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The Lloyd Shaw Foundation announces a Dance Week, July 16 - 20, 1978, at Scandinavian Lodge, Steamboat Spring Colorado. Staff Includes: Don Armstrong, John Bradford Bob Howell, Bill Litchman, Deane and Helena Serana. Information from the Lloyd Shaw Foundation, Educational Mailing Division, 1480 Hoyt, Lakewood, Colo. 80215
This page is being written in the middle of a howling blizzard! One of the worst snow storms of the century, or so TV tells us. That's the reason for the snowman to the left. As the old-timers used to tell us: "Let 'er come; We was here first!"

The following lines are written in all sincerity and NOT to curry favor with anyone - I don't operate that way.

I do hope that all of you have been reading and enjoying the monthly page "Chip's Tip" in the New England Caller; the East Level page that appears monthly in American Square Dance; and the monthly contra page in Square Dancing. For what it is worth I feel that each should be incorporated into book form, and if you haven't already thought about it fellows there's the idea for free and no credit wanted or expected.

In closing I want to say "Congratulations" to my good friend Dick Leger, on his being inducted into the Square Dance Hall of Fame. It is a well deserved honor and it couldn't happen to more deserving or nicer man. Welcome to the club!!

Sincerely

Ralph
Most of us had never even heard of square dancing. And the few who HAD thought it was a rowdy pastime for cider-soaked bumpkins in bib overalls and muddy boots. Yet out of such ignorance grew the square-dance revival that is nearing its fifth decade.

Maybe "revival" is the wrong word. Square dancing had never really died. It was being enjoyed in hundreds — possibly thousands — or rural communities where commercial entertainment had not driven out the home-grown variety. But we city folks knew nothing about that. So when we discovered square dancing it was a great, new experience.

How we made the discovery is not important. What matters is that, all across the nation, we began to find out that "square dancing is fun". Looking back, I suspect that it was a mixture of informality, friendliness, and lack of complexity that made square dancing so attractive. We could dress for comfort rather than style: no jackets or ties for the men and no expensive gowns or elaborite coiffures for the ladies. There were no social barriers or pretensions; no one cared who or what you were, just so you were friendly and smiling. And most important of all, square dancing was so easy to learn that the fun began with the very first evening.

We were all beginners together. Even the callers made little or no claim to being experts. All teaching
was done right on the floor at open dances and there was no such thing as a course of thirty lessons before you were allowed into the sanctum. From experience gained at one or two previous dances, friendly folks took you in hand and gently steered you through an allemande left, a ladies chain or a grand right and left. And all over the hall you could see these "experts" teaching the tyros how to swing. With this kind of cooperation the beginner felt an immediate sense of "belonging" and was eager to return the next week - often bringing friends to whom he had already been extolling the fun of square dancing.

So the dances grew even larger, until they often overflowed available space. Twenty, thirty, or even more squares were often in attendance. And this without costly programs of advertising or paid promotion. Word-of-mouth advertising did the trick as we discovered that square dancing was, indeed, fun - a kind of fun we were eager to share with our friends.

Of course the time soon came when the dancers began to catch up with the callers. Some of us picked up one or two easy singing calls and importuned the callers for an opportunity to take over the microphone. And most of the callers were not averse to the idea; after all, it gave them a bit of a breather.

Many of today's veteran callers gained their experience through the courtesy of the already established callers and through the sometimes less than enthusiastic sufferance of the dancers. In the south of Boston area, Charlie Baldwin gave a helping hand and an open microphone to countless fledging callers. At the same time, he "sold" them to the dancers by introducing them with such imposing titles as The Squire of East Walpole,
The Milton Thrush and The West Bridgewater Nightingale. At first, some of those who are now recognized as old pros had decidedly limited repertoires. Dick Doyle claims he called the same number so often that he became known as "My Little Girl Doyle".

We were fortunate in the Greater Boston area, to have callers who were as eager as the dancers to increase their knowledge and to share their skills. To this end, they sought out historical material on square dancing, and talked or corresponded with callers in the areas where the activity had long existed.

Perhaps because we Easterners had associated square dancing with our pioneering forebears, many of us looked to the West for our information and ignored, for the time, our rich heritage of New England square dancing. At the urging of Charlie Baldwin, a few courageous souls sponsored an "institute" in Brockton, Massachusetts, at which Herb Greggerson of El Paso, Texas, would instruct us all - caller and dancer alike - in the Western Style of square dancing. For two afternoons and two evenings, we thrilled to new movements and patterns; we learned new terminology; and we revelled in the humor of this tall texan with the diminutive and exasperating wife. We got our first taste of formalized square dance dress when we saw Herb's elaborate boots, shirts, and neckerchiefs, and when the ladies saw Pauline's dainty and multi-petticoated dresses. We learned numerous couple dances, of which the Jessie Polka and The Waltz of the Bells are still danced once in a while. It was a stimulating experience for all of us and it was to be followed by many others.

So that this wealth of material would not be lost, the sponsors of the Greggerson institute planned follow-
up dances at which the callers would use Herb's material and the dancers could review what they had learned. And, in the spirit of sharing, those who had not attended the institute were invited to come and learn Western dances.

With wide agreement that the new material was adding to the fun of square dancing, it was decided that a formal organization should be set up to sponsor additional institutes. Thus was born the Bay State Square and Folk Dance Association. "Folk" dance was included in the name and program of this new organization because many of the leaders believed that square dancing was only one of several forms in which music and movement were combined by the people to express joy and, in some instances, to tell stories. This idea still prevails, as evidenced by the continuing effort to gain Congressional designation of square dancing as "The American Folk Dance".

The new organization did much to enhance our knowledge of the dance. We broadened our experience in Western-style dancing through sessions with Rickey Holden, of San Antonio, Texas, from whom we learned to "allemande left in the Alamo style" - a maneuver used only in truncated form. It was Rickey who brought us the Grand Sashay and, if I am not mistaken, taught us to "Catch All Right". We got a taste of square dancing's ancestry from an institute on English country dancing with Louise Chapin. We were introduced to international folk dancing by Mary Ann & Michael Herman. We began to gain an understanding of New England contra dancing under the expert tutelage of Ralph Page. And we enlarged our round dance experience with Frank & Caroline Hamilton and Fred & Mary Collette.

While all this was happening, a few of us were fully aware of the feast set before us. But in retrosp-
we can see what a rare opportunity was ours to learn from masters of the art, the fundamentals of dancing as a fun activity. We absorbed principles: of the relation between music and movement; of phrasing; of body mechanics; of style. Yet all this learning was pleasurable and it paid off in greater enjoyment of square and round dancing and in greater proficiency among both callers and dancers.

