Folk Dance Camp. On the other hand we would be sadly in remiss of our duties as a reporter if we failed to bring special attention to a few standouts of each session.

First let us speak of the Olde Tyme New England Cotillion Party at the first camp. Dance programs for the evening were printed and handed out at supper. It was a stroke of genius; we got interested right off and before anyone left for their cabins to don their "fancy dress" for the evening, every dance program had been filled out, thus doing away with the usual mad scurrying around for partners at the party itself. To the best of our ability we presented a true replica of a Cotillion circa 1880 or thereabouts. Even to opening with a Grand March and Circle. The Quadrilles were called "Setts" the way they were in those times, and the callers for the evening did their best to call in the old-time manner, sans patter, sans crooning. Inter spersed 'between the squares - pardon us setts - we did such old time round dances as Boston Two Step Glide Militaire, Canadian Four-Step, Viennese Waltz, Rye Waltz, etc. Rod Linnell, as M.C. kept things moving in high gear throughout the entire evening.

Then there was the Mexican Party preceded by a Mexican wedding ceremony, civil and religious, with Jose Cuellar truly magnificent as the priest. Then the wedding reception lineup in which all guests passed
along the "receiving" line, embracing old friends - and new, with proper fervor and gusto. Rene Castellanos and Patricia Chew were perfectly cast as the prospective groom and bride. The Mexican Party following the "marriage" was a real whingdinger culminating in the now famous "Dance of the Cascarones"! Wow!! The confetti and egg shells were ankle deep on the dance floor when the last "Cascarone" was broken over some poor luckless dancer's noggin. Wonderful people indeed are our neighbors south of the Rio Grande.

Time out for a snack, a short sing, then most of us adjourned to the dance hall for "Binge night", and it certainly was the gol darndest "binge night" we can recall. At 4:30 a.m. there must have been at least 40 stalwart souls still on their feet, dancing every number and while no one protested too vehemently when the last waltz was played, we truly believe this hard core of dancers could have kept on indefinitely. This was the Party at which Ralph Page called Money Musk six times through the 12 inch record - over half an hour or until his voice began to sound like a Russian basso and he had to call it quits while still retaining the semblance of speech. And then to bed and up for "brunch" at 11 a.m.

First Camp drew to an end with a ceremony at the lakeside which brought more than a suggestion of moisture in the eyes of all. The setting was sufficient to stir your emotions, with a pale saber moon filtering
through the treetops on the far shore. Then, as if by magic, a circle of tiny lights appeared far out on the water, and as they drifted shoreward, Ted Mauntz read a passage from the "Sermon on the Mount" and our guest from Cuba, Lois Kroehler, spoke briefly on what the experience at camp had meant to her. She spoke for all of us and it was a solemn group that sang a final song together there by the shores of Wood's Lake.

Then followed a most delightful period of camp experience - the 36 hour "hang-over" period between first and second sessions. An afternoon of napping and lolling in the warm sun did wonders to the sore-footed while others found that a shower and/or a dip in the cooling lake waters just the thing needed to revive their jaded nerves. The 34 "hang-overs" do not need to be reminded of the gorgeous sunset seen from the dock for they were there and know all about it. Nor do they need reminding that this was the time we got to really know each other. Impromptu discussions on all the facets of folk dances and folklore brought out dozens of unsuspected facts and opinions. Oh yes, we danced for an hour or so that evening - but our hearts weren't really in it; we preferred to talk and plan for second camp.

No account of the second camp's parties could fail to make mention of the "Barrio Fiesta" celebrating the wedding of the daughter of the Sultan of Sulu. Srita. Elsa Lois Campaner Offmena to Eitor Annenvendo
Garcia. All chairs were moved from the dance hall and truck loads of pine branches and ferns transformed the room into a Philippine barrio. What a fragrant, spicy aroma it was! During the evening the guests were entertained with a series of Philippine native dances done by Sid and Margaret Gottlieb, aided and abetted by Ruth and Harry Hollander in the BAO (Tagalog and Visayan), the BAKAYA (Tagalog from Luzon), the CARINOSA (Tagalog) and the TIKLOS (Visayan). Of course the most popular spot of the evening was one corner of the barrio in which a vat of Tuba, famous fermented drink of the Philippines was set up and dispensed with at a nominal fee per drink.

