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DIED: November 14, 1970 Irving "Corky" Calkins
TAKE IT OR LEAVE IT

Something interesting is happening in the folk and square dance world and I wonder how many realize it. Every folk and square dance camp or weekend that I have attended this year have had excellent attendance. Many reported the best attendance in years, and a few were the largest that had ever been held at those particular locations. Another boom in interest in this form of recreation MUST be well underway. Let's keep it going!

Another interesting item of the dance world is the great interest in polka music all over New England. There are a half-dozen places in Massachusetts and Connecticut where on any Sunday afternoon and evening you can find tremendous crowds dancing or just plain listening to this contagious form of music. Several places have an hour-long radio broadcast every Sunday afternoon. If you haven't caught Johnny Menko or Larry Chesky broadcasts you're missing some great music.

How much of this is "put on" I wouldn't know. But I've had nine letters asking where I find the dance items from Cheshire County (N.H.) newspapers. One letter suggested that I was making them up. No I'm not! The Keene Sentinel items may be looked at by anyone visiting the Keene Public Library and requesting a look at the microfilmed reels. The Cheshire Republican items and the Cold River Journal items are in the files of the Historical Society of Cheshire County, and responsible people may have a look at them.

Sincerely

Ralph
AGE AND BEAUTY

by ED MOODY

As one gets older one starts to become more and more choosy. From the olio of thisa and thata which one has accumulated over five or six or more decades of dancing, there seems to rise a desire to become more familiar with the finer ones and to mentally discard the dross which must, during the manufacture of anything, become an unwanted by-product.

Furthermore, though that dross continues to be made today, we eventually discover that its percentage to the fine finished product has risen to fantastic heights. Worse yet, in many cases the so-called finished products have lost much of their superfine quality.

One fast glance through the pages of many square dance magazines which are devoted to publicizing new dances, and to crediting their authors with a by-line, will verify the foregoing paragraph.

Thus, many of us who claimed to be callers in the not too distant past, have discarded scores of our past repertoires and, when we do rarely call, use only those outstanding figures which have, by their own merit, lived through the past score or more of years, with some even extending back over ten such scores.
But once in a while we do bump into a beautifully arranged dance which someone with possibly the same philosophy as ours has put together. Perhaps he does it by properly modernizing some old danceable figure, or even possibly assembling it by sewing numerous true basics into a fine unit. He does it is such a manner that they flow smoothly into each other and can be performed enjoyably after a 30 to 45 second walk-through, AND he calls it in dictionary English! These dances we put on paper and add to our loose-leaf file, generally taking out a couple of "not-so-hots" before putting in the dandy we just stumbled upon. As the years go by, the file, which was began some 15-20 years ago, becomes slimmer and slimmer, but contains more valuable material.

My only hope is, that when I shuffle off this mortal coil, that file, which now contains over 250 contra dances and 40-50 superfine squares, all cataloged and listed, will fall into the hands of someone who will appreciate its contents and be able to use some of the figures it contains to his own advantage.

Now as I thumb through its square and lancer numbers, I find some of the following have called dances which I have copied down and preserved. They may or may not have been original with them, but they did know enough to use them. Some are truly original - Bob Csgood, with a circle contra that he offered on July 1st, 1963 - Walter Meier with variations of the Grand Square in 1964 - The Deer Park Lancers and Windmill Lancers presented by Ralph Page at various dance camps and each easily turned into a good square figure. "Strawberries and Raspberries" (a traditional French-Canadian tune) by Mal Hayden about 16 years ago; a marvelous combination of figures based on the Texas Star and put together so they flow smoothly into one and another. The fig-
ures seen at dances called by Ralph Goodner-Mal Hayden-Decko Deck, then put together with no trouble at all into a real fast-moving smoothie. A reel in a square by Joe Perkins, in September, 1958. A square with a triple chain in it by the late Rod Linnell on December 30, 1963. A Cross Trail quadrille with collaboration by Page and "Duke" Miller, and given its premier workout at a Fall Dance Camp in Troy, N.H. in 1967. Then Roger Whynot sprung one June 14, 1970, which I named "Whynot's Wonderful", which is smooth as silk and can be learned by primary dancers in 30 seconds, but active enough to interest the most rabid Western fan.

Let us summarize this collection of paragraphs, not with a statement, but with a question. How many more old-time callers with enormous repertoires accumulated over the years, have bothered to learn and properly present more than five dances new to them? I'd like to correspond with them. As to contra, well, any good caller who can't, with a ten minute warning at any festival, call any one of 90% in my little hand book, though he has never used that one before, is a mighty poor workman. The other 10% might take from 15 to 20 minutes preparation.

Like cream rising to the top of the bottle or milk pan, the better dances and figures are so rising, and the dedicated callers who have semi-retired are preserving them for posterity.

x0x

All of which is a good lead-in for the continuation of Ed's article which began in the last issue of Northern Junket. R.P.
Mal Hayden of Rochester, New Hampshire, used the following figure as part of a dance about ten-twelve years ago and since then he has varied it quite interestingly, but here we will simply give its base and any good caller can do tricks with it. As usual do any introduction that you desire:

The Figure

Ladies to the center and back to the bar
Gents go in with a left hand star
Back with the right but not too far
To your partner left like an Allemande Thar

(Now comes the fun!)

Ladies in and gents swing out as you
Turn that Allemande Thar about

(Girls are now backing up and men forward)

Now all drop hands as this call comes -
Right hand to the one you face
Grand right and left all over the place

(The girl you gave your right hand to becomes your new partner)
All get back to man's original place

Repeat figure four times to get Mother back

Break: This can come half-way through the four movements and be as the caller desires.

Closer: Also as caller desires

You will note that this is an all-moving pattern with nothing in it that is very new, but the movements have been very skillfully put together to create a real smoothie. Other variations of the Texas Star can be blended into this dance to make it still more desirable.

Walter Meier of Des Plaines, Illinois, who is recognized Senior Dean of the Chicago Area Callers sent in this next one and it is so fine that here it is just as he typed it out for us: "Ed, this dance is a favorite with the B.B.Bs. (his neighborhood private club). We call it "The Butcher Dance" because at the start of the introduction, middle break and ending the dancers sing: 'Butch Your Arms Around Me, Honey'. There's nothing new in it, but it is very comfortable dancing". W.M.

Intro: Put your arms around your honey
Swing her up and down
All four ladies chain across
You turn the girls around
Join your hands and circle left
You circle left the ring
All the way you go around
And listen while I sing
All four ladies chain right back
And ladies don't be late
Do si do your corners
Come back and promenade (all sing)
Oh, Oh, I never knew a Girl (Boy) like you
Figure:

Two head couples square through
It's full around you do
Right hand star with outside two
You turn that star around
Heads to the center with a left hand star
You turn that star around
Corner right with the right hand round
Your partners left hand round
Swing your corner lady
You swing her round and round
Allemande left just one
Come back and promenade (all sing)
Oh, Oh, I never knew such a Girl (Boy) like you

Sequence — Introduction — figure twice for head couples — break — figure twice for the side couples — then ending. MacGregor 693-B fits it perfectly.