All of us recognized that we still had much to learn and we listened eagerly to anyone who offered new information. Typical of this attitude was the interest of local callers in material brought back from Herb Greggerson's 1950 summer square-dance camp by a couple of New Englanders who had been dancing less than a year and were neither teachers nor callers. As participants in the Greggerson Institute, Ruth and Clarence Metcalf were among those invited to attend Herb's dance-camp in Ruidoso, New Mexico. Such was their enthusiasm for square dancing that they signed up at once and, in August, journeyed 2500 miles from home to savor the exhilarating experience of dancing from nine in the morning until eleven in the evening for five fun-filled days.

They didn't know it when they enrolled, but this camp was designed for and primarily attended by Western callers who had already attained professional status. So, in their blissful ignorance this New England couple plunged into the swift stream of Western square dancing - and they enjoyed every minute of it.

Although they accumulated a thick volume of new material - both square and round dances - there was not a single "new basic" in the entire course. Every pattern presented to these Western professional callers could be executed successfully by dancers giving only the
fundamental knowledge picked up at open dances in New England.

As soon as the Metcalfs got back from Ruidoso, a group of South Shore callers gathered to learn from mere dancers - the latest developments in Western square dancing. While Ruth read the calls, the assembled callers and leaders danced many new figures, most of which were variations on the basic star whereby Western callers kept the entire square in action - in contrast to the then prevalent and less interesting New England style of "visiting couple" figures. The high point of the evening was reached when these callers mastered the intricacies of "Throw in the Clutch" - which was destined to represent for a considerable time the peak of square-dance proficiency.

Round Dancing too, came in for its share of attention. The Irish Waltz, Beautiful Ohio, Tea For Two, Swingola, Georgia Polka, Sentimental Journey, and Coconut Grove - some of which still show up occasionally - had been taught at Herb's camp, as well as at Pappy Shaw's courses attended by Charlie Baldwin and Al Brundage that same summer. In fact, the multiplication of what were scorned by folk dance purists as "made-up" couple dances was to swell into such an avalanche of round dances that no one could possibly remember all of them. This proliferation - that would eventuate in the dancers' dependence on cueing - had its birth in the far west while Eastern square-dance callers were interspersing international folk dances or British "pattern" dances among their squares.
In both square and round dancing, new material was being introduced at an accelerating pace. Yet all of it was still being built on the foundation of a relatively small number of basic movements that could be picked up quickly by anyone with normal intelligence and a good sense of rhythm. Thus the activity continued its expansion through the eagerness of dancers to share with their friends the fun they had discovered in square dancing, and through the dedication of callers to learn (and sometimes to evolving) new and interesting combinations of what—to today's square dancers—would seem a woefully limited number of "basics".

It retrospect, it seems likely that the explosive growth of square dancing in the forties and fifties resulted largely from the individual missionary efforts of almost every convert to the activity, and that this missionary effort was possible because, after a single evening at a square dance, the beginner could rush out to his friends and shout, "I've just found the greatest recreation in the world! Come with me next Saturday night and see for yourself that SQUARE DANCING IS FUN!"

(from The New England Caller, December 1977)
JUNKET MUSINGS

by PAT PENDING

The neighbors father at the hall
They bring their offspring with 'em,
To park them in some corner spot
While they step out to rhythm.
They pause to do a dydic change,
Or feed some tot a bottle;
Then one lets out a blasting yell,
Right off - the whole damned lott'1.

Pa builds a fence around his kids
By tipping up some chairs.
He tells his kids to quiet down;
Shut up and say some prayers.
The fence he built was too darned low;
It should have been much higher
For Yankee kids outwit all fence
Wood - stone - or sharp barbed wire,

Like squirrels they do scale those chairs
Then come forth, one by one,
To scramble up some busy set,
These kids just think it's fun.
They race across the polished floor,
You think each one is twins;
They trip a Ma, or throw a Fa,
These busy young 'nine-pins'.

No party does seem quite complete
Without some underfoot;
But like the basis of all growth
These kids are really root.

Roots, producing basic sap
To keep the plants alive,
They'll foundation of our art
When they - to age arrive.
WHEEL CHAIR
DANCING

Presented by Mary Jenkins at Legacy 1977 (May 5-8), Memphis, Tenn.

This is not going to be a book review of my handbook "Wheeling and Dealing With Nursing Home Residents". If you want to know what that is all about or what it contains, you'll have to spend $2.00, and buy a copy! How's that for a commercial?

Wheel chair dancing, for me, was first done a year ago on April 26th when I danced the residents of Uihlein Mercy Center at Lake Placid, N.Y. for an hour and a half! It was such a success that immediately I began to schedule sessions in other Nursing Homes within a hundred mile radius (200 miles round trip) and put Uihlein on a monthly schedule. On May 25th, I gave a 2 hour workshop for several Activities Directors of Nursing Homes, who were taking a course in Geriatrics at the State University in Albany. The Activities Director
from Uihlein had taken me to class that day as her "show and tell". Except for Norma Thompson from Uihlein no one had seen it work with residents. Right then and there I decided to write a handbook!

As soon as possible 7, hour workshops were scheduled for activity directors in different areas. I went to Nursing Homes to do the wheelchair dancing; and eventually the program was started on a monthly or weekly basis in several homes. The handbook, the workshops, and the demonstrations have given the Activities Directors, Staff and Volunteers the information, the knowledge, the desire and the confidence to "go ahead and do it"; every session has been a success! Pages could be written on an evaluation of each session. Every event has brought unbelievable results! Residents, staff, and visitors were amazed when —

1. The "meanest, ugliest man who ever lived" walked out on the floor, picked up a shoe a man had lost, put it back on the man's foot and later volunteered to push a wheelchair at the dance.

2. A woman who had been silent since she entered the home 3 years ago suddenly started talking - telling us of her family - her brothers who were fiddlers - her dancing - and she even hummed and named some of the tunes.

3. A woman who had shown no response to anything - smiled each time she heard the word "smile" as she "danced" in her wheelchair.

4. The people who usually cry and weep - scream and yell - are clapping and laughing and waving to the others as they are wheeled around.

5. The people who look forward to the Dance they will attend and are anxious to participate.

And many, many other fantastic results of this ac-
tivity!

What of the present situation of Wheel Chair Dancing? It's successful - one of - if not the most successful events held in Nursing Homes and Homes for the Aged. Attendance and participation, I am told is the highest of any activity. As a result of the Dance Program, other activities have had better attendance and more participation.

The number of volunteers has increased and they, too, are enjoying the dancing. Many of them are anxious to help make costumes, for the residents of some Homes are already outfitted with colorful costumes. Volunteers at one Home are "used-to-be" Modern Square Dancers, and have used their square dance dresses to make vests and skirts for wheel chair dancers.

Six high school girls came one day to be partners and push the wheel chairs - then 10, 12, and finally 20 young ladies came. They came into the Nursing Homes at a good time. No crying, no moaning and groaning, no yelling for attention among the residents - and even staff and employees are in a happy mood - smiling, laughing and, believe it or not - on "speaking terms" with one another! These students will and already have come back to the Home for other than wheel chair dancing. Recruiting Volunteers thru Wheel Chair Dancing is an interesting topic!

