

NORTHEAN

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T A K E I T O R
L E A V E I T



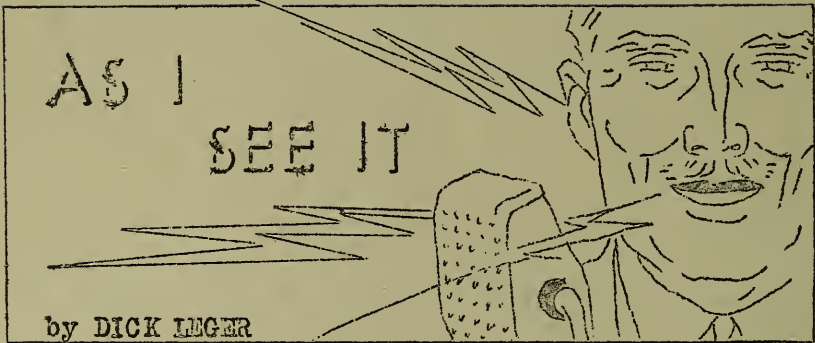
How many of you have noticed the change in square dance music? Some of the best tunes that have been recorded recently have featured a trumpet lead. It's only a question

of time before a clarinet will be added for counter melody parts and then we will have come a full cycle. Fifty or more years ago square dance orchestrations were built around a trumpet - or, as they called them then, cornets - having a lead part. This is one of the new "innovations" that I like. When I was a lad just beginning to dance the traditional dance orchestra of five pieces was a cornet, clarinet, violin, bass viol and piano. For a small "combo" it was an unbeatable combination.

We'll probably never see a square dance orchestra of 12 to 15 pieces. The cost would be prohibitive. Hundreds of quadrille tunes were written for an orchestra of that size, and believe me, it certainly was glorious music to dance to. They made, what was known in the trade as a "full sound". Some of you hot shot modern square dance callers ought to have the experience of calling for an evening of dancing with a team of that size backing you up - without benefit of microphone, to make it true to life! Music was considered more important to the dance than a prompter in the old days. Don't hold your breath until that happens again!

Sincerely

Ralph



QUALITY VERSUS QUANTITY - DANCING VERSUS MANEUVERS -
 DIRECTIONAL CALLING VERSUS NEW BASICS - RESPONSIBILITY
 VERSUS IRRESPONSIBLE ATTITUDE - LEADERSHIP VERSUS FAD
 FOLLOWERS

In the preceding few notations, I've pretty well shed light on some of the problems of the square dance movement as I see it. The notations I've put down are almost self-explanatory, and no doubt many areas of discussion can be derived with each one. It is very easy on the part of a caller to get swallowed up in what seems important at the moment, and it is not until he, or his dancers, reach the point of almost no return that he realizes something that is not healthy for the square dance movement has happened! I'm sure we have all gone through this area where we know something is wrong, but can't put our finger on just what it is, or how it happened! With your patience, I would like to take and summarize the above questions as I see and feel about them.

QUALITY - It is my belief that the more things we must teach, whether it is in class, club, or whatever, the more we sacrifice true quality in our dance movement. I feel that we must develop better teaching techniques and better application of fewer movements. Those of us who feel the pressure of making people reach further than their ability allows them to by nature, have been instinctively trying to do this very thing all a-

long. We must get back to utilizing our standard basics in more ways, and only teach a set number of things in a more realistic period of time, so as to allow the maximum amount of enjoyment while learning. We know full well that in order to do a real teaching job, we must incorporate the philosophy of square dancing; the correct timing of basics; and the styling involved in the various dance patterns to provide the utmost in the dance. This is quality. No matter what level of ability is involved, the same rule should hold true.

Quantity, on the other hand, is the ever increasing amount of material, or so-called basics, that people have had to learn. Many of the later ones seem to require memorized patterns. It doesn't seem fair to me to put the burden of these on the dancers. In reality, this should be the responsibility of the caller as this is what he gets paid for. This method is the very thing that was criticized not long ago. It was thought to be unpractical to have to teach a whole routine so that people could dance.

Dancers are becoming aware of this method and are realizing that the callers who rely on it are just masking their inability to direct, as they have not mastered the true art of calling.



DANCING - The true dancer is one who takes one step for every beat of music to glide from one basic into another effortlessly. It is the rhythmic flow to

music that one feels. It is to depend on one's ability to move on one's power, utilizing the music to the full est extent. To see high level dancing in its real meaning, is to watch a group of dancers moving to music in such a way that they never seem in a hurry to get there but rather, glide from basic to basic without hesitation, and never seem to stop moving until the complete dance is over.



MANEUVERS - On the other hand, maneuvers seem to be the art of placing people, like so many dots, in various patterns with little or no regard for the music. Many times these positions seem to be in conflict with the body's natural flow. All too often, it seems to take on the aspect of hurry and wait type of movement. As callers and dancers, we must concern ourselves with the results of this type of exposure in our dance movement.

DIRECTIONAL CALLING - I hold a strong opinion that this type of calling contains many of the answers we are desperately looking for. With directional calling, the caller assumes more responsibility for actually saying what he means for dancers to do. He concentrates more on every-day English to direct the group of dancers from one movement to another. This manner enables him to keep more people participating in more of his whole program, no matter what the level of ability may be of the group. Of course, this method is harder on the caller, as he will be assuming the responsibility of always having to be aware of where people are in relation to the music, at the same time directing their patterns. Directional calling takes much more effort to master, but the resulting fact that we keep more people dancing should justify the effort. I am afraid that too

many of our callers of today are locking for the easy way out.

NEW BASICS - Check with any of the real pros in the calling field, and explain to them the last few basics you have had to learn. I'm sure that many of them will tell you that these very same movements used to be called directionally, and that they are not really new. Some may be slightly disguised, but for the most part, were close enough to be the same thing. Newer callers and some not so new callers, should face up to reality and get rid of this crutch, and concentrate on what their true responsibility is - to direct.



RESPONSIBILITY - The really responsible caller should be made aware that he is the backbone of the square dance movement. He is the one who has accepted the position of being responsible for keeping as many people dancing to as much of his program as possible. He also realizes that it is a privilege to be so entrusted.

IRRESPONSIBLE ATTITUDE - I am sure you are all familiar with the caller who, although he doesn't say it in so many words, gives you the opinion, "Here I am, you lucky people!" Or for some reason, he blames the people for not being able to dance "up" to his calling. He will start right off testing his floor with every latest gimmick, to find out what he will have "to work with". Sometimes he will scare people so badly in the

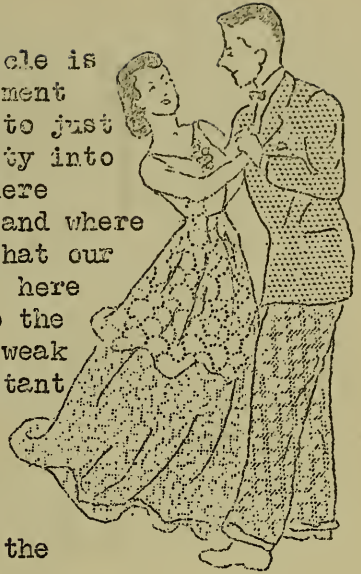
first ten minutes of a dance, that even the things they normally do well, will break them down. I am sure we are all too familiar with this approach. All too many of our prize dancers, that we worked so hard to find and then train, have fallen victims to this tragedy!

LEADERSHIP - A real leader in the dancing field is the one who is not afraid to practice what he preaches. A leader must always be aware of the real needs of the people. He must react to these needs in such a way as to draw from his experience those convictions that have been made from exposure in the dance field. He will also draw from the experience of others who have earned his respect. A person who goes against these very convictions, in order to compromise, cannot have self respect or the respect of others. His mind should always be open to gain awareness of what is going on so as to base his opinions accurately. He will take a professional attitude toward his fellow callers, always with respect for their opinion.