Here is a dandy just as it was presented by Dick Leger, on Sunday, November 22, 1967, to the New England Folk Festival Ass'n Winter Party at Joy St. in Boston. I don't recollect the exact introduction that Dick used but the figure as follows is nice because of its splendid timing:

Figure

1s go down center and pass through #3s, then they separate and go round into a line of four.
That line goes forward 4 full steps and does a pigeon-wing or a jitter-bug step while #2 and #4 do a ½ right and left through behind them;
The line of four now backs up four steps to place and again dance a pigeon-wing or jitter-bug step while #2 and #4 do a ½ right and left through to place
Now, #1 and #3 circle left and the #1s pop through, dive through or pass through to their home place
A short swing by all is now possible.

This movement is repeated for each of the other three
couples with the usual break after #2 acts, and again a
closer at the end to be ad-libbed by the caller.
This dance will fit any well recorded fiddle tune and
even the most rabid Go-Goers will relish it. Dick Leger
has dozens of such fine all-active patterns up his
sleeve that he has personally choreographed, to offer
anyone interested in attending one of his dances.

\[ \square \circ \square \circ \circ \circ \]

No article like this would be complete unless it
contained several choice contra dances. Alas, this type
of dancing has proven too deep for the Madcaps who can-
not seem to master it in their 40-plus hectic lessons,
therefore it is shunned by them - more's the pity.

ASHUELOT HORNPIPE

This was put together by Ralph Page in 1963
Couples 1, 4 & 7 are active and crossed over:
Actives allemande left below, then walk into a
Ladies chain over and back.
(Progression occurs automatically here)
All circle six to left once around
Top two couples now right and left over and back
Actives star left with couple above them
Same actives star right with couple below them.

QUEEN'S FAVORITE

(ancestry unknown)

Couples 1, 3, 5, etc. active and crossed over
Actives balance and swing the one below
Actives down the center, separate and
Up the outside to where they finished the swing
Grand right and left in 4s (Give right hand to
partner across the set in starting this figure.
Think of it as a square through full around)
When back in proper place, start a half promenade which melds into a half right and left to get back home again.

COCHECO HORNPIPE

(Mal Hayden)

Couples 1, 4 & 7 etc. active and crossed over

Actives balance and swing the one below
Actives down the center, separate and
Up the outside into a
Grand right and left in sixes

(Actives start this figure by giving right hands to person they swing; #3s start figure by giving right hand to partner across the set)
Actives right and left over and back with #2s.

Mal put this dance together while attempting to reconstruct "Queen's Favorite". It's a real doozy and well-liked by everyone who tries it.

YANKEE REEL

(Ted Sannella)

Ted put this one together just a few months ago in the spring of 1970. It flows together beautifully and I predict a long and useful life for it.

Couples 1, 3, 5 etc. active and crossed over

Actives star left with couple below
Same couples make a right hand star back to place
Actives down the center, past two couples, separate and
Up the outside to original places
Actives swing partner in the center
Then they swing the next one below
Take this person you're swinging and
Promenade across the set, courtesy turn to face center
Right and left through to places.
Here is one put together by Herbie Gautreau of Holbrook, Massachusetts. It's a double-progression deal. It is guaranteed to upset the applecart of any club-style square dancer who thinks all contra are dull and boring and not worth the effort of learning.

NEEDHAM REEL

Couples 1, 3, 5 etc active and crossed over

All join hands, fo forward and back
All swing the left hand lady (Gentlemen leave this lady on their right)
All down the center four in line. All turn as couples and return to place where
The same two ladies chain over and back
All forward, pass through (passing right shoulders) turn alone. Take the right hand lady and Promenade home.

(Men turn left, ladies turn right when turning alone. This is the easy way of doing it. Nobody can make you but why not dance it the easy way?)

This article was conceived as a vehicle to help in the rescue of those folks who were ready to hurl in the sponge and call it quits because of the breakneck speed of today's close-order drilling misnamed square dancing. Sadly, they have been carefully shielded from comfortable dancing; their callers do not have the ability nor the skill to properly present carefully phrased thirty-two measure dancing.

Modern New England square dancing is worth investigating. Why don't you give it a try?
ARE YOU PLANNING TO RETIRE POOR

by ROBERT H. TREYZ

If you are a square dance caller by avocation, what have you done with the money you’ve made across the years? Are you systematically saving it? If you’re not, your chances of retiring poor are good.

Your natural reaction to the title question is "I’m certainly hoping not to retire poor." This is pretty much what the older citizens in Miami said to themselves when they went South to retire on their fixed incomes and Social Security. Today, they have found that their savings have become exhausted and they are having to accept welfare from the city of Miami to exist.

These were all proud, respected middle income class persons who thought that Social Security, the company or union pension plan, along with Medicare, would get them by nicely. Maybe it was because they had been mesmerized into such complacency (why plan for retirement when you're in your 40's; there’s always a tomorrow attitude), they became the victims of apathy and procrastination.

The country's "new generation", the older citizens number nearly 20 million persons over 65. The department of commerce tells us that, of all these persons reaching 65 today, 75 percent have accumulated $800 or less in savings or cash! This, of course, excludes real estate, the car and other goods.
Those persons who were going to prepare for retirement tomorrow, found that their tomorrow never came.

A study was made on the subject, "Can You Afford To Retire?" It pointed out that the average life expectancy for today's retiree is 71, and this is being extended by better diets and medical care. Bearing this in mind, and with the following factors, the problem comes sharply into focus.

1. A life expectancy of six years after retirement for men; add four years for a wife.

2. Today's Social Security benefits for the worker having earned $7800 or more yearly is $190 monthly.

3. Assuming that you were thrifty and had saved at least the mentioned figure, a retiree has in the bank $800.

By dividing the savings by six years and again by 52 weeks for each year, and the Social Security check by four, you will find that you will be living on the whole sum of $49 a week! The first thing that comes to your mind is, "That's poverty income!" And it sure is - $2413 per year. That would no doubt be three to four times less than the salary you had known before retirement.
For those persons with short memories, when Social Security was inaugurated in the middle '30s, the purpose of the legislation was to augment the wage earner's savings NOT to take the place of it. Across the years it's conception has become so foggy and full of misconceptions in the minds of most persons, that today just the reverse is true. Thus, today's pre-retirees are failing to make provisions for their retirement.

Knowing your today's salary and standard of living how much would your mode of living be scaled down? Could you afford to keep the home and car you sweated to buy and pay for? Undoubtedly you couldn't, for the taxes and maintenance on both, along with the cost of living yearly, would make this impossible for most in six years time.

Retirement, for you, the pre-retiree, can be a pleasant or a miserable experience. It is the time of life that most persons look forward to with great expectation. However, the life long dream of retirement may turn out to be a nightmare unless you give it serious thought by planning now for that day creeping up on you. How about you and your wife setting down with a pencil and paper and figuring out whether you could retire tomorrow. If you couldn't, what plans are you going to make so that you can?