The Activities Directors, who are neither dancers or callers, are doing a fine job of leading the Wheel Chair Dancing. Their knowledge of and experience in Geriatrics and understanding of the group with whom they work makes for an excellent program to which the residents look forward.

At the present time Wheel Chair Dancing is very much "alive and well"! It's growing and if time would allow I could be busy 7 days a week with this volunteer
work. We go to these Nursing Homes once a month and are sandwiching in as many others as we possibly can. The future of Wheel Chair Dancing looks bright and beautiful. Thru a well-written article in the N.Y. State Retired Teacher's Magazine, much interest has been shown and more workshops are being planned throughout the state.

In the not too distant future, there may possibly be a Wheel Chair Festival. Residents from several Nursing Homes in an area will meet at a suitable location for an afternoon of fun and friendship - not to compete but to dance and enjoy.

Volunteers should increase in numbers as the needs and desires of the wheel chair dancers become known to those in the community. Volunteers for sewing costumes, serving refreshments at the dances, transportation when and where needed, as well as to push wheel chairs should be recruited more easily.

Because of wheel chair dancing, those who participate should become more alert, be better able to concentrate, to think, and to follow directions. This training and experience will carry over into other activities and their everyday life. They will become more particular about their personal appearance. Wheel chair dancing is a good reason or excuse for dressing up and looking one's best!

The Dance will be the topic of discussion for days before and days after it is held. Something to think about! "People are out of Reality only because there is no reason to be in" it is said, and "You'd better believe it"!

Let's all help to make wheel chair dancing the greatest activity in the many Nursing Homes throughout the Country! Wheeling and Dealing with Nursing Home Residents can be fun for everyone! Just try it - you might like it!!
The idea of a quick-action troubleshooting wing of the square dance activity was created several years ago to combat inappropriate and often misleading information about square dancing. Primarily it has been concerned with the tie-in of square dancing and alcoholic beverages as sometimes portrayed in television commercials. You'll be interested in a short review of the latest proof of the effectiveness of this system.

In late January of this year (1977) word reached us indirectly that Anheuser-Busch was planning to use square dancing in one of its new beer commercials. For several weeks we tried to track down this information, only to be told by the Busch people in California and St. Louis that they knew nothing about it. Then, in early February, we learned that a commercial had been shot and was being readied for release in the coming months. Our difficulty in tracking down the commercial was due to the fact that it involved a new product of the Busch Breweries and was being handled by a different agency of that organization and by a different advertising firm. Not wasting any time we immediately sent out a "Listening Post flash" to the presidents of all dancer, caller and teacher associations requesting that they
take appropriate action in writing directly to Mr. August Busch, President of the brewery in question.

Within days we began getting Xerox copies of the letters that had been sent out in compliance with the request. Soon the letters and petitions from associations, clubs and individuals began pouring in and within a few weeks we received a letter from Mr. Michael J. Roarty, Managing Director for the Anheuser-Busch company in St. Louis. His most welcome letter read in part –

"We understand that you are concerned that such a scene (square dancing as a part of a picnic depicted in the beer commercial) could leave the impression in the public's mind that beer drinking is a common occurrence during the square dancing itself and therefore could work to the detriment of your public image. It is certainly not our intention to run any Anheuser-Busch advertising which might cause an unfavorable reaction to your clubs or to square dancing in general. Accordingly, we have entirely eliminated this particular scene, as well as any and all references to square dancing, from our Anheuser-Busch Natural Life advertising campaign. The production of our original commercial was halted in the editing stage and consequently was not exposed to the public. We trust that the action we have taken in this matter meets with your satisfaction and avoids any potential problems in our advertising. Finally we recognize the considerable time and effort you have spent in bringing your concerns to our attention and appreciate the respect you have shown to Anheuser-Busch in this matter".

We were indeed relieved and immediately sent a letter to Mr. Roarty thanking his organization for their understanding. We have also sent a letter to Mr. Morgan Guenther of the United States Brewers Association inqui
ring if it might not be possible to circumvent future problems by sending representative letters to all brew-
dries making our stand know. At this point we have not
received an answer.

This has been a good example of the Listening Post
in action. We thank you if you are one of the many who
have written to the Anheuser-Busch Company. In the fu-
ture if you hear of a problem of this or similar nature
don't hesitate to contact one of the Listening Posts
key locations. They in turn will start the communica-
tions rolling in hopes that in just a short period of
time all of you will get the word. The Listening Posts
contacts to write to are: Charlie Baldwin, (New England
caller), Box NC, Norwell, Mass. 02061 (617) 659-7722;
Stan Burdick (American Squaredance) Box 788, Sandusky,
Ohio, 44870 (419) 433-2188; Bob Osgood (Square Dancing)
462 N. Robertson Blvd. Los Angeles, California 90048,
(213) 652-7434.

THANKS TO:

M&M Joe Hritz - folklore clippings
Charles Rusnacko - dance program
Somebody - C.B. Perkins cigars
M&M Bev Wilder - Christmas greens
M&M Brownie Thompson - John Jameson Irish
"Duke" Miller - 2 pr. leather gloves
Ditto & Julie Agin - Irish coffee mug
Karen Gottier - book
M&M Arthur Selvi - box of cigars
Bea Lever - Scottish butter tablet
Kirby Todd - cookbook
Bob Howell - buckeye bola tie
Nora Hughes - cookbooks
Rich Castner - Irish fiddle tunes
M&M Dave Rosenberg - White House "Oktoberfest"
Myrtle Hoppe - dance programs
Freda Gratzon - dance program
Everyone who sent Xmas or birthday cards.
Our Adirondack Colonial Dancers dance, Contras, Quadrilles, and Traditional Squares, using records by well known and prominent leaders in the field of dancing. Contra basics are taught or reviewed at regular dance sessions held from 7:30 to 10 p.m. at Mockingbird Hill in Minerva on the schedules Tuesdays.

Dancing to the music – letting the music tell us what to do and when to do it is a very important part of the program. In many cases dancers who have been dancing for some time have to break some of the bad habits they have already formed. Quite often it’s easier and quicker to teach and train inexperienced dancers!

No fee is charged. We donate our time and share our home, our knowledge and experience with those who come. We have much money invested in records and equipment and are happy to make use of these. We enjoy opening our house to all who care to come!
Refreshments are served after the dancing at 10 o'clock. We furnish tea, coffee, sanka, sugar, creamors and all the ice cream that can be eaten, and usually "goodies" to be served with the ice cream. Others bring cake, cookies, pies, fruit, etc. Nobody is asked to bring anything. "Leftovers" are stored in our freezer and brought out for the next "get-together".