FAD FOLLOWERS - The dancer or caller who participates in foolish fads connected with the dance movement must be made aware of the damage he may be doing to the very activity he loves. If the dance movement were to depend on the various types of crazy badges in order to succeed, then I personally would look elsewhere for entertainment, as fads have a way of going out faster than they came in! Dancing provides a true form of fellowship that cannot help but enrich our lives. As leaders, we must strive to protect that in which we believe. We must provide the fun and fellowship that are the just rewards of our profession.

The idea of this whole article is to bring light on the dance movement as I see it. I think it is good to just pause and bring the whole activity into focus. We might ask ourselves where have we been, where are we now, and where are we going? If we truly feel that our concept of the dance movement is here to stay, then we must face up to the task of shaping the future. The weaknesses must be remedies. To constantly bring out problems without striving for solutions, is not facing up to our responsibility. It is the leaders of today that must provide the foundation for the leaders of tomorrow.



PROJECTED SOLUTION

We must try to provide dancers and leaders of tomorrow with better training. We must re-emphasize quality in both our dancing and calling. We must attempt better communication at the leadership level to understand each other, so as to keep the various elements of rounds, contras, quadrilles, folk dancing, etc. in proper perspective with our squares. We must make every effort in the field of education to reach the great masses of people, so that our activity will reap the benefits of this exposure, at the same time providing a valuable service to the community. To bring out quality to the forefront does not mean we have to sacrifice quantity. We must determine that both are possible, but with a much more realistic progression of material and time. History has taught us that there is no substitute for experience. We must bring the music to the forefront once again to provide us with our reason for existence. The area of co-ordinating music with choreography is our most serious problem and should be relentlessly attacked with better opportunities for those who

need help, to find it in more leadership courses. Workshops are a must for callers who are not afraid of improvement. We must utilize more leaders in other areas of the dance movement, to provide us with a better understanding in what we ourselves are doing. I believe that with this approach, there will evolve a place for everyone to dance.

(This great article appeared in the May issue of "THE NEW ENGLAND CALLER" and is given here with permission. It deserves to be read by every caller in the country - and every dancer too, could well benefit by the reading of it. We believe that Dick Leger is one of the greatest callers in the country.)

<<->> <<->> <<->>

DIED:- April 14, Daniel Allen, Larkspur, Calif.

THANKS: To Wendy Sayre, directions for Lancer figures.
 To Roger Whynot, tape of Virgin Island dance music and dance directions.
 To "Pop" Smith, 30 back issues of Northern Jun-
 ket (that's right. 30 issues!)
 To George Fogg, dance conventions programs.

The ABE KANEGSON memorial record album is ready! This is welcome news to lovers of folk songs. "Black Is the Color of My True Love's Hair, The Keeper of the Eddy-stone Light, A Wanderin', Water Boy, Ha Na'Ava Babanot, Roumania, Brother Can You Spare A Dime, Hi Ro Jerum, Big Rock Candy Mountain, Joshua Fit the Battle of Jericho". These, plus eleven more songs in a fifty-minute program are in store for you. The 12-inch LP record can be obtained for \$5, plus 20¢ mailing charge, by mail or order to the Kanegson Record Fund, c/o Doris Weller, 148 E. 30th St. apt 3F, N.Y. N.Y. 10016. Any profits will go into a trust for Abe's two young sons.





HOW TO CALL A CONTRA

by HERBIE GAUEREAU

For those callers wishing to call and teach a contra for the first time, it is very important that they start with a USEABLE DANCE that can be explained with a minimum of walk-through.

After trying many contras, I have found this, the "Eight Count Special", to be the most useful for callers and dancers alike. The dance has some very important features, the main one being that ALL couples are active; the calls being addressed to everyone.

The most basic figures are used and understood by every square dancer - forward and back, swing, right and left through, star, and ladies chain. However, a dancer should be well familiar with these figures before trying this dance. It should also be noted and explained to the dancers, that each figure is an eight count figure. Explain to them that the call is given near the end of the phrase and they execute the figures after hearing the call. It might also be mentioned to

the dancers that they are all SIDE COUPLES in this particular dance; this helps to keep the floor from getting mixed up.

A nice way to line up the floor for a contra is to align the squares in the hall and

1. Head couples lead to the right and circle to a line of four at the side positions.

2. Ladies chain across (don't chain 'em back).

3. Everyone then "box the gnat" with their opposites (exchange places). In almost all contras your original partner is your opposite.

In this dance the sets can be the length of the hall. (You will not have to break them up into six or eight couple sets.) The floor is about ready to dance and you, as caller, should know your contra well before you start calling it.

HOW TO CALL THIS CONTRA

Select a record that has a good eight count phrase - preferably one with an introduction. Here are a few to choose from: Folkcraft: "Davy, Davy, Nick Nock"; Folk Dancer "Indian Reel"; Capitol, "Rakes of Mallow"; Folk Dancer, "Glise a Sherbrooke". Now play the record and tap your foot and count one to eight over and over, listen to the music, and take note of the chord change. When you are well familiar with the music you are ready to practice the calls given below:

EIGHT COUNT SPECIAL

"In your lines forward and back" (This call given during the intro.)



- - - -
 Wait these four counts - And with the left
 hand lady swing
 - - - -
 Across the floor
 - - - -
 Go right and left through
 - - - -
 Then right and left back
 On the same old track
 - - - -
 Same four a
 Right hand star
 - - - -
 Then back with the left
 the other way round
 - - - -
 Same two ladies
 chain across
 - - - -
 Chain those ladies
 back again
 *Cross over at the head Make two long lines
 Cross over at the foot Go forward and back
 And with the left hand lady swing etc.
 * Cross over at the head and foot every other time

These calls should be given on the 5th, 6th, 7th and 8th counts of the phrase. The dancers start the figures on the number one count, and, if they are really "dancing", they will be in motion all the time, except of course, when they reach the head or foot of the set. Then they wait out the dance completely once through (64 counts), then cross over at the ends and they are again ready to dance.

If you will notice, these calls are all given in four counts - they can be reduced to three, two, and even one count ahead of the phrase by omitting some of the words. However, while a caller is learning to prompt, it would be better to prompt in four counts first, then later on reduce the prompt down to a minimum of words if he so desires. The proper cueing of a round dance is much the same as the "prompt" in the calling of a contra.

At no time should the caller get lost in the framework of the music. He should know exactly where he is. If he really knows how to call a square dance, he can

also call a contra. The caller should also stick to stay in his correct place in the framework of the music and not be guided by the people dancing on the floor. It is up to the dancers to "dance" the dance.

If you, as a caller, have success with this contra check back through some of the past issues of The New England Caller, and/or Northern Junket, and you will find many interesting contras to choose from. I usually call one contra about halfway through the evening of dancing. This is a good chance for the folks to dance with "new" people in the set. I do wish that other callers would call at least one contra a night - this would educate the square dancers with a better knowledge of contra dances.

OCCEATA REEL

1st, 3rd, 5th, etc. couples crossed over
Any even number of couples. This is a "double progression" contra
With the lady on the left "allemande left". (This call is given during the introduction on the record).



Go once around
and a little bit more
Same gents allemande right

- - - -
- - - -

Two men in the middle
and balance four
Go all the way around
Then the ladies chain
Then chain 'em back
Same couples

Square through
Four hands around
then pull them by

- - - -
With a brand new girl
Swing and whirl





Same couples
 Right and left through
 Right and left through
 for the rest of you
 --- - - Cross at the head, cross at the foot
 With the lady on the left
 Allemande left etc.