(Bob Treyz is an investment broker for C.H. Wagner Co. Inc. a national brokerage house. His columns on family money management appear in newspapers across the country.)
"Twelve o'clock and all is well", was not so at the Donegal residence. Just past this bewitching hour this past June their pet Boxer, Jo-Jo, who was in the back yard began barking and howling incessantly. In fact, each bark and howl became more demanding as if to say, "Come quickly".

Patty and John Donegal, former old-time Washington square dancers now living in Beverley Hills, Calif. answered his call and found Jo-Jo standing by the edge of the pool over a very thin brown and white spotted body. They picked it up and carried it into the house. A fawn had fallen from the high rocks which frames the back of the yard and extends to form a wooded section where the native wild animals roam, such as raccoons, porcupines and deer.

It is not known why the animal was so thin or why it was so sick or how it came to fall over the landscaped rocks. It had no broken bones. The proper authorities were contacted and the Donegals were given instructions on what to feed Bambi. She was judged to be about three weeks old and so consequently is bottle fed regularly, and now is also eating hay. Her favorite dish though is to pick out the pink roses in the yard or in a vase setting on the coffee table and eat them.
She has the run of the recreation room which opens out into the back yard. Bambi runs and plays with Jo-Jo as though he was one of her own, and Jo-Jo is very protective of her and refuses to let any other humans other than his masters get near her. When the "call of the wild" beckons she scampers up the path to the woods and then returns to curl up on the davenport for a siesta. The two pals sleep at night in the back yard with Jo-Jo acting as a self appointed sentinel.

Hazel Sheppard
FOOTNOTES Vol. 21 No. 2
October, 1970

SQUARE DANCERS

CELEBRATE 50TH
ANNIVERSARY

The Irigual Old Timers Square Dance Club of North Swansea (Fenners) celebrated their 50th anniversary Saturday, July 13, at First Baptist Recreation Hall, Route Six, North Swansea, Mass.

This club is the oldest square dance club in the country. They carry on the tradition of the New England square dance style, featuring quadrilles, reels, jigs, and contras; also round dances such as, Rye Waltz, Boston Two-Step, Irish Waltz, Heel-Toe Polka, Gavotte, a step Schottische and the Loomis Lancers.

Loomis Lancers is their competitive prizewinning
dance for which their cupboard holds many cups. Loomis Lancers is a dance written in five tempos and is executed by a set of eight people and is quite a sight to watch.

Callers were Bill Kinsella of Barrington, R.I.; Mooly Doonan of Somerset; Ralph Smith of Warwick, R.I. and Jack Kenyon of Cranston, R.I. Guests were present from Bristol, Ashton, Coventry, Warwick, Cranston, Pawtucket, Fall River, Swansea, Assonet and Touisett.

Door prize was won by Mr. and Mrs. Chris Olson of Cranston. Refreshments were served by Mrs. David Pahline, Mrs. William Perry, Mrs. Joseph Hamel, Mrs. Henry Charbonneau.

As this was the last dance of the season, Secretary, Mrs. Mary Childs, of Barrington, R.I. will notify members by mail of the opening of the fall season about October 1, 1970.

**NEWS**

The Country Dance Society, Boston Centre, requests you to mark your calendar now for the evening Saturday, December 12th. That is the evening that they will hold their annual Christmas Party, in the form of a dinner-dance, at the Women's City Club at 40 Beacon Street. Dinner reservations are required.

Philadelphia's 9th Folk Fair will be held November 20, 21 & 22, 1970, featuring the sights, sounds and foods of over 50 nationality groups. Write to Nationalities Service Center, 1300 Spruce St. Philadelphia, Pa. 19107 for more information.

George Fogg leads a series of English Country Dances every Monday night through November 8:00 to 10:00 p.m. in Old South Church, South Weymouth, Mass.
Slowly over the years, Oliver Gatlin, of Miner Hill, Tenn, has whittled 36 fiddles and 2 mandolins with his arthritic hands. These fiddles have found their way to owners in several states.

I have a fiddle in Huntsville, several in Chicago, and some in Kentucky." Gatlin said proudly.

The Gatlin family have always been musicians and played often at entertainments. Caressing a mandolin with affection, he spoke of his music-playing days. Gatlin has won 11 first prizes at fiddlers' contests held in theaters and schools. "I used to plow all day and played the fiddle at night." he recalled.

Then Gatlin developed arthritis very badly, and a doctor told him he must use his hands to keep them from "freezing into disuse." This was the illness that led Gatlin to making fiddles. "First I repaired fiddles," he said, "Then one day I said to my wife, 'I believe I can make a fiddle.'"

In describing his early efforts he said, "I first made a pattern like a woman does when she makes a dress. Then I began to carve the wood to fit the pattern." Carefully, he shaped the wood with a pocket knife.
"At first, the whittling was painful to my fingers, but I kept at it," he said. The handmade fiddles began to take shape. "Society people call them violins, but country people like me call them fiddles," he said.

Today, Gatlin is still whittling, and some beautiful fiddles of different shapes and designs are on display at his home for visitors and neighbors to inspect.

NEWS

A series of Square & Folk dances is now being held at the Community Church, 40 East 35th St. NYC, 3 Saturday nights - Oct. 17; Nov. 14 & 28, and 1 Sunday night, Oct. 25 have been scheduled. Tony Parkes teaches and calls the squares & mixers, and Gene Meyers teaches and leads the international dances. Beginners are welcomed.

The Royal Scottish Country Dance Society, New York Branch, opened a fall series of Scottish Country Dance Classes for 10 Thursdays, commencing Sept. 17, at the McBurney Y.M.C.A. 215 West 23rd St. NYC.

The Folk Dance Center of Philadelphia announces its fall class programs for: Basic Folk Dance Class, Tuesdays; 7 to 8:15 p.m. International Folk Dancing the same night 8:30 to 11:00 p.m.; Advanced Folk Dancing Fridays, 8:30 to 11:00 p.m. All classes are held at the YWCA, 2027 Chestnut St. Philadelphia. Contact Lou Rose 6627 Eastwood St. Philadelphia, Pa. 19141 for further information.


The 20th National Square Dance Convention will be held June 24, 25, 26, 1971 in New Orleans, La.
A year from now I hope that you will look back on this as the happiest, most frustrating, and fun-filled 30-weeks of your life.

Right now, you are wondering if you will ever be able to tell your right hand from your left, or which direction is a grand right and left. But remember, we all had to go through this same obstacle course. One of these days, soon, you will find yourself doing what you are told to do, without even thinking about it, and you will suddenly realize that you are a square dancer.

At the beginning of your class, you may have been given some printed material telling you about square dancing, and the purpose of this article is to remind you to re-read it and to emphasize some of the hints given you.

By now you should be inquiring about square dance clothes. Ask the callers wife, as she is generally the authority on clothing. Stop in at the local square
dance shop and look things over. Ladies, if you haven't already done so, buy yourself a square dance dress. It does not need to be fancy or expensive, but you may be surprised at what a lift it will give you and it will make you feel like a square dancer. Men, get a square dance shirt; perhaps some trousers to go with it so that you too can get that square dancer feeling. Go slow on those cowboy boots, especially if you have never worn boots before.