There is a Soup Tourteen in the kitchen where donations are dropped each time. This is a "free will" offering and the dancers put in what they feel is their fair share; what they usually pay at a regular dance; what they think it's worth; or what they can afford. Whatever is donated is saved to pay the fees for guest callers. Good callers are expensive because of the distance they have to travel and because they are good. Good contra leaders are not as plentiful as good square dance callers. Badges for the dancers are paid for from these donations.

Weekly Tuesday night dancing (Apr-Dec) started on May 28, 1974. We started to dance contras in 1975 in preparation for the Bicentennial Year. We have had no dropouts, but have added new members to our lists. Because of Bill's part-time job, we can no longer dance every Tuesday.

Pot-luck suppers and special dances are also scheduled at various times and adds more interest and fun.

One of our biggest projects is entertaining on Sunday afternoons at Nursing and County Homes between Christmas and Easter. This is a most rewarding experien
Several times during the year we are invited to take part in celebrations or festivals by putting on a demonstration of Colonial Dancing. We accept as many invitations as we can. With a limited number of dancers, many of whom are working, we cannot always make an appearance when asked.

Our costumes have all been made by the dancers and patterns of various styles are available. Now that the Bicentennial Year is over, possibly some ready-made costumes could be purchased for less money than they could be made.

We do require that each dancer have a regular partner, however—should someone be absent or unable to dance, we all share our partners.

Early in January the schedule for 1978 will be ready. We hope there'll be several new members joining the Adirondack Colonial Dancers. Please let us know as soon as possible if you would care to be one of us by writing

Mary & Bill Jenkins
Mockingbird Hill in Minerva
Olmsteadville, N.Y. 12857

Poise is the ability to talk fluently while the other fellow is paying the check. A loser is the poor guy whose junk mail comes "Postage Due!"
NEW HAMPSHIRE

YEAR END CAMP

by KIRBY TODD

Bob Howell, Cleveland, and Kirby Todd, Folk Valley, Ill. teamed up the day after Christmas to attend Ralph Page's Year*End Camp held at Keene State College, Keene New Hampshire.

What's it like to travel with Bob Howell? Excruciatingly hilarious. The man has a computer (strong accent on the second syllable) for a mind where he has programmed thousands of jokes and stories, none repeated, in endless succession day and night as long as anyone is awake to listen. It was the same at camp too. Finally, even Ralph Page held his head in both hands and howled with laughter: "Charlie, this Howell "bastid" is a bad influence on this camp!" - for the great Charlie Baldwin, New England square dance caller was also on staff.

((-))
1-90, the closest route through Buffalo, was snow-clogged as Bob quickly found out on his CB. We headed the van to 1-80, 200 miles out of the way but safer. The CB was an education in itself under Bob's masterful touch; his handle is "Call Boy" and that brought acid comments from numerous "Old Buddy" truckers, but it also brought a personally escorted tour through Troy, N.Y. when we were lost.

\(-\)

Winter Vermont was like driving through a book of Robert Frost's poetry: "The woods are lovely, dark and deep...." And we had promises to keep with Ralph Page, the most knowledgeable man on contra dancing extant. I have known, admired, and loved him for 30 years. The highest experience for me was just to see him again; meet his wife, Ada; his daughter, Laura, and two grandchildren, Seth and Erika. It was sweet nostalgia to be there. The first evening we had apple dumplings for dessert and I asked the chef if he had used Henry Lash's recipe and his eyes bugged as he said "Yes!" That recipe is in the Folk Valley Cookbook.

\(-\)

Another high experience was dancing three times to live music: piano, banjo, tin whistle and hammered dulcimer made the sweetest dancing music under Heaven, and it literally blew my mind; I didn't know where I was or what I was doing, but I knew that Contra is the wedding of Music and Dance.

\(-\)

The second day I spent in bed with the New Flu, but managed to navigate after that. Later at home it turned into something like galloping consumption and two shots of penicillin were prescribed. I was sorry I had to be grounded for such a short time, but I wouldn't have missed the rest of camp for the world.
Folk Dancing under David Vinsky, Conny Taylor and Harry Brauser was spirited and delightful as Conny reintroduced some old-time favorites, but Charlie Baldwin was a heritage of American square dance in simple and traditional figures. Pure joy.

New Year's Eve was made very special by a fresh, wholesome group of local young people wandering in to dance better than they knew how, to their and our amazement. The ways of folk are strange and mysterious.

On the way home a stop was made near Lebanon, N.J. to visit Joe and Jan Urbanik and pagan worship the co-lid walnut floor in their family room; help their 4 and 3 year-old Joseph and John to ski. Only about 29 miles or so from Basking Ridge where nephew David Blue lives; so a wondrous evening of Andrea's cooking and a lively game of "Scramble" with their healthy four. And we picked up Phyllis Howell to co-pilot back to Cleveland. Bless the Howells anyway!

Bob and I are agreed that neither of us have attended a camp with closer rapport between campers, staff and kitchen. Year End Camp was even greater than we'd been told it was.

IMPOSSIBLE THINGS THAT KEEP ON HAPPENING

Stealing one's thunder, throwing a glance over your shoulder, catching someone's eye, and walking on air. Flying off the handle, rolling in money, kiting a check, blowing your cool and drowning your sorrows. Riding the gravy train, furrowing your brow and letting off steam.
Square dancing, traditionally has been an activity where folks from all walks of life - the mighty, the frail, the short and the tall, the wide and the narrow, and just about all - could come and relax, recreate and enjoy the pleasure of each others' company while participating in this wonderful pastime. The requirements and standards were simply good manners, cleanliness, plus being able to square dance. The desire to have fun and a sense of humor usually went hand in hand with the participants. If someone didn't know how to square dance, they could take lessons and join in the fun and fellowship with their friends and neighbors afterwards. It seems like such a short time ago that there were only square dancers and square dance beginners. What has happened?
It appears to me that instead of the activity bringing folks from all walks of life together to enjoy this wonderful recreation and pastime, the activity has begun to divide, separate and isolate those already in the activity, and goodness knows what it will do to those just coming into the picture.

This division is a result of levels being applied to the movement. Halls at Festivals and/or special dances are identified as being this level or that level; clubs are asked to identify themselves as dancing at this level or that level or what-have-you. Call it what you will the levels are dividing, isolating and separating square dancers from one another — and what for?

Levels have been introduced for the so-called purpose of letting the dancers dance where they can dance. Why, I remember vividly attending the WASCA Spring Festival, and being able to dance in ALL of the halls at any time. Levels were unknown except for Glass Level. The callers were responsible for seeing that the dancers danced and they met their responsibility marvelously.