1. Gents do an allemande left with the left hand lady, holding on they go $1\frac{1}{2}$ around, and the same two men connect right hands in the middle, making an "ocean wave" line of four across the set (8 cts).
2. Two-step forward and back balance (4 cts).
3. Gents then allemande right once around and let go (4 cts).
4. Ladies chain over and back (16 cts).
5. Same couples square through and swing new people (16 cts).
6. Same couples right and left over and back (16 cts).

Here is a modern contra which works very well

A & E CONTRA

Any even number of couples
 1st, 3rd, 5th, etc. cross over

This is another "double progression" contra
 Suggested music: "A & E Rag". Capitol 10251

Gents face the left hand lady in semi-open ballroom position



* Heel and toe
 and out you go
 Heel and toe
 and in you go
 Heel and toe
 and out you go
 Heel and toe
 and the actives go
 Down the center
 two by two
 And turn alone
 And come back too
 Up the floor
 to the one you left
 Cast off
 go right and left through
 - - - -
 Then right and left back
 a little bit more
 - - - -
 - - - -
 With a brand new
 left hand lady, swing
 Cross at the head
 Cross at the foot
 And two long lines
 Go forward and back
 - - - - With the left hand girl
 do a heel and toe, etc.

* The heel and toe action is the same as in "Cotton-Eyed Joe" mixer, or "The Candy Store Lady" square. The cast-off in this dance is hand in hand $3/4$ cast off. The "active couples are always the couples facing down the hall at the conclusion of the "heel and toe".





SUGGESTIONS FOR AN EFFECTIVE FOLK DANCE PROGRAM

by CONNY & MARIANNE TAYLOR

1 EQUIPMENT

A. Record players

1. Bogen - best for durability, variable speed (a necessity for dance teaching).
2. Caliphone - not really as good - head less - satisfactory
3. Get column speakers if possible - better acoustically
4. Try not to sacrifice quality for economy - the machine is important

B. Records

1. Start with the simple, fun records - not with more complex dances you might enjoy
2. 45's and 78's are easier to use
3. 45 #P's and 33's are more economical if many bands are of use.
4. Records on these labels are likely to be authentic and of good quality.
 - a. Folk Dancer - "MH"
 - b. RCA - Folk Dance Series - 45 and 33 - and EAS Scandinavian
 - c. Folkcraft
 - d. Aqua Viking - Scandinavian
 - e. Tanz - German import
 - f. Unidisc - French import, dances of many countries
 - g. HMV - English import. Series slowly being deleted
 - h. XOPQ - Balkan
 - j. Other labels, such as Fest, National, Bucaneer, etc., are "pirate" labels - music is usually authentic, as it's stolen, but the quality may vary.

11. TO INTEREST MEN AND BOYS

A. Teaching

1. Male teacher the biggest asset
2. Keep word choice masculine (not "graceful" etc)
3. Don't talk down to them, or tell them how much fun they will have - let them find out for themselves (a good hint for any group).

B. The good attitude of administration, other staff, will help.

c. Do choose masculine dances - see list

111 SOME THOUGHTS ON TEACHING METHODS

A. Relaxation

1. People learn better if they're not worried - keep it light and pleasant, and keep it moving.
2. Know your material so that you're relaxed too.

B. Helping the unrhythmic

1. Clap out the beats with the music
2. Stay near so they can follow you
3. Put them between strong dancers

C. Correction of errors

1. Generalize on corrections if possible
2. Be observant, so that you learn to see the problem
3. Step out the footwork in place for rhythm and weight change, before putting it into a pattern on the floor.

D. Written tests?

1. Only if necessary for grading purposes
2. Helps poor dancers to bring up marks through knowledge


E. Length of unit

1. At least 8 classes if possible - practice will increase the ease and appreciation.

SOME DANCES SUGGESTED FOR A BEGINNING FOLK DANCE PROGRAM



LINE OR CIRCLE



Alunelul
Savila
Sarajevka
Ersko
El Harahat #
Mayim
Fatise Kolo
Shobolet Basadeh
Kuma Echa
Kostursko Oro
Djurdjevica
Radino (Svishtovsko)
Neda Grivne
Srbijanka
Harmonica
Cherkessiya #
Slow Hasapikos *
Skudrinka *
Tsamikos *
Seven Jumps #*
Sestorka *
Syrtos Keitikos *
Karagouna *

COUPLES


Urai Korssardas
Dayagim
Thady You Gander
Black Nag
Gathering Peascods
Geud Man of Ballingigh
Hambo - Greensleeves #
Islenskur Skottis
Jacob Hall's Jig - Waltz
Oige Ja Vasemba
Po Zelenoj Trati
Road To the Isles
Gie Gordons

TRIOS

Machar (M)
Troika (M)
Texas Schottische for 3 (M)
Raksi Jaak
Crested Hen

MIXERS

Jagermarsch
Mexican Mixer
Fjaskern
Niguno Shel Yossi
D'Hammerschmiedag'selln
Israeli Mixer
Doudlebska Polka
Chimes of Dunkirk #
Zigeuner Polka
V'David
Apat-Apat
Patch Tanz




NOVELTIES

Salty Dog Rag
Limbo Rock (M)
Bossa Nova
Good Old Days
Teton Mt. Stomp (M)

LEGEND

useful for young children
* Particularly good for men
M Also a mixer



SOME FOLK DANCE CAMPS AND CLINICS - NEW ENGLAND AREA

English Dance - July weekend and 2-weeks in August,
at Pinewoods, near Plymouth, Mass.

Scottish Dance - June weekend - Montreal; July weekend
at Pinewoods, Plymouth, Mass; May
weekend at Pawling, N.Y.

International Dance - Stowe, Vt. Folk Festival weekend
Sept. Maine Folk Dance Camps - 6
weeks plus 1 weekend - June, July
August, Sept. Bridgton, Maine.
New Hampshire Dance Camps - week-
ends in May (Folk), November
(square). Week in Sept. Troy, N.H.
Week in Dec. (Year-End Camp) at
Keene, N.H.

Workshops - Balkan weekend - Dick Crum and the Tamburit
zans, 1st weekend in Nov. Boston, Mass.
Other workshops as announced in Boston du-
ring the year. Contact the Taylors
62 Fottler Avenue
Lexington, Mass. 02173





Dear Ralph;-

Maybe it is the mood I am in, but the last issue of the Junket seemed to be one of the best ever. It makes me realize that square dancing I saw as a small kid was all done at junkets. Until I was almost of college age, I never saw one in a dance hall.

Not too long ago, I did a one-nighter in the fire house of a small town where I had never called before. My orders from the chairman were, "Give 'em simple old-time calls". Most of them did not know "right and left through" as such, but did it to "pass through and turn your lady". They did know "ladies chain". We had a ball! Two things struck me at once: they promenaded left hand to left, man's right arm around lady's waist (N.H. style), and they could swing long, fast, and smoothly.

During intermission the enclosed dance came back to my mind. You may recall that it is one of the first I ever called, and may have written out for you over 20-years ago. It has been at least 10-years since I've even thought of it, although Johnny, Russm and Gober could really play it with variations, especially when Junior was still with us. It is still one of

the best "swinging" dances. When I called it for the group they really went wild about it. They hit the balance on time, and several could swing French-Canadian style. For one of the few times in my life I had to repeat a dance later in the evening!

Here's the dance in case anyone wants it

GIRL I LEFT BEHIND ME



Salute partner - on 4-beat pick-up by band (or record).

Intro:- Allemande left the left hand girl
 And walk right by your partner
 Allemande right the right hand girl
 And promenade your partner.
 The girls roll back and walk with the next
 Walk with the man behind you
 Roll back again and walk with the next
 Promenade with the man behind you
 Roll back again and walk the third
 The handsome gent behind you
 Roll back again, you've got your own
 Promenade once more, go full around
 With the one you left behind you.