Now that you know just how energetic square dancing can be, let's review that "Personal" bit. Men, deodorants are not for women alone! Wives, on class nights plan a meal that leaves out garlic, onions and other unpleasant odors. But just to be sure, use a breath sweetener. While we are on the subject of breath, let's talk about drinking - you may be able to cover it up on your breath, and you may think that you are doing just great with a couple of "belts" in you, but those other 7 people in your square will soon figure out that nobody could be that stupid!

Drinking and square dancing just do not mix, and if you feel that you can't do without that little drink before going out, then square dancing can do without you.

Bill Peters, in "A Guide Book For Newer Dancers" says, "Square dancing is a group activity, and in joining a square dance class, you have willingly accepted certain basic rules which not only help you with your work in class, but are, at the same time, designed to prepare you for some of the important customs and practices that square dancers everywhere have adopted. They will apply throughout your square dancing career, but are especially significant while you are a beginner.

Attendance - It is vitally important that you attend your class as regularly as possible. The progress of the entire group depends on how well each member learns what your caller taught, and if you are away un-
necessarily you are holding back the work of your fellow dancers. It is equally essential that you arrive at the dance hall promptly, and that you are ready to square-up for the very first tip. Many callers make it a point to use the first tip or two to carefully review the work of the previous week and it is important for every class member to participate.

As a beginner you will make many mistakes. Don't let it worry you! Your caller expects it and regards a certain amount of "goofing" as a normal part of the learning process. Nobody sees your mistakes - they are too busy making worse mistakes themselves. Learn to laugh at your mistakes and try to do better the next time around. As in everything else, it is possible to learn from your mistakes. When your square has become hopelessly lost; when you have gotten so far behind the call that you are no longer able to catch up, you should strongly resist the temptation to hold any immediate post-mortem. That is a good way to make enemies! It is not really important after all, to stop and figure out where the mistake was made or who was responsible. It is important however, that you quickly reform your square, so that you'll be in position to pick up the call the second time around."

Learn to listen. More important than learning the dance patterns, in fact the most important thing of all is to listen to the caller. It is impossible to square dance if you don't hear the call. It is also well to keep in mind that the caller is paid to do the instructing, and assistant instructors are not appreciated while the caller is talking. Be sure you understand. If
the caller is not clear and concise in his instructions, don't let him get away with it. Ask questions and keep asking until you are sure.

Be congenial. If you square dance only because it is the thing to do, you are wasting your time. Dance because you like to, and wear a smile so others can tell that you do. People will forget your mistakes, but a soup-puss can brand you for life. And remember, the other fellow didn't make that mistake on purpose, so don't look down your nose at him. It takes eight people to make a square; do your best to make it fun.

To these fine words of advice, I would like to add just a few more. If you want to quickly become known as a good dancer, you should learn two very important parts of square dancing. 1. Learn to move in time to the music. 2. Learn to swing smoothly. These things can be practiced at home, and will be the most rewarding in the pleasure you will get from doing them correctly—AND, do put some stiffening in your arms on the allemandes and other hand turns.

Ralph Page calls an evening of New England Squares and contras for the Arden, Del. Folk Guild, Saturday evening, December 19, 1970. All are welcome.

Dick Leger leads a square dance workshop at Cortland State College, Dec. 4, 5 & 6, 1970. Write to Andor Czompò, Cortland State College, Cortland, N.Y. for detailed information.
There have been reams of words written and millions of words spoken— all in discussion of why clubs fail; why we lose dancers; why are beginner classes so small. We will add a few hundred more words to the subject with our observations and experiences in the last year.

In the first place, the three key words of square dancing are: Fun, Friendliness, and Fellowship. It is on this premise that new people are brought into the activity to fill the classes, and, ultimately, to fill the clubs.

These new dancers learn all the do's and don'ts in class— be friendly, never pass an open square, don't set up squares, be patient, have good manners. Then — when they venture forth to an open dance, they see infractions of all these rules. No wonder they become discouraged.

We have attended several dances this last year and
were appalled at the lack of friendliness practiced by the club members and visitors alike. Some of these clubs had one couple at the door, to take the money and to sell raffle tickets — but no effort was made to make the visitors feel welcome. One club was like an armed camp, the visitors all seated on one side of the room and the club members all seated on the opposite side. When the call came to "Square 'em up," each side formed their own squares. There was no intermingling, no sharing, no friendliness! We overheard a member complaining about the small crowd and that they hadn't had a successful dance in months. It isn't hard to understand why they haven't! Guests never repeat because of the unfriendly attitude of the members.

You can have the greatest caller in the country and dance in the best hall with the most marvellous of acoustics, but without friendliness, you will not have a successful club.

On the other side of the coin, some visitors are equally unfriendly. A visiting group, dressed in their club outfits, stand out like sore thumbs when they dance together all evening, never trying to make friends, never mixing. And, they keep making snide remarks about the ability of the caller; that their caller is head and shoulders better "than this guy"! In both instances, be it club members or visitors, it is a display of very bad manners.
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.
8:30 - 11 p.m. Fast Intermediate session, rapid teaching and review.

Wednesdays 6-8 p.m. for real beginners. A fun way to get started in folk dancing. Basic dances taught painlessly - you'll be dancing in no time at all.
8:30 - 11 p.m. Late class. Advanced and practice sessions for those with much experience. Emphasis on style

Fridays 8:30 - 11 p.m. Light folk dance fun. Easy, intermediate, advanced. A real folk dance "come-all-ye"!
FOR SALE

Swing Below - $1.50
   by Ed Moody - A Book On The Contra Dance

Musical Mixer Fun - $1.00
   by Ray Olson

Dancing Back The Clock - $1.50
   directions for 94 Old-Time English Round Dances

The Ralph Page Book Of Contra Dances - $1.40
   by Ralph Page - 22 dances plus suggested music

Let's Create Old-Tyme 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
   favorite recipes at N.H. Folk Dance Camps

Country Kitchen - $1.75
   favorite recipes of Monadnock Region of N.H.

COMPLETE YOUR FILE OF NORTHERN JUNKET!
   we have many of the back issues at .50¢ each

Order any of the above material from:

Ralph Page, 117 Washington St. Keene, N.H. 03431
YEAR END CAMP
Dec. 29 to Jan. 3, 1970
5 Full Days

WITH

NELDA DRURY - Mexican Dances
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GLENN BANNERMAN - Appalachian Dances
CHARLIE BALDWIN - New England Squares
RALPH PAGE - Contras & Lancers

Year-End Camp begins with the evening meal, Tuesday, December 29 and ends with the noon meal, Sunday, January 3rd.

WHERE - MONADNOC Regional High School, in Swanzey Center, N.H. (5 miles south of Keene).

COST - $57.00 for the full 5-days. This includes all dinners, suppers, snacks, classes, evening parties and, of course, the unlimited supply of hot coffee all day.

$15.00 advance registration.