Floors were filled with happy, satisfied dancers, because that magic percentage (80%) of the floor were dancing 80% of the time. Contrast this to some floors today when 10% or less of the floor are dancing and the so-called level of the dance in that hall is indentified in the schedule and the room well-marked indicating the level. What happened?
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We're told that there are a few vacancies for the Caribbean Folk Dance Cruise with David Henry and Yves Moreau April 17-24, 1978. Contact David Henry, 26 Second Avenue, New York, N.Y. 10003. At the same time ask for a copy of Dave's Newsletter "Folk Things". It's an out-of-the-ordinary newsletter.
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I'm certain I don't have all the answers — except for myself — but as an individual, as a square dancer and as a square dance caller, I believe the co-called levels have been introduced (stuffed down our throats is more like it) not solely for the benefit of the square dancers but in large part for the benefit of the caller by providing him with a group of dancers who have been separated into levels as devised by the callers.

The callers now simply call from their lists of calls applicable to the particular level. Unlike the callers alluded to earlier, whose responsibilities were to call interesting, satisfying and danceable routines for ALL the dancers from among the existing movements of that day, we callers today have not only divided the calls into lists or levels, we are now hell bent on dividing the dancers accordingly!

If, years from now, we are to look back at these years as the "good old times" we best start making NOW the "good old times" by bringing folks together to enjoy our wonderful hobby instead of isolating, separating and dividing them!

Howie Shirley
National Capital Area
Square Dance Caller Notes

SOME MORE IMPOSSIBLE THINGS YOU KEEP HEARING ABOUT

Thirsting for knowledge, boiling with rage, coming apart at the seams and talking out of both sides of your mouth. Raising the roof, losing your marbles and breaking the law. Pouring your heart out, bending backwards, hanging onto the wrong tree or hanging onto someone's every word.
The following items are from the pages of the Cheshire Republican, a newspaper published in Keene, N.H. for 85 years until 1914. We find these dance items of interest.

9/20/89 Local News: The Brass Band Dances

In the Tribune of last Saturday an article appeared in relation to the letting of the City Hall to Mr. Barrington on Saturday nights for the purpose of holding brass band concerts and dances, in which it was implied that the band was denied reasonable privileges in the use of the hall for their entertainments. So far as the holding of dances at the hall on Saturday nights may be an encroachment upon the sanctity of the Sabbath we do not see that it can be more objectionable than most of the entertainments for which the hall is frequently used on that evening. The officers of the city government however, give some very good reasons for their decision in the matter, and it would seem that these dances might be held on Friday or some other evening.

The mayor states that the committee has unanimously decided (1) not to let City Hall to anybody on Saturday nights for a dance of any kind. (2) That they will let the hall to Prog. Barrington one hour later per night than he had it last winter (or until 12 o'clock),
for $20 per night - or $5 more than was paid last winter, (3) That the band can have the hall for concerts on Saturday nights if they desire, but not for dancing, and that they can have the hall for dancing any night except Saturday or Sunday upon the terms named, by properly engaging the same.

The mayor says the reason why the committee had decided not to let the hall for dancing Saturday nights is because so many complaints were received from citizens on account of the noise and disturbance upon the streets for a long time after the closing of the Saturday night dances. It is true that the lights were always turned off and the hall cleared by 12 o'clock, but the noise upon the streets continued much later and caused a great deal of complaint. Disorderly persons frequently got together at the close of the dances, and extra police protection was thus required. Prof. Barrington desired to engage the hall for every Saturday night for $15, shutting out entertainments that might offer a profitable rental, and that while these concerts helped the Brass Band to pay Prof. Barrington's salary the profits realized did not go to the Brass Band. The committee only ask the band a rental which will barely cover costs, however, and do not distinguish between their dances and other dances.

\[\text{End of Article} \]

10/4/89 Surry: An old fashioned husking held at G.H. Randall's farm on the Surry road, last week Wednesday evening was attended by grangers and others to the number of about fifty. One hundred and fifty bushels of corn were husked, after which supper was served in farmers style. The kitchen was then cleared for dancing which was continued until a late hour.

\[\text{End of Article} \]

10/11/89 Local News - Brass Band Concerts

Prof. Barrington has secured the Armory for the Winter's series of Brass Band Concerts, and will give the opening "pop" Saturday evening Oct. 26. Better ac-
commodations for dancing will be provided than at city hall and seats will be arranged for spectators. A series of fifteen concerts will probably be given. An attractive programme will be arranged each evening and the entertainment will be conducted in an orderly manner and dismissed in good season. Season tickets go on sale at Tildens, Oct. 14. Prices will be the same as last season. Circulars giving full particulars are being issued.

Hinsdale Fair

The 8th annual fair of the Maplewood Trotting Park Association took place on Friday, Oct. 4th. The races closed about 5 p.m. and the park was deserted before nightfall, but many guests from out of town arrived until the evening and attended the Grand Concert and Ball which the association always gives as a finale to the festivities of the day. The 1st Regiment Orchestra of Brattleboro (8 pieces) entertained the company from 8 to 9 o'clock p.m. by an instrumental concert of unusual excellence, all the musical selections being finely rendered. At 9 o'clock the hall was cleared for dancing which continued without interruption until 3 a.m. Certainly 100 couples participated in the dance. Certainly 100 couples participated in the dance and $130 were the receipts at the box office from the concert and ball alone. The company was a brilliant one the best of order prevailed and the dancers - though cramped a trifle for room in which to "trip the light fantastic", were all merry and good natured just the same. We should add here that our own local musicians, the Hinsdale Brass Band furnished most excellent music in the streets and at the Park during the day.
10/18/89 Munsonville:— Last Saturday the children of this town and Sullivan met according to arrangements made by Granite Lake Grange last children's day, in Union Hall, and held their annual fair. There were 90 children present accompanied by their parents and others....... In the evening there was a dance, music by the Munsonville Orchestra.

10/25/89 Local Affairs:— The somewhat celebrated Cremona violin which was owned by the late Geo. W. Foster, and was made about 1750, was sold at the auction of his property, last week, for $200. It was bid off by Mr. Haus, the piano man.

A fair will be held in the Armory, under the auspices of the Catholis church, beginning Monday, Nov. 4, and will continue for six evenings. The Keene orchestra will furnish music for dancing.

11/1/89 Local Affairs:— The Deluge Hose Company holds a social dance at City Hall, this Friday evening. Music furnished by the Keene Orchestra, and profits go to assist the company financially.

Troy:— Hamilton Engine Co. will give their 24th annual ball Nov. 28th. Russell's Orchestra of Fitchburg, Mass. of six pieces, J.L. Miller, prompter, one of the best bands in New England will furnish music, and J.L. Perry will serve a hot turkey supper at the Monadnock Hotel. The committee having this entertainment in charge, are making a great effort to have it a grand success.

Winchester:— The ladies of the Universalist parsh will give a Poverty Party Thursday evening, Nov. 14. Supper furnished at any hour after 6 and dancing from 8 to 12. A prize is offered for the worst dressed gentleman and lady. Everyone is invited to wear their old clothes.
Marlboro:—The Torrent Engine Co. No. 2, will hold their annual entertainment and ball the 21st. No pains or expenses will be spared in making it a success. The Brigham Bros. Orchestra (8 pieces) of Marlboro, Mass. will furnish music for the dance, this is considered the best dance orchestra outside of Boston.