Figure:

The first couple lead out to the right
 And balance there so kindly
 Then walk right through and balance too
 And swing the one behind you - - - - -
 Take that lady on to the next
 And balance there so kindly
 Walk right through and balance too
 And swing with the one behind you
 Take this new girl on to the last
 And balance there so kindly
 Walk right through and balance too
 Then swing the one behind you.

Note: At this point, all the men should be home but each now has a new partner.

Repeat figure for couple #2
 Insert middle break - same as introduction
 Repeat figure for couples 3 and 4
 Ending: Have men roll back instead of girls

If you want even more action try - -
 Head two couples lead to the right etc.
 Head two couples meet in the center etc.
 Head two couples lead to the left etc.

Insert the break: Have the Heads, Sides, Heads, Sides, do the figure in that order. By the time dance is over no one will be complaining about not enough swinging!

Hints on style:- When girls roll back, all hand holds are released, men continue to promenade with small steps, girls roll out (right face), extend left hand and will naturally turn into right arm of man behind them. When man drops back, he drops hands, rolls in (left face), extends left hand etc. This can be very smooth with no one losing even one step or beat.

All balances are 4-beat ones, the first facing the next couple, the second, back to back with same couple. No hands required on second balance.

All swings are a full 16 beats.

As you know, there are many versions and variations of this old dance, but this one seems to give the dancers a lift in addition to being quite a workout. It does not have the same appeal for modern square dancers simply because they stop swinging on beat 6 or 8 and just stand still for rest of the musical phrase. Well, there's no accounting for taste!

Best wishes
"Duje" Miller

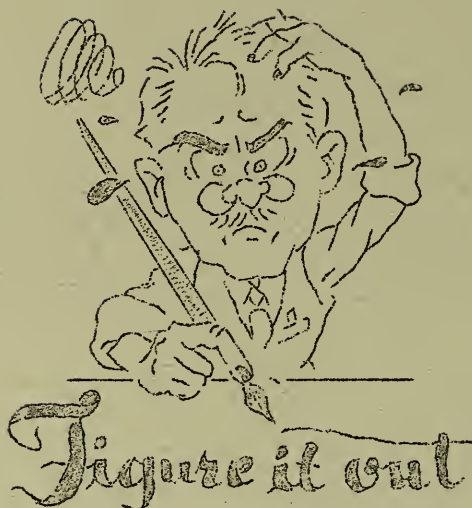
NEWS

VISITING FOLK DANCERS ARE WELCOME to join the M.D.I. Folk Dancing Group at the Y.W.C.A. on Mt. Desert Street in Bar Harbor, Maine, 8:00 p.m. Thursdays. The group does easy to intermediate dances; many Israeli, Serbian, Greek, Hungarian, etc. and will try to do requests. For further information contact David & Patricia Harrison, c/o Jackson Laboratory, Bar Harbor, Me. 04609.

The Second Annual San Diego State Folk Dance Conference for teachers and leaders is slated for August 21-23 workshop; August 23-30 conference with Andor Czempo, Dani Dassa, Ives Moreau, Inguar Sodal, Bill Pillich, Stewart Smith and Atanas Kolarovski as staff. Write to Abraham M. Friedman, Dept. of Physical Education, San Diego State, San Diego, Calif. 92115.

The Eastern Cooperative Recreation School, is having its 30th annual school this year between August 15 and 23 at the Geneva Point Center on Lake Winnepesaukee N.H. Further information by writing Fred Newell, 228 Park Forest Drive, Williamsville, N.Y. 14221.

Ted Sannella is continuing his Friday night dance parties through the summer, 8:30 to 11:00 p.m. at the First Church, Congregational, Harvard Square, Cambridge, Mass.



by ED ROSS SMITH

WHAT IS A CALLERS SERVICE WORTH?

1. Experience and Exceptional Ability vs Untalented and Less Seasoned
2. Size and Type of Group (Club vs Class; 4 to 5 sets vs 18 up).
3. Areas (New vs Old Established Area)
4. Methods of Charging

1. Experience and Ability

To merit higher fees, callers must perfect technical skills and establish professional standing to a point where he may HONESTLY merit the highest fee compatible with the groups ability to pay.

Technical skills are not only perfect timing, rhythm, phrasing, diction and a large repitcoire, but also the most important factor, the ability to give the dancers FUN.

Professional Standing - the way the caller is regarded by the dancers and fellow callers.

FOR SALE

Musical Mixer Fun - \$1.00

by Ray Olsen

Swing Below - \$1.50

by Ed Moody - A Book On The Contra Dance

Dancing Back The Clock - \$1.50

directions for 94 Old-Time English Round Dances

Let's Create Old-Time Square Dancing - \$2.50

by Ralph Sweet - A MUST book for serious callers

New Hampshire Camp Notebook - \$1.00

200 dances - square, contra, folk - songs, recipes

New Hampshire Camp Fare - \$1.00

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The Canadian Folk Dance Record Service now carries full lines of "DANCE ISRAEL" LP: also Bert Everett's book - TRADITIONAL CANADIAN DANCES. Write for their listings.

185 Spadina Ave. Toronto 2B, Ontario, Canada

WANTED

Copies of old recipe books, the privately printed ones gathered together by Ladies' Aid Groups, Rebeckahs, or Churches & Granges. AND old dance & festival programs, Convention Programs. Don't throw them away. Send them to me. I collect them as a part of a research project. ALSO - any old-time dance music for violin or full orchestration. Dance music only, please. Send to:

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Conny Taylor, 62 Fottler Ave. Lexington, Mass. announces a new FOLK DANCE RECORD SERVICE. For more complete information, call him at VO 2 - 7144

FOLK DANCE HOUSE is now holding classes three nights a week at the

"V" HALL of the

Diocese Armenian Church
630 Second Avenue
Between 34th and 35th Street,
N.Y.C.

Do NOT use the Cathedral entrance. There is a separate door in the stone wall, in the middle of the Avenue. THAT IS THE DOOR TO USE.

COME JOIN US FOR THE SAME KIND OF QUALITY FOLK DANCING for which Folk Dance House is famous. Mary Ann and Michael Herman will do most of the teaching.

Tuesdays 6-8 p.m. Early class for Intermediate folk dancing with thorough instruction for those with some experience.
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MAINE

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Session A June 27 - July 3 - Mary Ann Herman, Ralph Page, John Pappas, Goya & Matteo, Nelda Drury.

Session B July 4 - 10 - Mary Ann Herman, Ralph Page, John Pappas, Conny & Marianne Taylor, Nelda Drury.

Session C July 11 - 17 - Mary Ann Herman, Ralph Page, John Pappas, Andor & Ann Czompo, Nelda Drury.

Session D August 16-21 - Mary Ann Herman, Ralph Page, Ada Dulewanowska, David Henry, Conny & Marianne Taylor, Jane Farwell.

Session E August 22-28 - Mary Ann Herman, Ralph Page, Ada Dulewanowski, David Henry, Conny & Marianne Taylor, Jane Farwell.

Session F August 29-Sept 4 - Mary Ann Herman, Ralph Page, Jane Farwell, Goya & Matteo, David Henry, Paul & Gretel Dunsang.

Labour Day Weekend - Sept 5-7 - Mary Ann Herman, Ralph Page, Jane Farwell, Goya & Matteo, Paul & Gretel Dunsang.

Sessions in General folk dances, New England contras, squares & lancers, Hindu, Mexican, Greek, Hungarian, Polish, Israeli, German, Modern jazz.

Write to Box 100, Bridgton, Me. 04009

Must be ethical

Reputation is a thing to strive for

Callers must serve an apprentice period.

Many callers have lost out and caused trouble by having an exaggerated idea of their worth and charged what the traffic will bear before their skills and all standing merit it.

2. Size and Type of Group

ASCENSION OF CALLERS IS MEASURED IN YEARS NOT WEEKS

A new caller with a small class cannot charge as much, but an experienced caller with a large club is entitled to more, and is selling himself and his profession short if he does not demand more.