Keene, N.H. 03431
THE THISTLE

A MAGAZINE FOR SCOTTISH DANCERS

Descriptions - Background - History
Sample
Sample backnumber on request

Quarterly $1.25 from 3515 Fraser St. Vancouver 10, B.C.

The Canadian Folk Dance Record Service now carries full lines of "DANCE ISRAEL" LP; also Bert's 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 orchestrations. Dance music only, please. Send to:

Ralph Page, 117 Washington St. Keene, N.H. 03431

Conny Taylor, 62 Fottler Ave. Lexington, Mass. announces a new FOLK DANCE RECORD SERVICE. For more complete information, call him at VO2 7144.
What a difference it would make if each member of a club would ask a guest to exchange a dance, or to sit down and chat a few minutes, or to share refreshments with them. Some years ago it was the practice of most of the callers to use a mixer figure such as "scoot and scat", or they would get everyone into a big circle just before refreshment time, call a grand right and left, and the one you met at the end of the call would be your partner for refreshments and for the next dance following the intermission. We met some of our dearest friends in this manner.

Our suggestion to remedy this situation, for what it is worth, is that each member of a club act as an ambassador of good will to welcome visitors, to introduce them to other members, to ask them into a square, to be concerned with their enjoyment of the dance, and to ask them to come again. An extended hand of friendship can do more than anything else toward bringing guests to your club time and again. Not only at your club dances, but whenever you are in contact with others. Don't just publicize your club as being "friendly" - prove it! Give you club a new motto: "Be a friend, not just a host!"

Texas Thanksgiving Folk Dance Camp, November 26 through November 29, 1970, at Camp Hoblitzelle, in Midlothian, Texas, with Jane Farwell, Alura Flores & C. Stewart Smith instructors. Write Glenn R. Gartman, 3427 West Pentagon Parkway, Dallas, Texas, 75233 for further information.

CONTRA DANCE

COUNTRY FAIR

An original dance by Ted Sannella

Suggested music "Biddy of Sligo"

The Dance

Couples 1, 3, 5, etc. active. Do NOT cross over

Down the outside, go below two,
Cross over, come up above two
   (inactives move up during this action)
All go forward and back
Forward again and do si do (all)
Actives balance and swing
   (finish facing up the set with lady on the right)

Ted writes: "I composed this dance Sept. 24, 1970, and first called it that evening at the "Country Fair" party of the English Country Dance Society."
WAIT TIL THE SUN SHINES NELLIE

Any intro; break, and ending you prefer

All four ladies single file the outside of the ring
All the way around you go 'til you get back home again
Turn your partner right hand round
Your corner by the left
All four men star by the right
And turn that star around
Walk right by your partner
To swing your corner lady
Take her and promenade the ring (Sing)
Wait, til the sun shines Nellie, by and by

Top #25135 fits this call perfectly.

OxO

If you are in Montreal, Quebec, on a Saturday evening you should know that there is an Evening of Songs, Dance & Traditional Music, led by Michel St. Louis and Philippe Bruneau. The place? 1015 East Ste Catherine St All are welcome. Sponsored by the Ensemble Kebec de Montreal dans Soiree du Bon Vieux Temps".

Write to Cantabrigia Book Shop, 16 Park Ave, Cambridge Mass. 02138 for their latest catalog #24. If you are a folklorist, collector of Americana, or someone interested in history, you cannot afford to be without this catalog nor addredd of the shop.

Write to Educational Activities, P.O. Box 392, Freeport N.Y. 11523, requesting their latest catalog of dance instructional media - cassettes, filmstrips, records etc.
Formation: Big circle of couples, facing center with hands joined and lady on the right of her partner.

Figure 1.- All dance 8 polka steps to the right (Ccw) and then 8 polka steps to the left (Cw) with hands joined throughout.

Chorus - Face partner and clap own hands four times, by bringing right hand down onto left palm from above, left hand down onto right palm from above and repeat. (Imitating a hammer striking an anvil). Hook right elbow with partner and turn once around with four skipping steps. (Cw). Four claps again as above, then hook left elbows with partner and turn Ccw with four skipping steps.

Repeat entire chorus.
Figure 2. - All the ladies holding skirts, dance 4 polka steps to center, turn, and dance 4 polka steps back to place (demurely). All the gents, hands on hips, dance 4 polka steps to the center, turn, and dance 4 polka steps back to place (vigorously).

Chorus - As above.

Figure 3. - As men stand still, ladies weave around the circle with 16 polka steps moving Ccw in front of the man on their right, in back of the next man, etc. By allowing 2 polka steps to pass each man, each lady should pass eight men and be prepared to dance the chorus with the ninth man.

Chorus - As above.

Figure 4. - As ladies stand still, gents weave around the circle with 16 polka steps also moving Ccw, in front of the lady on their right, in back of the next lady, etc. Each gent should pass eight ladies and dance chorus with the ninth.

Chorus - As above.

Figure 5. - All face partner, give right hands, and dance a grand right and left with 16 polka steps (every body moving).

Chorus - As above.

Figure 6. - Same as Figure 1. (circle right and left).

Chorus - As above.

Figure 7. - In ballroom position, couples dance 16 polka steps, turning Ccw, and moving Ccw anywhere around the hall - and off the floor.
NOTES ON THE DANCE

You will find many variations of KALVELIS. This lively Lithuanian dance has been enjoyed by American folk dancers since the late 30's and has been changed by adding, substracting, or re-arranging the order of the figures to suit the recreational needs of the groups. It can be done in small or large circles or even in a square. It can be danced as a mixer or by finishing each figure with the same partner.

We have described the version which we use most often. It fits perfectly, using either of these two fine records: Folk Dancer MH 1016, Folkcraft F-1418.

In his authoritative book, "Dance of Lietuva" (1951) and also in his earlier collection, "Dance And Be Merry", (1940), Finadar Vytautas Beliajus describes this dance with only four figures (omitting figures 3, 4 & 6 from our version). Also "Vyts" (as he is best known) substitutes 3 stamps for the last polka step in each figure. This is probably the most authentic version. In the book, "Partners All - Places All!" 1949) by Kirkell and Schaffnit a six figure variant is found using a two-step throughout instead of a polka. Take you pick - KALVELIS is a fine dance no matter how you do it!

In order to dance the chorus with the same partner each time, you must have either 4 or 8 couples in each circle or dance in circles with less than 8 couples and hook right elbows with your partner for the remainder of the polka music in the weaving and grand right and left figures. Otherwise the dance is a mixer - and what's wrong with that?

The Lithuanian polka step used in KALVELIS is almost like a bouncy running step with a very quick hop. The circle should be spread out and not cramped, and the dancers should flirt with each partner they meet - look 'em in the eye! T.S.
My love she's but a lassie yet,
A lightsome lovely lassie yet;
It scarce wad do - to sit and woo
Down by the stream sae glassy yet.
   But there's a braw time comin' yet,
   Where ye may gang a 'roamin' yet,
   An' hint wi' glee - O' joys to be,
   When fa's the modest gloamin' yet.