11/22/89 Marlow:—Col. Petts will dedicate his new hall by a grand ball on Thanksgiving evening. Music by Keene Orchestra, Geo. Long, prompter.

Surry—Several parties from here attended a dance at G. D. Ordway's hotel at Proctorsville, Vt. last week Wednesday.

Troy:—The firemen's ball was a grand success. There were about 120 couple present. We noticed on the floor, Frank Carter of Brockton, Mass. F.S. Birtwhistle and C. B. Whitney, Jr. of Worcester; W.H. Butler of Arlington, Mass; M.J. Bliss of Keene, George A. Starkey and Postmaster W.W. Fimball of Troy, and many other well-known gentlemen.

12/13/89 Local Affairs:—The Ancient Order of Hibernians give a grand concert and ball at City Hall, next Friday evening Dec. 20. Music will be furnished by Reeves' American Band of Providence, R.I. There will be reduced rates on the Ashuelot and half fare on the Cheshire roads. Admission to the ball will be $1 and to the concert 35 and 50 cents.

Harrisville:—At the regular monthly meeting of Cheshire Mills Fire Department it was unanimously voted that we tender to Cheshire Mills Co. a vote of thanks for their kindness and generosity in giving to the members
and their ladies of the Fire Department a dance and supper which for bounty and liberality cannot be soon forgotten. And it is the hope and desire of each membet that the friendship and respect which now exists between employer and employed may always exist.

Marlboro:— The Marlboro Brass Band gave a concert the 8th at the Town Hall, assisted by the Keene Orchestra, Barrington, leader, was interesting, but was not largely attended. A dance was to have been given after the concert but was given up.

12/27/89 Local Affairs:— A concert and ball for the benefit of the Firemen's Relief Association will be given at City Hall, Jan.17. Music by Baldwin's Cadet Band. The many friends of W.W. Sturtevant, formerly of this city, a member of Baldwin's Band, will be glad to know that he will act as prompter for this dance.

The 10th private dance under the management of the Big Six will take place about the middle of February, at the Armory. The Germania Band of Boston has been engaged for the occasion. This will probably be the finest dance of the season.

The concert and ball given at City Hall Friday evening, by the Ancient Order of Hibernians, was a great success, there being a very large attendance both of dancers and spectators. The concert by Reeves' Band of Providence was much enjoyed.

Surry:— There was a Christmas tree at the Town Hall, Tuesday evening, but owing to the rain storm in the evening there was not so large an attendance as if it had been pleasant, but the tree was well loaded with presents, and after they were disposed of, dancing was kept up until the wee small hours.
CONTRA DANCE

COME AND SEE ME

An original contra by Roger "Hynot"

Suggested music: "British Grenadiers"

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

The Dance

Active couples do di do partners
Cross over and go below one couple (pass r shoulders)
Come in to the center and swing partner
Up the center and cast off one couple (finish swing with lady on partner's right, facing up set)
Right and left four (over and back)
Same two couples circle four hands once around to left.
Then circle four once around to the right

Roger first called this dance at Louise Winston's Christmas Party in Jamaica Plain, Mass. 1975. When calling to live music, Roger prefers the tune given here. If you use recorded music, then you're on your own but, try to use a tune in 2/4 rhythm. It seems to fit better.
A traditional square with descriptive calls

Suggested music: Any reel or breakdown you like

First gent bow to his sweet little thing
It's up to the lady to cheat or swing (1st gent bows to partner and then steps forward to swing her.
She may either swing with him or cheat by turning away and twirling by herself).
After she chooses, the lady stops there
While the gent leads out to the right of the square
Join that couple in a three hand ring
It's up to the lady to cheat or swing
After she chooses the lady stops there
Two gents on around the square
Four hands circle round so neat
It's up to the lady to swing or cheat
After she chooses, the lady stays there
Three gents on around the square
Circle round in a five hand ring
It's up to the lady to cheat or swing
After she chooses, the lady stops there
Four gents on around the square (to lady 1)
Circle five, the lady's all alone
She won't cheat, she'll swing her own
Once around and they'll stay right there
Three gents on around the square (to lady 2)
Circle four the lady's all alone
She won't cheat, she'll swing her own
Once around and they'll stay there
Two gents on around the square
Circle three, the lady's all alone
She won't cheat, she'll swing her own
Once around and they'll stay there
Lone gent home to his lady fair. Everyone swing around the square.
In a small town nestled in the New Hampshire hills a group of congenial folk get together one Saturday night per month for a rousing good time; a pot-luck supper and also dancing. Good fellowship is paramount but it is quite amazing how folks can forget in 30 days what they learned a month ago. Thus this scribble got itself written on a paper napkin during one evening not so long ago as we were sitting out waiting our turn to call some easy squares.

They all square up and have a heck of a good time though polished technique often fades into a complete melee, but all is accepted with big smiles which is the way it should be.

Two left hands or two right feet
They haven't got no other.
A square dance miracle in fact
A rare sight, yes, of brother!

The call sounds forth to circle right
They go the right way wrong,
Then scramble like a bunch of ants
To back where they belong.
Should dye their left hand nice bright blue,
   The other flaming red;
The left foot free, the right foot pink,
   And call to hues instead.

To that of that they've had for years,
   A foot, or else a hand;
The caller then could move them round
   With calls they understand.

Corners by the blue hand round,
   Grand red and blue the hall,
Circle green then come back pink,
   A cinch for one and all.

Tho they get snarled and well fouled up,
   Their dancin' ain't no chore;
When next month's date comes round again,
   They'll come back for more.

Between December 18, 1977, and January 9, 1978, Famil Dziewanowski, Professor of history at Boston University and Ada Dziewanowska, Instructor at Cambridge School of Adult Education, who also travels all over the United States with workshops of Polish dancing, paid a visit to Israel. Professor Dziewanoski delivered a series of lectures on Polish-Jewish relations and contemporary East European history at the universities of Jerusalem, Tel Aviv and Bershova. Ada Dziewanowska gave several talks about Polish folklore, including one at the Hebrew University of Jerusalem, and conducted a series of workshops of Polish folk dances for Israeli dance teachers. One of these sessions, illustrated with a film and slides, took place at the Ein Harod Kibbutz, one of the country's oldest agricultural cooperatives. While there the Dziewanoskis were the guests of Rivka Sturman.

If your wife is no longer suspicious it is later than you think!
The 11th Connecticut Square and Round Dance Festival will be held Sunday, Mar. 19, from 2-9:30 pm, in Newington, Conn. Tickets are by advanced sale only, at $2.50 per person. Send a Check and a STAMPED SELF-ADDRESSED ENVELOPE to Bob Prentis, 1845 Main St, Newington, Conn. 06111, for ribbons and a map.