Our Latin contingent came up with another top-notch Mexican night and outdid—if possible—their performance of the previous camp. It helped to have a real newly wedded couple in camp—Mr. and Mrs. Ted Sannella—to act as bride and groom. So convincing was José Cuellar in his role of the village priest that Jean and Ted almost felt that they had not been really married before! There were giants in that reception line too! Pete Kuzmich gave old man Page an embraco for your eyelashes! Ralph hasn't been so high off the floor since his Uncle John booted him into place in one of his early efforts at Money Musk. And the "Dance of the Cascarones" was so hilarious that we must have been heard down to Bridgton 3 miles away. We mustn't fail to mention the excellent serenade at supper time of the "prospective" bride by our Latin compadres in full costume. It set a tone of gaity for the whole evening.

The Centennial Reunion Party on the last night of camp was perhaps the best final camp party we've seen.

"This year two thousand fifty four
Let your thoughts go back through time,
Recall the happy days of yore
When we danced the Kolo line."
A hundred years have passed away
It's time for celebration;
Relive again those happy days
With friends from many a nation.

Bring out your prettiest costume
That's been packed away so long;
Recall your favorite dance-tune
And we'll sing your best loved song.

We'll dance, we'll eat, we'll reminisce
Beneath the starry skies;
This reunion you must not miss,
Let's strengthen friendship's ties.

And we did just that. Even to bringing in the coffin of Ralph Page - dead these many years - so his corpse, at least could attend the reunion. Solemnly the casket bearing the remains was slowly borne into the hall by Assistant Devils Leland Durkee, Peter Kuzmich, Bill Ritchie, Harry Hollander and Jim Wagner. The procession was led by Head Devil Mephistotheophilus Mauntz while Chief Imp Henry Lash doled out the strains of the Dead March from Saul. The coffin showed signs of its long underground domicile and creaked and cracked ominously but so high was the faith of its occupant in the sinewy arms of the bearers - the biggest and most powerful men in camp - that not a muscle quivered on his shrouded figure. As we gathered around to pay our respects we were amazed, not to say flabbergasted to note a halo floating above the Mahhhsteh's head. And then happy day! Imp Lash broke into an Irish jig. That did it! The blood of the Shanahan's flowing (as it did a
hundred years ago) in Page's veins couldn't let him lie still with music like that going on. And — mira-
bile dictu — we noted a twitch in his icy feet like
the beginnings of a ghostly pigeon wing, then a hand
moved, an arm, an eyelash, and before we knew it, like
Lazarus, the "corpse" (assisted by a little prodding
from devilish tridents) was on his feet and ready to
call a contra in his old (circa 1954 style). So we
went right ahead and had a swell party.

Auctions at the end of each session swelled the
scholarship funds to the tune of $212.00 and $292.00
respectively. The one at the end of first camp was as
hilarious as the very first one years ago when we were
at nearby Kezar Lake.

Yes, these two sessions of Maine Folk Dance Camp
were outstanding in all ways and every camper and
staff member can rightfully take a deep bow. We must
not bring this report to a close without words of ap-
preciation to the campers from Canada, Puerto Rico,
Cuba and Texas, for their brilliant contributions to
all phases of camp life. It wouldn't have been the
same without them. To our dying day we'll echo the sen-
timents of Ralph when, at the final snack, he gathered
them together and paid them tribute for their unsel-
fish cooperation. In a voice choked with emotion he
closed with: "While at times I may speak with a fumb-
ling tongue, still I know that I am speaking for all in
wishing you a safe journey home and God speed the day
when we may all be together again." To which we can
only add a fervent "Amen."
BUYER...BEWARE
BY HERB WARREN

During the horse and buggy days Yankee traders made occasional trips across the Canadian border to pick up any good buys that might find a ready sale around home. There was experience, sometimes adventure, in these undertakings, as was well brought out in a recent conversation with Selah George, good-as-they-make-em Vermont Yankee, fully as conversant with the fine points of "shiftin' hosses" as with those of contra dancing in the Gay Nineties.

"Years ago I used to go up to Canady," related Selah, "two, three times a year, a few days when farm work was light, see what I could find, and bring back two, three horses. Course, I didn't plunge right in at first, just looked over the general situation with a Canadian friend of mine, wanted to get the lay of the land, get on to the rules, and the ropes, first.

"It worked out pretty good; here and there I found that I could buy a horse right, pay the twenty-five percent duty, and still make a dollar; sorter interestin'. I always bought for cash, and got a bill of sale, showing what was bought, and what was paid, everything open and above-board - wanted to go back again."
"Oh, it was, mebbe, on my third or fourth trip up country, my friend in Canady reported some talk havin' been made at the border Customs Station that purchase prices I reported were too low - 'might be layin' few ye next time through'. Well, I told him, I'd go back to the sellers with 'em any time, and let 'em find out the facts fer themselves.