She's neither proud nor saucy yet,
She's neither plump nor saucy yet;
But just a jinkin' - Bonnie Blinkin'
Hilty Skilty Lassie Yet.
   But 0' her artless smile's mair sweet
   Than hinney or than marmalete;
   An' right or wrang - E'er it be lang,
   I'll bring her to a parley yet.
I'm jealous o' what blesses her,
The very breeze that kisses her,
The flow'ry beds - On which she treads,
Tho' wae for ane that misses her
Then O' to meet my lassie yet,
Up in that glen so grassy yet;
For all I see - Are nought to me,
Save her that's but a lassie yet.

If you live in the Chicago area, or plan to be there in
the near future you should know that there is folk dance-
ing every night of the week somewhere in the city. By
writing to Helen Pomerance, 7056 S. Campbell Ave. Chica-
go, Ill. 60629 you can obtain a full schedule of events.

The Thirty-second Annual Christmas Dance Schöbl will be
held at Berea College, Berea, Ky. December 26 1970 to
January 1 1971. Write to Ethel Capps, Berea College, Be-
rea, Ky. 40403 for full information.

Michael and Mary Ann Herman announce their 30th Annual
Folk Dance Festival, Jamboree & Workshop to be held Nov-
ember 27, 28 & 29, 1970, at St. Vertan's Armenian Cath-
edrel, 630 2nd Ave. NYC (between 34th & 35th Sts.) On
the staff will be Olga Sandalowich for Balkan dances,
and Andor Czompo, for Hungarian dances and of course
Michael & Mary Ann Herman. Write the Hermans, Box 201,
Flushing, N.Y. 11352 for more information.

FOR SALE

FIRST TIME IN U.S.

THE RALPH PAGE BOOK OF CONTRAS. 22 dances; directions;
& suitable music, including some 20 original tunes writ-
ten by the author. Mailed anywhere in the world, post-
paid, $1.50. From Ralph Page, 117 Washington St. Keene,
N.H. 03431. Check or M.O. U.S. funds please. Published
by THE ENGLISH FOLK DANCE AND SONG SOCIETY.
DANCE QUOTES

From Bea Woodworth: Heard in a sermon on the need for enthusiasm in whatever you are doing, a quote from Lord Chesterton: "They danced the minuet as though they were hired to do it, and at that, were doubtful of getting paid".

From Don Chambers: From "Dance Index" vol.1, No. 8, Aug. 1942, entire contents on "Durang's Hornpipe". "John Durang, born in York, Pa. Jan. 6, 1776 (eldest of children of Jacob Durang) became first American dancer, New York, Philadelphia, etc. About 1785, during first season in New York, his father (Jacob) met a German dwarf Named Hoffmaster. He was only 3-feet tall, a talented musician and a popular figure in New York artistic circles. He composed for the American dancer, a melody which became famous as 'Durang's Hornpipe'. It was published in 1834 by Otto Terp, of New York. Charles Durang published it about 1855 in "The Ballroom Bijou and Art of Dancing", June 11, 1794. Charles Durang danced for first time on a slack wire. John Durang died in 1822. John Durang, Jr. a great, great grandson of John Durang, was in Ireland in U.S. Army in 1942.

From Ada Page: Found in "Better Homes" at the Laundromat: "While watching a plumpish lady at a neighborhood square dance, Uncle Dodd Buckner suddenly was reminded of a sign he'd seen on an oversize truck: 'Caution: long, wide load. Watch for side swing on turns'".

This is a great book. It will be required reading for all responsible modern dance leaders as well as Physical Education people specializing in dance. Folk dance leaders too, will find it a mine of historical information. I cannot recommend it too highly.


Too many histories have been written that are restricted to dull portrayals of events and characters along with multitudinous dates. Necessary I suppose for an overall picture. Colonial Virginia is the kind of a history book that I like to read. It presents a rounded view of the private and public lives of actual individuals; it is a vivid series of pictures of real life in Virginia from the settlement to the Revolution. It is based on diaries, letters (both social and business), county histories, newspapers, court records, wills, inventories, shopbills, and other authentic pamphlets and sources. Full documentation appears in the text. The price is high for a reprint. Other than that, it is a book for every historian, folklorist or simply any interested person.
This is an excellent book and worthy of a place on the shelves of every folklorist. Arranged in calendar form, it is a vibrant procession of picturesque customs and quaint survivals of the folklore year that persisted in various parts of Great Britain in the early part of the twentieth century. Every folklorist should own a copy.

There is a lot more to this book than one would guess from the title. It is filled with folklore items of interest to the serious student or folklorist. The price is a bit high, but perhaps you will find it worthwhile.

This is the time of the year when people buy copies of Old Farmer's Almanac and, whether or not they believe
the forecasts for the winter ahead, they quote it to anyone who will listen. They should twist their librarian's arm to buy this book, because the Ames father and son were among the foremost publishers of Almanacs in their time. The writings of this father and son team, greatly affected trends in American literature and native American humor in addition to promoting a national identity. The price is ridiculously high for a reprint but if you can get your library to purchase it than it is well worth your time reading it.


The book covers the history of cuisine in Great Britain from the twelfth century to modern times. There are many people who collect old cookbooks and this reprint is right up their alley. A nice collection to your file.

JOHN PITTS, Ballad Printer of Seven Dials, London 1765-1844. Shepard, Leslie. 160 pp. Illustrations; List of illustrations; Annotations; 6 Appendixes; Bibliography; Index. Singing Tree Press, Detroit, Mich. 1969. $10.00

The broadsides of John Pitts are descendants of folk ballads and forerunners of popular newspapers. Long held in disrepute, this cheap literature is now accepted by scholars as a revealing contribution to the social history of common people. For the serious historian and folklorist this book is worthwhile.

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All lovers of New England folklore and music will want to have "SLIPTOWN, The History of Sharon, N.H." $12.50 per copy from G.H. Tilden Co. Main St. Keene, N.H. 03431 or from the author, H. Thorn King, Jr. Old Dublin Road, Hancock, N.H. 03449. Add 20¢ postage.

x0x
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.

5/6/82 Hinsdale:— The jug party given by the ladies of the Universalist society on Friday evening of last week was quite a success. The temperance drama "The Little Brown Jug" was rendered with fine effect by some of our best local talent. After the play, the jugs which had been distributed for voluntary contributions a year ago were called in and opened, the jug containing the most money entitling the holder to an album quilt. The prize fell to Martin V. Colton, whose jug contained $18.24. A merry dance with music by Burnett & Higgins' orchestra closed the entertainment.

City News:— The annual May festival of the Unitarian Society was held at city hall, Tuesday evening, and was a success, socially and financially. On the fancy table was a very fine display of useful and ornamental articles. The recitations by Mrs. Florence Martin, her little daughter and niece were highly entertaining and deserve commendation. The dress dance on the stage and later the dancing on the floor was enjoyable, as was also the excellent supper and refreshments furnished by the ladies. About $300 were realized.