Classes require a great deal more ability and experience to do a good job than any other type of calling.

First, start a small group and learn to teach progressively and efficiently.

There are times when it may be necessary to charge a reduced fee for classes if they are small because of the importance of new dancers to the activity.

Various areas have set different minimums; i.e. Southern California has a gentlemen's agreement not to charge less than \$20.00

METHODS OF CHARGING

A. Flat Fee - New and unknown callers do better by having a sponsor and a flat fee.

B. Percentage - The percentage depends on the expenses of the sponsor and caller and on the size of the group, i/e, a recreational department who provide the

hall and publicity free, the caller should get up to 75%.

C. Classes - Free classes are no good! No value is placed on the caller or the activity. Fee conditions the dancers for club dues. If free, there is no obligation for regular attendance and makes progressive teaching difficult.

D. Club Calling - Flat fee or percentage depends on the size of the group, the admission charge and the expenses. Flat fee must be established by the caller, with an additional amount for mileage for distant dates. i.e.

\$25-30 for Monday through Thursday

\$\$50-60 for Friday through Sunday

Plus #2-3 or 40-60% per square over a minimum

Plus mileage at approximately 10 cents per mile outside your area.

The best-known callers in the country will charge from \$100-\$125 for a weekend date. It depends to a great deal on ability to pay and the callers ability to draw a crowd justifying the higher pay.

E. One Nighter - Non-Commercial - Fees depend on the purpose and the good nature of the caller. For charity, fees can be waived or returned, but should not be done too often. If for entertainment of the group, a fee should be charged.

F. One Nighters - Commercial (Store openings, etc) The promoters stage these events with a profit motive and EXPECT to pay to attract and entertain prospective customers. The fee should probably be double the regular fee, plus a rental for equipment. Some callers have a minimum of \$100.00.

FUTURE

It is not recommended that calling be taken up for

a full-time profession. A good mechanic or salesman can earn more money. It is a one-man business with no sick pay or other benefits. If you go stale, THAT'S IT!

Promote Square Dancing by having bigger and better classes, clubs and festivals. Don't work overtime promoting yourself. A high-powered self-promotor generally finds himself promoted right out of the activity.

THE BUSINESS OF CALLING IS JUST LIKE ANY OTHER BUSINESS, KEEP OVERHEAD LOW AND SELL AT AS HIGH A PRICE??? AS YOU CAN GET AND STILL GIVE GOOD VALUE.

NEWS

The Boston Center of the Country Dance Society invites you to the Twenty-eighth Annual Country Dance Weekend at Pinewoods Camp on Long Pond near Plymouth, Mass. The weekend begins with supper at 7 p.m. Friday, July 17, and closes with breakfast Monday, July 20. On the staff will be: Arthur & Helene Cornelius, Renald Cajolet and Peter Leibert. Roger Whynot for square dances. Folk singing will be led by Charles Woodard. Musicians will be Elise Nichols, Walter Lob & John Davison. Further information by writing Country Dance Society, 3 Joy St. Boston, Mass. 02108

The 15th annual Folk Dance Week at Lighted Lantern atop Lookout Mountain, Golden, Colorado, will be held July 5-11, 1970. International dancing - food - folk arts. Staff will include: Jane Farwell, Rudy Ulibarri, Hubert Wittenberg, Fay & Dru Ferree, Fred & Mary Enholm, Paul & Pauline Kermiet. More information from Paul Kermiet, The Lighted Lantern, Rt. 5, Golden, Colorado, 80401.



CONTRA DANCE

FIREMAN'S DANCE

Danced in circle formation. 2 cpls standing side by side facing 2 cple Those on outside called **HERE**, cpls on inside called **THERE**

Outside **HERE**, outside **THERE** - Cpls **HERE** join hnds, and chase 7 steps toward inside and return 7 steps to places. At same time Cpls **THERE** walk 7 steps single file in opposite direction, turn, walk back places.

Inside **HERE**, outside **THERE**. Reverse above figures.

Ladies chain **HERE**, right and left **THERE**

Right and left **HERE**, ladies chain **THERE**.

All face partners, join right hands & walk four steps around each other, shouting "FIRE, FIRE, FIRE etc

All forward and back

Forward again, pass through to next 2 couples. Repeat.

SQUARE DANCE

OBLAH-DI OBLAH-DA

As called by Dick Leger on EOP 25198

Intro. Break, Ending.

Allemande left with an allemande that
 Go forward two my friend
 Go right and left and the men hang on
 Make a back up star and then
 Shoot that star a full turn around
 With the corners box the gnat
 Same little lady, do si do, then weave the ring like
 that - sing
 Obla dee, obla dah, life goes goes on - hey
 Do si do, and promenade her home
 Obla dee, oblah dah, life goes on - hey
 Take that lady home and don't you roam.

Figure:

Heads square through four hqands, in de market place
 When you meet your corner lady swing
 Join your hands and circle, all around de place
 Then you allemande left new corner, weave the ring
 Obla dee, obla dah, life goes on - hey
 Do si do, and promenade her home
 Obla dee, obla dah, life goes on - hey
 Take that lady home and don't you roam

Sequence of dance: Intro. Heads square thru, repeat
 Break
 Sides square thru, repeat
 Ending.

FOLK DANCE

HALF CHAIN

(Danish dance for two couples)



Formation: Sets of two couples facing each other, each lady on her partner's right. One couple designated as #1 and the other as #2.

First Figure: Join hands in circle of four, face slightly to the left and move Cw with 16 Danish buzz steps. Finish in original starting place.

Chorus: 2.) Couples change places with four walking steps forward (all moving) as #1 goes under arch formed by #2. Then all back up four steps changing places again, but - this time couple #1 makes the arch as #2 backs under (nearest hands only are joined to form an arch)

b.) Face partner, give right hand, and all four do a grand right and left with eight walking steps.

c.) Repeat arches as above in (a.) except #1 forms first arch as both couples move forward and #2 forms second arch as they all back up.

d.) Repeat grand right and left as in (b.).

Second Figure: In ballroom position, swing partner in place with 16 Danish buzz steps. Finish facing opposite couple, ready for Chorus

Repeat Chorus as above.

Third Figure: All four make a basket by moving in close and reaching around the waist of person on each side to hold hand of soopsite - (gents hands joined behind the ladies as they do the same). In this position, all move Cw with 16 Danish buzz steps. Disengage the basket to be ready for Chorus.

Repeat Chorus as above.

NOTES ON THE DANCE

The Danish Half Chain is a nice dance to use on occasion to add a bit of variety to your program - there are very few folk dances for groups of two couples other than mixers. Although suitable for most any group, the more experienced dancers are your best candidates for this dance - since the timing is critical. Each figure is allowed 16 counts while the "A" music is played. However, the chorus is done during the 32 counts of the "B" music. It is important that the dancers anticipate and be ready at all times for what follows the action they are performing. The pace is brisk and the movements should be smooth and flowing. The Danish buzz step (as described in the Family Sekstur - N?J Vol 9. No 11) is done with a relaxed down-and-up motion facing slightly left with the right foot leading with a bent knee.

A handy teaching technique for this dance is to have all the sets arranged so that couple #1 has their back to the music - they can be scattered anywhere on the floor, however. Also, be sure to stress that the set should not be spread out - in order to stay with the music and enjoy the dance to its utmost the two couples must remain as a compact unit insofar as possible.

We first learned this dance from Michael Herman at the Maine Folk Dance Camp in 1957. Each figure was followed by the chorus, but the sequence of figures was variable and the selected figure was "called out" by the leader before it was time to start dancing it. (Ex. "basket", "swing partner", etc.)