This is the second largest Festival in New England, attracting some 3500 dancers annually.

40 Callers and 20 Cuers cover the 8 square dance halls and the additional hall for rounds only. The square dance halls include those for all levels from Relaxed through Advanced. All are posted as to level, with a list of calls to be used, following the Callerlab System. Every effort will be made to provide homogenous dancing at each level.

The staff all belong to the sponsoring groups and include those known nationally, such as Earl Johnston and Dave Hass.

A free shuttle bus will make a continuous loop to all halls all day long.
BOOK REVIEW


This is an excellent book. It comes as near to being a complete history of dancing in the United States as is possible in one volume. It delves into the history of dancing in New England, Appalachia and the West without the 'cut-and-dried' aroma of the classroom. It is amusing; it is factual; it is enlightening; it is interesting; it belongs in every dancer's library. The price is high - so what else is new in this day and age? It so happens - I believe - to be worth it. Remember the name of the author, Richard Nevell, because you'll be reading and enjoying more of his writings in the future. Highly recommended.

Ralph Page

P.S. Send me your check or money order for $10.00 and I will mail you a copy, postpaid, by return mail. R.P.
WHAT THEY SAY IN NEW HAMPSHIRE

You can't make a silk purse out of a sow's ear.
When poverty comes in the door love leaps out the window.
Cut your coat according to your cloth.

You never miss the water till the well runs dry.
The way to a man's heart is through his stomach.
You can lead a horse to water, but you can't make him drink.

What's sauce for the goose is sauce for the gander.
A place for everything, and everything in its place.
Sing before breakfast, cry before night.

Procrastination is the thief of time.
He has a white elephant on his hands.
Finer 'n frog's hair.

One man's meat is another man's poison.
Fine feathers don't make fine birds.
Absence makes the heart grow fonder.

There's no fool like an old fool.
Don't count your chickens before they're hatched.
It's good riddance to bad rubbish.
When the cat's away, the mice will play.
YOU'RE AN OLD-TIMER IF

You remember watching the female semi-pro baseball team known as the Bleemer Girls. That a sure cure for chapped lips called for kissing the middle rail of a five-rail fence. That a plaster of ivy leaves was considered a fine treatment for ailing nerves or tendons. That a sure cure for a stomach ache was to munch some dry soda crackers and/or take a long walk.

OR

Licking the frosting bowl or the beater from the ice cream freezer, having father bring home a box of fried oysters from the corner saloon. Saturday night "treats" at the old-fashioned ice cream parlor and the feeling of real derring-do when we smoked our first corn silk cigarettes.

*****

The pies are all baked,
The turkey is basted,
But I'm not hungry —
I tasted and tasted.

Why do I, a real shy guy,
With manner mild and meek,
At the supermarket always get the cart
That has the loudest squeak?

*****

UNLIKELY THINGS YOU KEEP HEARING ABOUT:

Taking it on the chin, losing one's marbles, getting away from it all, buttering someone up, washing one's dirty linel in public and losing one's shirt. Losing face, rubbing elbows, coming a cropper and throwing a monkey wrench into the machinery.
FACT?  
FICTION?  
SUPERSTITION?

If you see grass in January, lock your grain in your granary.

Rain in February portends a temperate year.  
Thunder in February means many rich men shall die in great sickness.

When March thunders, tools and arms get rusty.  
March rain spoils more than clothes.  
Better to be bitten by a snake that to feel the sun in March.

A cold April brings bread and wine.  
The early mornings of April are good for sleeping.  
Thunder in April signifies a merry and fruitful year.

Who doffs his coat on a winter's day will gladly put it on in May.

St. Paul's Day, Jan. 5th was considered a good day by
the ancients for forecasting weather. An old poem tells the story:

If St. Paul's Day be faire and cleare,
It doth betide a happy yeare;
But if perchance it then should raine,
It will make deare all kinds of grain;
And if ye clouds make dark the skie,
Then neate (cattle) and fowles this year shall dye;
If blustering winds doe blowe aloft,
Then warre shall vex ye realm full oft.

January 20th by ancient tradition was a night on which maids might dream of their future husbands, if they went to bed without eating.

Feb. 2nd is Candlemas, but is better known as Groundhog Day. That's the day when members of the Slumbering Groundhog Lodge of Quarryville, Pa. dress up in stove-pipe hats and long nightgowns and go out to consult the marmot. Legend says that if he sees his shadow, winter will stay another six weeks; if he doesn't see it, winter is over.

If Candlemas Day be fair and bright,
Winter will have another fight;
But if Candlemas Day be clouds and rain,
Winter is gone, and will not come again.

March 1st is a great day in Wales, the birthdate of its patron saint, David. The Welsh wore leeks on March 1, in a custom dating back to the Battle of Agincourt.

If March comes in like a lion, it will go out like a lamb, the oldsters say. And if it comes in like a lamb, it will exit like a lion. Sometimes it goes out the way it came in, more often on the lionine side than not.

Nonchalance is the ability to look like an own when you have behaved like an ass.
SUPERSTITIONS WHICH WERE HELD TO BE BAD LUCK:

Burning bread, dropping a comb, stepping on cracks in a sidewalk, and laughing before breakfast.

And the world's oldest superstition would be the name given to the throat's thyroid. Ancients believed that the prominence was caused by the forbidden apple stuck in Adam's throat, and from then on called it "Adam's apple."

OLD TIME REMEDIES

Bathe a bruise with vinegar and it will not turn black and blue; rub a burn with a peeled potato to take out inflammation; or wear a small bag of salt around your neck and you will not have a cold all winter.

FOLKLORE

It was believed that you could cure leg ailments by wearing a rubber hand with a dime under it, just above the knee; that you could ward off rheumatism by wearing a brass ring on the middle finger; and that an onion eaten just before going to bed would induce sound sleep.

REMEMBER WHEN?

Remember when — charity was a virtue and not a deduction? — folks rested on Sunday instead of Monday? — when high school girls talked about the pill and they were discussing their teacher? — you bought $10 worth of groceries and had to hold the bag at the bottom? — campers were people, not trucks?

Wives are like fishermen. They brag about the one that got away and complain about the one they kept.
THE LAWS
OF LIFE

by Thomas J. O'Toole

All of us have grown up learning countless rules and laws—of nature and the universe. Most of the time these rules hold up and operate as expected. Often, however, there is some exception.

As a practical matter, we must realize that life is not always consistent, and existence is not always predictable.

An outgrowth of this thought is a number of pseudo scientific statutes or laws. These statements incorporate known experience with generalized expectancies and give us something to laugh about in ourselves and our universe.

Such "laws", as they generally are called, usually are named after their discoverer. Here are some of the laws which qualify.

AGNES ALLEN'S LAW: Almost anything is easier to get into than out of.