6/3/82 City News:— The Deluge Hose Company propose to celebrate the glorious Fourth of July, and will commence the ceremonies in the morning by organizing a multi-
tude of horribles and marching through the principal streets of the city — — — — music will be furnished by the East Sullivan band, both for the street and for dancing in the hall at the grounds. The proceeds of the affair are to be used for the purchase of new uniforms for the Deluge Company.

6/10/82 Winchester:— There will be a strawberry festival at the town hall, Friday evening, the 9th to conclude with a social dance. Music will be furnished by Barrus & Priest's orchestra and a good time may be expected.

7/15/82 Stoddard:— On the evening of the third of July there was a dance at the town hall which was quite well attended. Supper was furnished by Mr. Lane, to about twenty-five couples. Everyone seemed to enjoy the evening's entertainment until about midnight, when some of them were startled by a racket in the street. Presently they became calm by remembering it was only the "small boys hurrah for the Fourth of July", which lasted until daybreak, then one by one they went home to take a nap on the sofa and prepare for coming events.

9/9/82 Chesterfield:— There will be a military muster at Spofford Lake, Chesterfield, by the 1st Light Battery of Brattleboro, Vt. One hundred men with fifty horses will encamp at the lake Thursday and Friday, September 14 and 15. Practices and drill Thursday afternoon — Friday forenoon military salute and practice with shot and shell. There will be an illumination and fireworks Thursday evening, and a ball at Farr's pavilion. Music by Brattleboro band.

9/23/82 Munsonville:— About fifty of the friends and neighbors of Mr. and Mrs. J.M. Robbins, who own a summer residence in the center of the town, gave them a surprise party the other evening; the occasion being the twenty-fifth anniversary of their marriage — later
the company were treated to some excellent music on the violin, by one of our townsmen, Mr. S.W. Page, who on account of ill health long ago, laid aside his music, but time has not destroyed his taste for the art, and all pronounced his execution good.

10/21/82 Stoddard:— There was a dance at the town hall last Tuesday evening, but not being present I cannot report the number nor any other particulars only that we had a very rainy night.

Gilsum:— Should the weather prove favorable, the East Sullivan Brass band will give a street concert on Friday evening, October 20, from half-past seven to nine o'clock, after which their orchestra will be in attendance at Shaffner's hall, to enliven the assembly. Tickets are but 50 cents and a general invitation is extended.

11/4/82 Fitzwilliam:— There will be a grand election night ball at the town hall, Tuesday night, music by Slade's band. Supper at the Fitzwilliam hotel. There will be a good time to all those who love to trip the light fantastic.

Westmoreland:— There is to be a social dance at Centennial hall, on Tuesday evening, November 14, at which all, old and young are invited. Richardson's orchestra furnish music for dancing from eight o'clock to one o'clock. This is anticipated to be a very large assembly and a good enjoyable time to all who like to dance and hear good music.

11/18/82 Hinsdale:— There was a Mechanic's ball at the town hall last week Friday evening, with A.H. Latham as floor director and music by Knapp & Burnett's orchestra from Brattleboro. A supper at the Masonic hall building was provided by M.V. Colton, and a general good time was enjoyed by everybody present.
WHY A SHIP IS CALLED "SHE"

According to local folklore a ship is called "she" because: They are useless without employment; they bring news from abroad; they look best when rigged; they wear caps and bonnets; they are upright in stays; they are often painted; they are sometimes abandoned; man never knows the expense until he gets one.

To which reasons may be added: They are often bluff in the bows and round in the counter; they have watches and chains; each has its own way, which a man has to cater to; and it takes a good man to master them.

QUEER COLONIAL CURES

So strange were some of the "cures" resorted to by our early settlers that it is a marvel any who endured them survived them. Of course, no one had heard of germs or microbes, and medical knowledge was still elementary. Everyone had a high regard for physic. Springtime was synonymous with the taking of large purges of horrible mixtures "to purify the blood" - mixtures of brimstone, rhy-barb, and molasses, or of senna. If one was seriously ill, the doctor would resort to leeching or cupping, mercury was given until the patient's teeth became loose. If one had a burning fever, he was denied all water and to relieve his thirst he was offered salt clam juice.
A favorite method of relieving one from the miseries of toothache was to have the tooth jerked out forcibly by the sudden fall of a ten-pound weight tied to it — or the pain might be ended by pressing quicklime into the cavity!

Persons who died in old age were said to have died "of a hectic (constitutional) decay." Records show also that some deaths were attributed to "the numb palsie; a dropsical consumption; of the quinsey; of a carking humour about the throat; of a putrid fever; of a canker rash; of a perizeneumony; of a stoppage by eating fever; of a carbuncle; of a cramp in her stomach; of a mortification."

In spite of these peculiar afflictions and doctor's nostrums, the people were pretty hardy and many lived to a ripe old age.

IMPOSSIBLE THINGS THAT KEEP ON HAPPENING

Fishing for a compliment — flirting with danger — having the world by the tail — putting your foot in your mouth — being on the horns of a dilemma — biting the hand that feeds you — saving your breath and getting on your high horse.

The following is a programme for Thanksgiving week:

Monday — wash
Tuesday — scour
Wednesday — bake
Thursday — devour

A mackerel sky won't leave the ground dry.

Let a young woman pin a four-leaf clover over the door and the first unmarried man who comes in the door will be the one she is to marry.
If you dream of a fire, it is a sign you are going to quarrel. If you dream you put out the fire, you are the one who is to conquer in the quarrel.

New parents have no trouble telling when it’s time to get up. It’s when the baby has just fallen asleep.

A fly and a flea in a flue
Were imprisoned, so what could they do?
  Said the fly, "Let us flee!"
  "Let us fly!" said the flea,
So they flew through a flaw in the flue.

ASTHMA CURE

There is a folk belief that asthma can be relieved if the sufferer will walk around the house at midnight alone at the full of the moon.

SASSAFRAS FLOORING

In early Indiana pioneers made their cabin floors of sassafras wood to keep out rats and mice.

LIVE-FOREVER

The sedum Orpine or Live-Forever is able to live without soil or water for long periods when suspended indoors. In earlier days it was common practice to hang it up thus on Midsummer Day with the hope that it would continue to live until Christmas. As long as it continued to be green, the occupants of the house believed they would be free from ailments.

WIND NOTE

If in unsettled weather the wind veers from southwest to west or northwest at sunset, expect finer weather for a day or two.
OLD SAYINGS

Watch a caller out of sight and he'll never return.
You can't draw blood from a turnip.
If your ears burn, someone is talking about you.
A bird flying into the house brings good luck.

NURSERY RHYME

To bed, to bed,
Says Sleepy-head;
Let's tarry a while, says Slow.
Put on the pan,
Says Greedy Nan,
We'll sup before we go.

A blue flame on a candle is a clear indication that a ghost is nearby.

CHICORY

Chicory, the blue flower of sunny roadsides, is known in Germany as Weg-wart (watcher by the way). The German legend tells of a girl who waited in vain by the roadside for her lover. After her death, the blue flower appeared.

HOME REMEDY

The smoke from a burning honeycomb is said to be effective in drawing out poison from a rusty nail would.