In "Folk Dances Brought from Denmark" by Georg & Marguerite Bidstrup (1952) the order of figures is as described here except a Fourth Figure is added which is a repeat of the Second Figure and it states that the dance ends with this Fourth Figure. Likewise, in "Scandinavian Dances" - Book 2" by Helen L. Bryans and John Madsen (1942) this same Fourth Figure appears. An unusual feature of the description of this dance in the latter book is that the steps in the chorus are not walking steps, but are reported as a two-step and 3 light stamp while moving forward and backward.

The record we like for Half Chain is Folk Dancer MH1102 which allows for six figures if you wish to do the dance twice through or call out the desired figures at random. We like to start and end with the First Figure and vary the rest unpredictably.

The Boston Scottish Country Dance Society invites you to its 17th Annual Scottish Dance Weekend at Pinewoods Camp, Plymouth, Mass. Dates: July 24-27, 1970. Staff includes: John B. Dickson, Betty Spiers, Bob Blackie, and Sandra Courage, as well as teachers from Boston. Write to Raymond G. Biggar, 9 Washington St. Lexington, Mass. 02173, for further information.



IT'S FUN TO HUNT

The following items are from the pages of The Cheshire Republican, a weekly newspaper published in Keene, N.H. for some eighty years during the 1800s and 1900s until 1912. We find these old-time dance items of interest.

3/11/81 Alstead:- Some sixty couples participated in the dance at Humphrey House, Tuesday evening. The music was fine, the prompter being one of the best, and the supper all that could be wished.

3/26/81 Local Affairs:- W.W. Ball's dancing school commenced February 19 with about sixty pupils. At the next lessons Saturday, March 26, at ten o'clock a.m. and 2 to 5 p.m. it is hoped all will be present who are to attend the term. This is the only day of two lessons.

4/16/81 Local Affairs:- At a dance in Pelham, Mass. Monday night, a man named Briggs shot another named Stetson three times in the head, killing him instantly. Briggs gave himself up.

Walople:- On the 20th inst. there is to be a grand calico ball at the town hall, under the auspices of the ladies of the Unitarian society. Maynard & Wheeler's orchestra will furnish music. Two prizes are to be voted to the prettiest dressed ladies, one married, the other unmarried. The prizes will be declared at eleven o'clock.

5/14/81 West Swanzey:- A large party assembled at Mansion House hall, on Friday evening of last week in honor of A.S. Kendall, who has lately purchased these premises. There was music and dancing and a pleasant time to all present.

Marlow:- A calico ball was given at the Forest House, Wednesday evening, May 4, and was a complete success. About forty-five couples tripping the light fantastic toe. The ladies were all dressed in calico with one or two exceptions, and we must say that we never saw a party or ladies dressed in better taste or that made a more beautiful appearance. The music was by Taylor & Lang's Quadrille band, with T. Maynard as first violinist, and when we have said that, we think we have said enough. The supper was one of the Colonel's best, and that is enough. Everything passed off pleasantly and harmoniously, and it was one of the best, if not the best party of the season.

9/16/81 Local Affairs:- The first of the season! Wednesday evening, October 12, has been selected as the time and city hall the place, for a social dance by the Deluge Hose Company, to which a general invite is extended. The Second Regiment band orchestra will enliven the occasion by their best music. Trippers of the light fantastic will doubtless improve this early opportunity.

10/22/81 Winchester:- Those who possess light feet take heed and remember that there will be a Thanksgiving dance at the Winchester town hall, and the Swanzey Quadrille band will furnish the music.

10/21/81 Local Affairs:- A Concert and dance will be given by the Second Regiment band at city hall, Friday evening, November 11. Professor T.J. Allen, leader, has made choice selections for rehearsals with the view of furnishing a rare entertainment to all lovers of fine

music. No subscriptions have been solicited for the benefit of the band since their concert and dance, two years ago, and it is reasonable to expect that our citizens will cheerfully bestow their liberal patronage on this occasion.

11/5/81 Local Affairs:- The Land League will give a ball, at city hall, Thanksgiving eve, the proceeds to go for the benefit of sufferers in Ireland. Music for the occasion will be furnished by the Second Regiment orchestra.

11/19/81 Winchester:- The Thanksgiving dance that has heretofore been mentioned has been postponed on account of the prevalence of such in adjoining towns.

West Swanzey:- The Champions No. 1, appeared in uniforms at their first firemen's ball, at Evans Hall, Thursday evening the 10th. It proved a success. Excellent music was furnished. Eighty-three tickets to the hall were sold, which netted \$43.06. The treasury now contains about \$50, which is needed, and will be put to good use.

11/26/81 Marlborough:- The firemen held their annual levee and ball, last Friday evening, and although the night was stormy, a good number were present.

12/3/81 Local Affairs:- Tuesday evening a select party enjoyed a German at Liberty hall.

The thirty-third annual ball of the Keene fire department will be held at city hall, Friday evening, December 30. The Boston Cadet band will furnish music.

Alstead:- One of the largest parties that ever gathered in this place for a social dance, convened at Humphrey House hall, Thursday evening of last week. One hundred and twenty tickets were sold for dancing and as many as

two hundred and fifty persons partook of the bountiful and most excellent Thanksgiving supper. Music was furnished by Wheeler & Maynard's orchestra.

12/10/81 City Notices:- Professor W.W. Ball's dancing school will be held at Liberty hill, Saturday evening, December 10. Dancing from half-past six till half-past nine o'clock. Single tickets 25 cents; for the remainder of the term \$1.00. Parents and friends of the school are invited to attend. Music, Messrs Ball and Merrill.

The Second Regiment Quadrille band has been engaged to furnish music for a fair and dance to be given by the ladies of the Universalist society at Westmoreland, next Wednesday evening. Fancy articles will be offered for sale and the usual variety of entertainments are expected. Hitch up your team and drive over and enjoy yourselves.

Local Affairs:- The social dance given by members of the G.A.R. at Cheshire hall, last Friday evening was well attended. This (Friday) evening the first campfire of the season will be held at Grand Army hall, at which dancing and other amusements are expected.

The Cadet band (formerly Gilmours) of Boston, which has been engaged to furnish music for the annual concert and ball to be given by the fire department, is widely celebrated for its excellence, and favorably remembered by many of our citizens presented at a like entertainment a year ago. Mr. T.W. Henry is one of the most celebrated cornet soloists in America, having won a gold instrument, where there was a large number of contestants. Mr. Lorenzo White, the clarinet soloist is also a famous musical performer. Here is a programme to the concert to be given before the commencement of the ball:

1. Overture "Comique".
2. Concert waltz, "Dolores".
3. Cornet solo "Ein Vogel".
4. Selections from "Bocaccio".

5. Clarinet solo, "Somnambula". 6. Potpourri "Pirates of Penzance". 7. Concert galop, "Les Glorius Anitistune"

Marlborough:- Professor Roundlett of Fitchburg has opened a dancing school here. Over thirty couples attend.

12/17/81 Gilsum:- The grand opening ball of the season at the Ashuelot House last Friday night, proved a success. Over fifty couples were in attendance, making business lively for Landlord Shaffer. No opera glass is required to search him out when you approach his veranda cold and hungry. He's thar!

12/31/81 City Notices:- Prof. W.W. Ball's dancing class and friends will have a New Year's party at Liberty hall, Saturday evening, Dec. 31. Hours from 7 till 10 o'clock. Music, violin and piano. Tickets 25 cents.

East Sullivan:- A Christmas party and promenade was given at the town hall, Friday the 23rd, but owing to the storm, but very few were present, and it was decided to repeat it on Tuesday the 27th. As it was again very stormy that evening, it was postponed till next week Wednesday, when a good time may be expected. Good music furnished by Goodnow & Harris's quadrille band.