BROMLEY'S MAXIM: What's not worth doing is not worth doing well.

FETRIDGE'S LAW: Important things that are supposed to happen do not happen, especially when people are looking or, conversely, things that are supposed to not happen do happen, especially when people are looking.
FIRST LAW OF EXPERIMENT: In any field of scientific endeavor, anything that can go wrong will go wrong.

FOURTH LAW OF EXPERIMENT: If in any problem, you find yourself doing an immense amount of work, the answer can be obtained by simple inspection.

NICHOL'S FIRST LAW: Success occurs when preparation meets opportunity.

NICHOL'S FOURTH LAW: Avoid any action with any unacceptable outcome.

GUMPERSO'S LAW: The vacant parking spaces are always on the other side of the street. You can throw a stubbed-out cigarette from a car window and start a raging forest fire, whereas it will take an hour and a half to get a blaze going in a fireplace loaded with dry wood and sloshed with kerosene. Grass seed planted in rich soil, fertilized and kept moist will not grow, although a few seeds may blow onto the blacktop driveway, settle into a crack, and there take root and flourish.

MURPHY'S LAW: If anything can possibly go wrong with a design, test, or experiment, it will.

PARKINSON'S LAW: Work expands to fill the time allotted to it, as by a worker's slowing his pace or embellishing a task so he does not finish it ahead of schedule.

THE PETER PRINCIPLE: In a hierarchy, every employee tends to rise to his level of incompetence.
RULE OF THE WAY OUT: Always leave room when writing a report to add an explanation if it does not work.

SECOND LAW OF EXPERIMENT: It is usually impractical to worry beforehand about interference. If you have none, someone will supply some for you.

SECOND LAW OF EXPERIMENTAL PSYCHOLOGY: Training takes time, whether or not anything is learned.

SMITH'S LAW: One ought to finish what one starts.

COLONEL STIFF'S IRONIC LIRADOX: The universal aptitude for ineptitude makes any human accomplishment an incredible miracle.

THIRD LAW OF EXPERIMENT: In any collection of data the figures that are obviously correct, beyond all need of checking, contain the errors.

THIRD LAW OF EXPERIMENTAL PSYCHOLOGY: Any well-trained experimental animal, in a controlled environment and subject to controlled stimulation, will do as he damn well pleases.

ZAHNER'S LAW: If you play with anything long enough, it will break.
He don't know beans when th' bag's untied.
Small potatoes and few in a hill.
Let him stew in his own juices.

The only dessert many sailor on ships under sail knew was called plum duff. Plum duff was a concoction of flour, water, and fat, mixed in proportions to make it digestible, put into a little bag, and boiled for an hour or two before it was served. Even so, the portions served were often so small that the men would sometimes toss up a coin to see who should have it all. Oh yes! the plum part of the dessert was raisins, provided the cook had some and provided they were not too ancient to be fit to eat.

"The Household Magazine" (published in Brattleboro, Vt) in February, 1884, suggested the following: February

Mornin' at 1 p.m.; Pea soup, beef steak broiled-rare; stewed tomatoes; baked potatoes; baked sweet potatoes; mixed pickles; apple tapioca pudding; nuts, raisins, apples, grapes and oranges; tea.

Tea at 6 p.m. Bread and butter; stewed prunes; soda and graham biscuits and cheese; tea.
Residents of Concord, Mass. point with pride to the "Grapevine Cottage," home of Embrain Wales Bull. Mr. Bull, a Boston goldbeater, moved to Concord in 1836 where he purchased a home on Lexington Road adjoining Hawthorne's "Wayside". Here he devoted the major portion of his time to horticulture, and the search for a hardy grape that would withstand the early frost and the severe winters of New England. Finding on his own property a wild vine that bore a grape of good flavor, he planted the seeds and cultivated the seedlings for six years. Soon his grape, "The Concord Grape" was in the hands of every nurseryman in the country. Mr. Bull's important contribution brought him fame but little money. On the bronze tablet over his grave in Sleepy Hollow Cemetery in Concord are the words - "He sowed - others reaped."

The beach plum is found rooted in the dunes along the beaches of Cape Cod and Martha's Vineyard where excavations bring nothing to light but coarse sand. Where its nourishment comes from is a matter to marvel over.

As beach plum pickers know, there is something of the grape, the plum and the cherry about the beach plum. It is as though nature had combined the best features of all three. The thick tough skin is much like that of the wild purple grape. There is a resemblance in the pulp and also in the shape of the fruit, to that of the cultivated plum, although it is much smaller. And its firmness and bitter flavor is not unlike those of the wild cherry.

There is an old Indian legend that the Great Spirit created the beach plum especially for man because the birds flocked to eat all other fruits in the season, thereby depriving him of his just share. Be that as it may, in the autumn when the beach plum bushes hang full of ripe fruit, no birds sit among the branches to feast although they devour the bitter wild cherry.
Beach plum pie was once a popular dish. Today the beach plum is considered primarily a jelly fruit.

Candied angelica and sweet flag were among the early confections. Mountain cranberry, a small dainty species of beg cranberry, was used when the others were scarce.

The first scalloped foods were prepared and served in large scallop shells — hence the name.

Finnan haddie is, strictly speaking, a Scotch and not a Yankee dish. It gets its title from the reputation of the haddock cured around Findon, a fishing village near Aberdeen, Scotland. Once our American supply was almost entirely imported, but now the great bulk of it, and some of the very finest, comes from New England.

The correct menu for the Fourth of July in much of New England, particularly around Boston, is fresh salmon, new peas, and boiled potatoes. Strawberry shortcake is served for dessert.

Add a dash of paprika to oil when frying chicken for a golden brown. Add an ounce of Irish whisky to your Irish stew for a gaelic gourmet taste. The secret of a good hash is to put it under the broile: to give it a brown and crusty top.

Blend equal amounts of butter and honey seasoned with cinnamon and served hot on waffles. Equal parts of catsup, mayonnaise, with a dash of mustard and horseradish — makes a delicious sauce for shrimp, lobster or crabmeat cocktails.
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Write: Maine Country Dance Orchestra, RFD, Fayette, Maine, 04349 for a copy of the monthly newsletter giving dates and places for 'live music' dances in Maine.

March 10-12. ECRS Adult Weekend at Hudson Guild Farm, Netcong, N.J. Further information from Audrey Brush, 1717 Hillside Rd. Southampton, Pa. 18966.

Two new books have recently been published by American Squaredance Magazine: "Hoedown Heritage" — thumbnail history of square dancing — by Martin Rossoff, and "Match a Melody" that has over 200 singing call figures that can be substituted for most 64-beat tunes. "Hoedown Heritage" sells for $3.00 pp. "Match a Melody" sells for $4.00, pp. Order from American Square-dance Magazine, P.O. Box 788, Sandusky, Ohio, 44870.