ST. JOHN'S WORT

St. John's wort was thought to have many magical properties. If gathered on St. John's Day, June 24, also called Midsummer's Day, and displayed about the house, it is a powerful charm against witches. Dew taken from St. John's wort was also believed to be helpful in treating sore eyes.
When you didn't have to pay for a fancy package every time you made a purchase?
When the melons you stole turned out to be citrons?
When the first English sparrows were imported for the benefit of the highway department?
When dishpans full of doughnuts were made by the women folks to sell at every parade held in town?

When every parlor mantel was decorated with a lambrequin?
When rum and sirloin steaks at 16 cents per pound were only for the plutocrats?
When you got "feeling reckless" and had your tin-type taken?

When the glass blowers came to town?
When there were no Sunday newspapers and it was considered no hardship?
When in an "anti-noise campaign" you fitted your buggy with a non-rattling whip-socket?

When "before and after" pictures were featured in the medicine ads?
When with a pocket full of cloves or snake root "there wa'n't no such animile" as halitosis?
When you got all dolled-up in a paper collar?

Do you remember? It really wasn't so long ago.

xox

A practical joker is one who curbs his impulse to play one on the boss.
Most of us would be pleased to pay as we go, if we could only catch up paying where we've been.
Friends are folks who excuse you when you make a fool of yourself.
If a lot of people really said what they think, they'd be speechless.
The Country Dance Society, Boston Branch, announces its fall & winter class schedule to be held Wednesday evenings at the Temple Street YWCA, Cambridge, Mass.: Country 7:45 p.m.; Morris 9:15 p.m. taught by Helene Cornelius & Renald Cajolet. Also it's Thursday evening "Drop-In Dances" at 3 Joy St. Boston, 8 to 10 p.m. These parties are squares & contras, led by several callers in the Boston area. Everybody welcome.

The Folk Dance Center of Philadelphia announces the following schedule for fall & winter events:
November 14, 1970 - Genevieve Shimer, English Dances
December 12, 1970 - Mel Diamond, Greek & French Dances
January 23, 1971 - Ada Dziewanowska - Polish Dances
February 27, 1971 - Appalachian Squares & Mixers
March 20, 1971 - Roger Whynot - Canadian Maritime, New England contras, quadrilles, etc.

All events to be held at YWCA 2027 Chestnut St., Philadelphia, Pa.

THANKS TO: Martin Bacharach - 40 mystery books
Edith Cuthburt - cookbook
Verona Linnell - square dance records
& Don Messer fiddle tunes
Tony Seliskey - LP Polka record
Dave Winslow - Country Dance Book
Harriet Lapp - Back issues of Northern Junket

Send $1 to Conny Taylor, 62 Fottler Ave. Lexington, Mass 02173 for his monthly bulletin of folk dance classes and events in the Greater Boston area.

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It's not a shame having only one talent. The tragedy comes in not using it.
To be occupied with what does not concern you is worse than doing nothing.
There are scores of recipes for gingerbread. Some are good and some are better. Hot gingerbread, right from the oven of a wood-burning stove, has one of the most glorious of all fragrances. Few lunch combinations can equal a large piece of hot gingerbread and a couple of glasses of cold milk. This is THE gingerbread recipe:

2 eggs
1/4 cup brown sugar
3/4 cup molasses
3/4 cup melted shortening
2 1/2 cups flour
3/4 teaspoons ginger
1 1/2 teaspoons cinnamon
1/8 teaspoon cloves
1/2 teaspoon nutmeg
2 teaspoons soda
1/4 teaspoon baking powder
3/4 teaspoon salt
1 cup boiling water

Beat eggs in a large mixing bowl, add the brown sugar, molasses, and melted shortening. Mix the spices, soda, baking powder, and salt well with the flour and sift into the mixing bowl. Mix all ingredients well.

Add the boiling water the last thing, and beat well. Bake at 350 degrees about 45 minutes.

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For improved flavor, spread mustard on one side of a steak before broiling or barbecuing and grill the mustard side first.

Try cleaning your copper ware with a lemon cut in half and sprinkled with salt. Wipe the copper with a damp cloth and then with a dry one and note its sparkle.
OLD-TIME COFFEE CAKE

2½ cups flour 2 teaspoons soda
1 cup corn syrup ¾ cup sugar
1 teaspoon cinnamon ½ cup butter
1 teaspoon cloves 2 eggs
1 teaspoon ginger salt
1 cup boiling coffee

Put the flour in a bowl. Make a well or hole in the center and put in everything except eggs, coffee and soda. Place the soda in a cup and add the boiling coffee. Add to the mixture and beat well. Beat the eggs next, add to the batter. Add the pinch of salt. Bake at 350 degrees for 45 minutes. Ice with an orange glaze. A few raisins are good too.

GINGER OR MOLASSES COOKIES

1 pt of sugar 2 eggs
1 pt of lard 4 level teaspoons ginger
1 pt of molasses 1 cup boiling water poured over

3 13⅓ tablespoons of soda

Mix the above then add enough flour to hand (the least flour you use the better the cookies are). Roll, cut & bake in a hot oven. This makes a very large amount of cookies, and they will keep for weeks stored in a tight cookie jar or plastic container.

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A half teaspoon of vanilla extract, added to beaten eggs and milk, gives French toast an added flavor. Crumble crisp bacon and sprinkle it atop a green salad with blue cheese dressing.

A half-cup of beer mixed into your next meatloaf will keep it moist and add extra flavor. A fine canapé idea is a half pound of liverwurst mixed with burgundy wine into a smooth paste.
APPLE BUTTER

4 quarts apples 1 teaspoon cinnamon
2 quarts water 1 1/2 pounds sugar
1 1/2 quarts cider 1 teaspoon allspice
           1 teaspoon cloves

Wash and slice the apples into small bits. Cover with water and boil until soft. Press through a sieve to remove skins and seeds. Bring cider to a boil and then add apple pulp and sugar. Cook until it thickens stirring to prevent scorching. Add spices and cook until it is thick enough for spreading. Pour into sterilized jar and seal. This is wonderful on hot toast.

RHUBARB JAM

3 pounds rhubarb
2 pounds sugar
2 oranges

Wash the stalks then cut them into 1/2-inch slices. Do not peel them unless the rhubarb is very old and tough. Grate rind from oranges, then squeeze juice from them. Add orange juice to rhubarb, set over low heat and cook until rhubarb is soft. Stir in sugar and cook until the jam is thickened. Stir in the orange rind. Pour into a sterile jar and seal with paraffin. This recipe makes about 4 to 5 cups of jam.

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Form a mixture of ground beef and deviled ham into small balls and saute for delicious canapes.
Try cooking carrots in beef consomme instead of water for a better flavor.
To clean a glass cooking utensil on which food has been burned, don't scour it, but fill with a solution of baking soda and water and let it stand.
Easy way to make Russian dressing is to add two tablespoons of chili sauce to one cup mayonnaise.
Never add cloves or garlic to foods that are to be frozen because they become stronger during storage.
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