"That trip, when I'd got to the dealer I'd done business with before - good man, too - he told me, he had three horses he wanted to get rid of, at any price; 'outlaws' they were, you couldn't break 'em to harness much as you could do to lead 'em with a halter. I told him, I couldn't use 'em in the States, and stay in business, then I reported the talk at the Customs House about my bills of sale.

"So we put our heads together, then went to work on the 'Outlaws' - good lookers - to make them look their handsomest. I started out with 'em, three bills of sale of twenty-five dollars each in my pocket, and an understanding, I was to do what I could.

"I came along to the Customs House, presented my bills of sale, and offered money in payment of duty. The men in charge - my Canadian friend was near by 'jest lookin' on, case I needed a witness - looked at the bills of sale and then at the horses, several times, said something about having authority to seize undervalued goods at declared purchase prices, and 'guessed' they'd have to carry out orders.

"O' course they knew their business, I told 'em and repeated that the horses were not undervalued in the declaration, and I'd stick to it.

"Well, they took the 'Outlaws' and paid me the seventy-five dollars. I told 'em, I was going back and buy some more horses, would be back and see 'em in a day or two. I went back to the owner of the 'Outlaws' and handed over the seventy-five dollars. He spoke about making a split - I made a good day's pay, a
good one.

"The next day the dealer and I went around the country, picked up three, four horses, and brought 'em back to his place for the night. My Canadian friend dropped in during the evening, and reported that there was a lot of talk down the line about 'Three Canadian Outlaws on the U.S. Border'...that the Customs House folks who had 'arrested' them were a pretty sorry lot and he thought, I'd have no further trouble passing through customs with horses.

"He was right; I went through customs next day slicker 'n a whistle; and no questions asked either side. Hed some awful good friends un in Canady them days."

PAYABLE WHEN DUE

Old Walt Silsby had money out on loan most of the time; it paid better that way than the savings bank. One time he let Ed Gale and Bert Adams have a hundred dollars for sixty days on their joint note; he took out the interest before handing over the cash.

The morning of the day the note was due Walt ran across Ed on the village street, and dunned him there and then: "When you fellas goin' ter pay yer note?"

"Not till we git damned good and ready," retorted Ed, and walked on...

"All I want's what belongs to me, and I'm plannin' ter git it," warned Walt, before Ed got out of earshot.

Ed walked briskly to Bert's house, stepped in and told him about meeting Walt in the street."...and I told him, we'd pay that note, when we got dam good and reddy. Bert, I think we ought ter git dam good and reddy right now."

***
PANIJOGLINS

Mix well together 1 cup sour milk; 1 teaspoon soda; 2 cups flour. Drop by teaspoon into hot fat. Fry like doughnuts. Serve hot in this sauce: ½ cup sugar, 2 tablespoons flour, and a little cold water. Stir until smooth, then add boiling water to make proper consistency. Flavor with nutmeg.

SOUR CREAM COOKIES

1 cup sour cream — 1 cup sugar — 1 teaspoon soda — 1 teaspoon baking powder — 1 egg — 2 cups flour. Roll thin, sprinkle with granulated sugar and bake in moderate oven. Watch carefully as these cookies burn easily.

BLUEBERRY GRUNT

- The Way Grandma Made It - Grandma tells a romantic story regarding her way of making "blueberry grunt." She was berrying, long ago, in a pasture where berries grew thickest, when she chanced upon a group of gypsies. Frightened, she was about to run away, dropping her pail of berries, which spilled all over the ground. The gypsies gathered around her and begged her not to be
afraid. They helped her refill her berry pail, then a
gypsy girl and her sweetheart escorted her to her near
by farm.

"What do you do with the berries?" asked the gypsy
girl, "I'd love to know. I get married soon - like to
cook berries for my man. We watch you make 'em up to
eat."