1/7/82 City News:- At the annual concert given by the city fire department last week Friday, the balcony was crowded with people, to listen to the concert by the Boston Cadet band. The fine music elicited hearty applause, and many remained to hear more and watch the dancers. \$116 was the amount realized from the entertainment.

Winchester:- W.W. Ball has commenced a dancing school at town hall, which is attended by a large number. The next school is Saturday evening, January 7.

Marlow:- On account of the very severe rain storm Thurs day afternoon, but very few attended the New Year's ball at the Forest house. Merrill's orchestra was on hand and played some most excellent music. The Col. is rather unlucky with his dances, but he bore it like a philosopher.

1/21/82 City News:- The sleighing party of young people that went to Marlow, last Tuesday afternoon, was a very novel and brilliant affair, representing as it did the past and present styles of dress and mode of conveyance the getting up of which not only called into use some very choice and well preserved relics of fifty and one hundred years ago, but the finest turnouts in our city. (follows a long description of who wore what, etc.) On the arrival of the party at the Forest House, Marlow, they were cordially received by the popular landlord, "Colonel" Petts. The Marlow Quadrille band were soon engaged and dancing was commenced in the spacious hall adjoining the house, the spring floor of which was a novelty to many. A hot turkey supper was served in the evening, after which dancing was resumed and continued till a late hour, when the party returned home, arriving very early. The drive was a bitter cold one, 26 below zero, and one or two of the party had their ears slightly frozen, but all express themselves highly gratified with their ride, dancing, and hospitable manner in which they were entertained by the "Colonel".

Winchester:- The Brattleboro Quadrille band (George A. Hines, prompter) is engaged to play for a dance at town hall, on Thursday evening, January 26. This is intended by those who get it up, to be a first-class party, and all who attend may expect a very enjoyable time, and to hear some excellent music.

Several of our enterprising citizens are making arrangements for a course of dancing assemblies, to be held during the winter, and which will be so conducted as to

ensure the comfort and happiness of all who attend.

Hinsdale:- On Friday evening of this week the Hinsdale Dramatic Club will give an entertainment at the town hall, a "benefit" night to a most worthy member, Mr. C. S. Farr. The play selected is "Bread on the Waters" and then there will be a social dance afterwards with music by Slate's Orchestra.

Marlborough:- The Universalist society held its annual levee and ball Wednesday evening.....The dance was a most splendid party, being generally enjoyed. Some thirteen couples of young people were present from Keene, being on their way home from a sleigh ride to Troy. The attendance to both levee and ball was large.

1/28/82 Swanzey:- Professor W.W. Ball's dancing class, at town hall is attended by seventy-five pupils.

Marlborough:- The Universalist society cleared at their levee and ball, last week Wednesday evening, nearly \$240. Pretty good!

2/4/82 City Notices:- Professor Ball's dancing school of six evenings at Liberty hall, commenced Saturday evening, January 28, with about eighty scholars. Mr. Ball will meet those of the class wishing to learn round dances and figures, from six to seven o'clock on evening of next school, Saturday evening, February 4; 50 cents extra for three lessons.

East Sullivan:- A very pleasant time was enjoyed at the town hall, January 18. A farce, singing, a promenade and dancing were the order of exercises. A large party from here are intending to attend the ball at Munsonville, Friday evening.



BOOK REVIEWS

POPULAR RHYMES AND NURSERY TALES. John Russell Smith, London. 1849. xii # 276 pp. Annotations. Reissued by Singing Tree Press, Detroit, Mich. 1968. L.C. 68-23470. \$9.50.

THE NURSERY RHYMES OF ENGLAND. James Orchard Halliwell-Phillips. London 1843. 264 pp. Annotations. Reissued by Singing Tree Press, Detroit, Mich. 1969. L.C. 67-23936. \$9.50.

These two books supplement each other. They are important source books providing background date and versions of rhymes, stories and songs of England. For the serious researcher, I recommend both. To the ordinary run-of-the-mill collector you'd probably be better satisfied to purchase something else.

THE GYPSIES OF GRENADA. Text by Augustus John, Laurie Lee, Sir Sacheverell Sitwell, Walter Starkis, and Marguerite Steen. 71 pp. 10 x 12. 43 watercolors, oil paintings, and pen sketches. Folklore Associates, Detroit, Mich. 1969. \$12.50.

I found this an extremely interesting book. It makes a good introduction into the life and customs of this interesting people. The pictures are worth the price of the book.

FORGOTTEN BOOKS OF THE AMERICAN NURSERY. Halsey, Rosalie V. Boston, 1911. x # 245 pp. Illustrations. Footnotes. Reissued by Singing Tree Press, Detroit, Mich. 1969. L.C. 68-31084. \$8.50.

The book successfully demonstrates that the story-books of old-fashioned childhood contain vivid sketches of the life of the eighteenth and nineteenth century children. Interesting and recommended.

A HANDY BOOK OF CURIOUS INFORMATION. William S. Walsh. iv # 942 pp. Republished by Gale Research Co. Detroit, Mich. 1970. L.C. 68-30583. \$24.50.

This is a great book. The price is high but the serious folklorist will find it worth it. Arranged in dictionary fashion, the over 500 factual and entertaining short essays shed light on the origins and nature of strange customs, words, people and events.

FOLKLORE AS AN HISTORICAL SCIENCE. Gomme, G.L. 366 pp. 28 illustrations. Reprinted by Singing Tree Press, Detroit, Mich. 1968. L.C. 67-23898. \$15.00.

G.L. Gomme was one of the great researchers of England. His books are always interesting reading. This book speaks with special urgency to specialists and laymen alike. I recommend it.

A MID-CENTURY CHILD AND HER BOOKS. Newins, Caroline M. 1926 New York. xii # 136 pp. Reissued by Singing Tree Press, Detroit, Mich. 1969. L.C. 69-16070. \$4.75.

Written by a pioneer children's librarian at the Hartford Public Library, and the author of many landmark works on children's literature, this fascinating autobiography reveals the life of an American child a hundred years ago. The 34 illustrations add further insight into what children wore in the past century.

STORIES FROM OLD-FASHIONED CHILDREN'S BOOKS. Tuer, Andrew W. xvi # 439 pp. 250 illustrations. Annotations.

Reissued by Singing Tree Press, Detroit, Mich. 1968
L.C. 68-31438. \$8.50.

The invertebrate collector of children's books will welcome the opportunity to have this on his shelf. The book offers old-fashioned stories, verses, anecdotes, Lessons, conversations, and rhymes.

THE MYSTERY AND LURE OF PERFUME. Thompson, C.J.S. xvi # 247 pp. 26 illustrations. Republished by Singing Tree Press, Detroit, Mich. 1969. L.C. 74-75789. \$7.50

I found this an intriguing sort of book. The illustrations depicting ancient perfume bottles, perfumers' cards, herbs and other ingredients, and old perfume laboratories and shops are worth the price of the book.

There always has been much mystery concerning perfumes and their use. Thompson draws away the veils enveloping the topic thus revealing its great fascination.

A CENTURY OF BALLADS. Ashton, John. London 1887. xx # 354 pp. Woodcuts. Annotations. Appendix. Reissued by Singing Tree Press, Detroit, Mich. 1968. L.C. 67-23925. \$13.50.

These are English ballads of the seventeenth century. If you think that music as well as words belong together in a book of ballads and/or folk songs, than this book is not for you. There's not one note of music here. The picturesque old illustrations contribute to the authenticity of the work as well as providing apt historical settings.

POPULAR RHYMES OF SCOTLAND. Chambers, Robert. New Edition. London, 1870. 402 pp Notes. Addendum. Reissued by Singing Tree Press, Detroit, Mich. 1969. L.C. 68-58902. \$12.50.

I loved this book. Every Scot; every pseudo-Scot should own it. It's the kind of a collection that will always be "up to date".

