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3RBBDING BEIIAVIOR OF GREY SEAL-S CONTINUED FROM PAGE 19 less as if sleeping. At 10.58 the bull suddenly slid into the sea, submerged al? most immediately, and disappeared. The cow rested for another 7 minutes, then slowly moved up the beach tov/ard her pup. It now became apparent that the cow was F5, who, on three previous occasions, had permitted a strange bull to ca? ress her while she was lying on the beach with her pup. She had, indeed, shown more interest in both the resident bull and the strange bull(s) than had any of the other cows in the haremo That intromission had taken place on this occasion is, of course, unknown, but there are a number of good reasons to suppose that copulation was effected: (1) the position of the bull in relation to the cow is alraost identical with that re? corded by British biologists; (2) the lengthy period the two remained in the one position; and (3) the fact that the pair appeared completely oblivious to the other seals in their immediate vicinity as well as to physical factors, such as the rising of the tide. INTERWEAR Mogans An old Scottish method for keeping the feet warm in Winter is to make a pair of mogans. Mogan really means an old stock? ing, and you can start with and old one or a new one but make sure its a sturdy woolen stocking. While you're sewing, put a shoe inside the stocking to give it shape and make it easy to handle. Next, get a piece of woolen cloth. Home? spun would be the best wearing but that's awfully hard to find. An old wool skirt or trousers will work well. Set the shoe- filled stocking on the cloth and draw a line the shape of the foot but one inch wider all around. Cut this out and sew it to the bottom of the stocking, bring? ing that extra inch up all around. You can use fish net twine, but #10 thread is strong enough. ,

CONTINUED ON PAGE 22 LEE CREMO SPEAKS have now • I think it's the speed, not the fiddling • it's the tempo of the tunes they go for. You can mix them with the older people and the younger people. They seem to love it. We get a full house for dances, a good clap at concerts. The audience gets excited. They shout for tunes. I like that. When you're on the stage sometimes you've get a blank mind, really. You don't know what you're going to play. Then somebody hollers and that gives you a lot of boost. You know, I'm a carpenter, I went to school | for it at Eskasoni. Right now I'm a full- I time fiddler, but I'll be a carpenter again.I There's only so much time a fiddler has. A I good fiddler you'll find between 21 and 55 P years of age. That's when a-man makes his sweetest music. That's how I see it. After that your bow arm's gone and your fingers are getting numb. So you start losing. It's not that the spirit isn't there. I got a lot of spirit. If the world was like this I'd be going till about 200, playing what I want. The reflexes will be slower. The timing, I'll lose the timing. The only thing I'll be able to do is listen. easy. We met at a dance. A square dance. ??1-411 of n Ttii o + , -ii t,?,ro ?, • o4' • x *u'' i' Where else would you meet a fiddler but till 200. I'll still have music up there m c'nu'ro danr'? my head. But I won't be able to produce ' square aancer my produce Lee Cremo has two



albums. The second one, Lee Cremona and the Eastern Variations, is readily available on the island. But his first album is much harder to find. It's called Champion Fiddler, Lee Cremona, and it includes his own favorite tune • Coo Coo's Nest. The other tunes are Rubber Dolly, Eskasoni Breakdown, Carrot Jig, Old Rose Waltz, Bonnie Kate, Johnny Wagner, Halifax Polka, Draggin' the Bow, Road to the Isles, Medley of Reels, Heather on the Hill and Ragtime Annie. With Lee Cremona is the late Tom Bernard on guitar and Gabriel Sylliboy on piano. It's a Liberty Label, Stereo L.M. -903. The only source we know of is 6920 Sunset Blvd., Los Angeles, Calif. Cape Breton's Magazine/24