So the gypsies sat in her kitchen while she racked her
brains to think of some especially appealing blueberry
dish. When her "blueberry grunt" was served the gypsy
pair kissed each other fervently, and blessed her for
teaching the bride-to-be how to prepare such a fine
dish! here it is: To make sauce for blueberry grunt -
1 cup water, 3 cups blueberries (high bush berries are
best), ½ cup sugar, 1 cup flour, sifted, 1 teaspoon of
lemon juice and a dash of allspice. Let simmer on stove
in large kettle for 3 minutes. To make the dumplings:
1 egg, ½ cup milk, 2 teaspoons baking powder, ¼ tea-
spoon salt, 2 teaspoons sugar. Beat egg, add milk and
dry ingredients, and then drop into the simmering
sauce by spoonfuls. Cover tightly and cook for 10 min-
utes. Grandma says to always serve it piping hot, and
use the top of the milk on it!

HULLED CORN

Soak over night 1 quart of dry yellow field corn. In
the morning add 1 tablespoon soda and boil until hulls
come off - about 3 hours. Wash in several changes of
water, then cover with warm water and boil until soft.
Serve in bowls with plenty of rich milk.

MEAT LOAF

1 cup cold beef, lamb, chicken, ham or any left over
meat, chopped fine. Add 1½ cups crumbled bread crumbs
2 well beated eggs, 1 tablespoon butter. Season with
pepper and salt. Mix all ingredients with 1½ cups milk
Bake in a buttered dish for about an hour.
THE TOWN CRIER

MARRIED: June 12th in Wellesley, Mass. Jean Davis to Ted Sannella.
MARRIED: June 18th in Rumford, R.I. Esther Souza to Bob McCune.

BORN: June 26 to Mr & Mrs Larry Jennings a daughter — Noel.
MARRIED: July 1st in Rockport, Mass. Nancy Fears to Walter Lob.

Central Michigan College of Education will hold its Fourth Annual Folk Center in connection with the Seventeenth Annual Coaching School featuring American Country Dancing for men and women.

There will be square dancing every Thursday night this summer at the Whalom Park Ballroom, Fitchburg, Mass. beginning June 17. Music by the Rhythm Wranglers, with Ted Webster as caller. The Fitchburg Quadrille Club and the Worcester County Square Dance Association is planning the type of music and callers to obtain to assure a good time for all. It is hoped that you can attend with your friends and enjoy an evening of good clean fun.

The International Folklore Congress will take place this year in Sao Paulo, Brazil, August 16-22 as a part of the 400th anniversary of the city of Sao Paulo.
The Scottish Country Dance Society of Boston is pleased to announce a Scottish Country Dance Weekend, July 23-25 at Pinewoods Camp Plymouth, Mass. Write to Charles Campbell of 60 Munroe Road, Lexington 73, Mass. for any further information.

Buy, beg, borrow or steal a copy of the current issue of "The Pennsylvania Dutchman" and read the long article about John Durang "First American Dancer."

Send $2.00 to the Jewish Education Committee of New York, Inc. 1776 Broadway, New York 19, N.Y. for a copy of Dvora Lapson's new book "Dances of the Jewish People."

The Rockport Art Association announces their annual series of Friday night square dances will continue as usual this summer starting July 2. Joe Perkins, caller. Don't forget the Essex County 4H Country Dance Festival at the Aggie School in Hathorne, Mass. on Thursday August 12.

NORTHERN JUNKET
Vol. 4 No. 9

Two dollars a year
20¢ per single copy

Editor——-Ralph Page

Folk Dance Editor
Ted Sannella

Correspondents:
Dick Anderson
Dick Castner
Dora DeMichele
Harold Kearney
Pop Smith
Herb Warren

Send subscriptions to — Ralph Page, 182 Pearl St Keene, N.H. 

July 1954
NEW ENGLAND SQUARE AND FOLK DANCE CAMP
CAMP PECKET — IN THE HEART OF THE YORKSHIRES
PECKET, MASS.

Directed by Charlie Baldwin
The Country Dance Serenade

August 30 - Sept. 6

Leaders:

Charlie Baldwin
Northern Merchant
Jim Brower
Joe Horanirick
Dick Doyle

New England Contras
Western Dancing Calls
Folk Dancing
American Couple
Western Squares

Comprehensive Callers' Course

For Dancers, Callers, Teachers, Recreational Leaders ——— Bring the family!

Beautiful setting — excellent food
Friendly people — unsurpassed leadership

For information and brochure write to
JOHN J. GILLON, Director
Adult Program Department
Huntington Avenue Branch, Boston YMCA
316 Huntington Avenue
Boston, Mass.
FOLK DANCERS

BELIAJUS

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. Kermiet

Rt. 3, Golden, Colorado

For square dancers we are having four separate weeks of camp this year: July 4-17 & July 25 - Aug. 7