PAINLESS FOLKLORE



FOLKLORE OF PLANTS AND FLOWERS

Crops that produce their yield above ground should be planted in the new or waxing moon for best growth. Crops that produce their yield under the ground should be planted in the decreasing light of the moon for highest yields.

VIRGINIA BLUEBELL

The Virginia bluebell was called lungwort because of its tonic properties in curing lung ailments. It was also gathered and hung about doors and windows to ward off thunder and to keep out evil spirits.

DEW TREADING

In the Netherlands, the old custom of going to the woods at dawn on May Day to search for early flowers and to get wet with dew is called "dew treading". The belief that May dew has great power is held in many countries: "May rain, make me grow, yes grow,
May rain, make me tall!"

SHILLELAGH

Shillelagh in County Wicklow, Ireland, is noted for its oak trees and blackthorns from which sturdy cudgels have long been made. Now clubs and cudgels here as well as in Ireland are often known as shillelaghs.

PARSLEY LORE

Gardners know well that parsley is slow to germinate. An old country saying may explain this slowness: Parsley seed is said to travel to the devil and back seven times before it germinates and appears in the garden.

SPRING TONICS

Pioneer Americans used various tonics to purify the blood in the spring. Sassafras brew was a favorite; others were compounded of burdock, red beets, and spirits.

Such tonics were not recommended for use in the fall or winter; they might thin the blood to the point that the user might freeze to death.

Another way of purifying the system in the early spring was to drink water from the last snow in March or to eat hailstones from an early spring storm.

MAY EVE

Cottagers in Herefordshire, England, long ago hung birch and water elder twigs on the wall outside their door each May Eve (April 30) to "keep the old witch out" and to counteract her spells during the year. The dried twigs remained until replaced by new ones next May Eve.

ROSEMARY

Greek students used to twine rosemary in their hair when studying for examinations. They believed it aided their memory.

BONESET

Boneset is a coarse native herb with healing powers on broken bones, hence the name. It was used by herb doctors and Indian medicine men, and was cultivated in early American gardens as a domestic medicine. The dried leaves of the plant were brewed into tea and used for colds and fevers.

REMEMBER

WHEN?



A bottle of pop was a once-a-week treat when the family went to town on Saturday night?

A five-cent bag of candy could be shared?

Dancing was done with the feet?

Men could read the "men's" magazines in the family circles?

Corrective measures when taken with delinquents were applied at their seats of learning?

People could get along on what they had?

Things that could be ill-afforded were thought of as luxuries and not as necessities?

About the only kind of money there was to be had was the kind that had to be worked for?

People had their own troubles to think about, and didn't look at and listen to and be reminded daily of the troubles of the world?

Uncut and uncombed hair was thought sloppy and slothful?

Keeping out of debt was more important than a new car, a color TV and stereo, a speedboat and snowmobile?

Remember when? It really wasn't so long ago!

TONGUE TWISTERS

Chris threw blue beans in beaten butter batter.

Six flappy misses mixed hisses with kisses.

Slim Jum grinned a grim grin.

A fanatic is a person who is highly enthusiastic about a subject which bores you.

ODDS AND ENDS

Tell me, "Is it a boy or girl?"
 Do you remember, maybe,
 The time when a person asking this
 Was speaking about a baby?

Your story was easy to follow;
 You related it clearly and well.
 My laughter may sound a bit hollow;
 'Twas the tale I intended to tell.

Athletes may come, athletes may go
 And fade as in a dream;
 The horsefly is the best of all,
 He's always on the team.

There once was a monk in Siberia,
 Whose existence grew steadily drearier,
 Till he broke from his cell
 With a hell of a yell
 And eloped with the Mother Superior.

There was an old man who was bitten
 By forty-two cats and one kitten;
 Cried he: "It is clear
 My end is quite near;
 No matter, I'll die like a Briton!"

Inflation is when, after you get the money together to
 buy something, it isn't enough.
 A worker who complains that his boss is dumb probably
 wouldn't have a job if his boss were smarter.
 We Americans have the highest standard of living in the
 world. It is a great pity that many of us can't afford
 it.

That prescription from the doctor
 Takes many things away -
 Sore throat, cold, and sneezes
 Plus most of my weekly pay.

William Reeves wove willow wreaths.

GOOD FOOD



RAISIN COOKIES

I could eat these cookies til they ran out of my ears, and they almost have a few times!

1 3/4 cup white sugar	1 tsp baking powder
1 cup shortening (oleo)	pinch of salt
2 eggs	1 tsp vanilla
1/2 cup raisin juice	3 cups all-purpose flour -
1 tsp soda mixed in the juice	(add 1/2 cup more if necessary)
	1 cup raisins

Cook the raisins in about 3/4 cup of water and let simmer until plump. Drain the juice adding enough water to make 1/2-cup. Cool. Mix together the sugar, oleo, and eggs, and vanilla. Add raisin juice alternately with sifted dry ingredients. Add raisins last. Drop by tablespoonsful on greased cookie sheet. Bake for 10-12 minutes at 350, or until lightly browned. Makes 4-dozen large cookies.

CRANBERRY CIDER

Here's a refreshing drink as yet mostly unknown to many who are well acquainted with the Merry Berry of the Bogs. To make cranberry cider, simply combine one part of cranberry juice with two or three parts of apple juice, and sweeten to taste. Simple and delicious!

If the creation of the world had been a federal project, it probably would have taken six years instead of six days.

CRANBERRY PUNCH

Makes $2\frac{1}{2}$ quarts or 20 portions.

Crush with a fork:

2 (1-pound) cans jellied cranberry sauce

Gradually add:

3 cups water

Beat with rotary beater until smooth

Combine in a saucepan:

$\frac{1}{2}$ to $\frac{3}{4}$ cup brown sugar	$\frac{1}{2}$ teaspoon allspice
1 cup water	$\frac{3}{4}$ teaspoon cloves
$\frac{1}{4}$ teaspoon salt	$\frac{1}{4}$ teaspoon nutmeg
$\frac{1}{2}$ teaspoon cinnamon	

Stir in:

Cranberry liquid

1 quart pineapple juice

Heat to boiling point, then cool and chill. Pour over ice cubes.

KITCHEN SNOOPING

For a better-tasting batch of spaghetti, try cooking it with a cup of melted cheese poured in.

Sometime, when scrambling eggs or making an omelet, use beer instead of water or cream you add to the egg mix. Here are two tips for the fluffiest omelets: (1) separate eggs, beat white 'til fluffy, then fold into beaten yolks. (2) pop finished omelets into a 350 degree oven for about two minutes and they will be fluffy as French souffles.

Tomatoes stewed in sugared water will have the flavor intensified and the acid taste modified.

Hardened cheese can be softened by wrapping in a cloth that has been wrung out in cold, salted water or a mixture of water and vinegar. Cover the cloth with aluminum foil and put into refrigerator.

Combination of half mayonaise and half horseradish mix-together, makes a delightful dressing atop cold lobster.



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LAST MINUTE NEWS

FOLK & SQUARE DANCE WEEKEND with Mary Ann & Michael Herman & Ralph Page. June 19 - 20 - 21 - 1970 at the Fabulous Scott's Oquaga Lake House, Deposit, N.Y.

NEW HAMPSHIRE FOLK DANCE CAMP. East Hill Farm, Troy, N.H. Sept. 9 - 14, 1970 with Paul & Gretel Dinsing, German Dances; Ada Dziejwanoski, Polish Dances; Conny Taylor, International Dances; "Duke" Miller, Traditional N.E. Squares; Ralph Page, Contrabands & Lancers. Write Ada Page, 117 Washington St. Keene, N.H. 03431.

If you're wondering what to do on your Thanksgiving weekend, write to Glenn Bannerman, 3805 Seminary Ave. Richmond, Va. 23227, for information about their Holiday Weekend in the mountains of Virginia.
