At the College of the Pacific Folk Dance camp last summer I attended as many of Herb Gregerson's classes in Texas squares as possible. I was amazed at the similarity between the dances of the two regions—Texas & New England. So was Herb. There were differences of course; but the overall style was much alike. Both emphasize an easy, relaxed style of dancing. And the tempo was practically the same—124-128 metronome. According to Herb, Texas dancing is NOT a fast rat race affair. It has the illusion of being fast because the caller talks all the time and never seems to lack for words. I'd like to repeat for the benefit of the latecomers: Texas dancing is NOT fast. How come then, the minute a caller puts on a Texas figure here in New England all the dancers in the hall take a deep breath and insist on galloping around the set at least twice as fast as they dancing before? It bothers me and I'd like to know why they do it. Any of you have a solution?

Sincerely

[Signature]
THE DEAN OF AMERICAN
SQUARE DANCING

a

Short Sketch

about

Benjaman Lovett

by

Ralph Page

Several people in the United States bask warmly in local assurance that 'they started the come-back of square dancing in America'. In Braintree, Mass., lives a man, Benjaman Lovett who just leans back in his chair and smiles "If I could live my life over again I would do it exactly the same."

Back in the early 1920's Mr. Lovett was asked to conduct a dance for the late Henry Ford at the old Wayside Inn in South Sudbury, Mass. He did so. And was invited to go to Detroit for a week. The week lengthened into a period of 20 years before he retired in 1942.

During that time he taught physical education and dancing to over 20,000 children in the schools of Detroit and nearby towns.
One of his more interesting duties was to act as master of ceremonies at the invitation dances sponsored by Ford. Attendance ranged from Ford's immediate family to the most successful business men in the country and the royalty of Europe. The entire evening was built around the square dance.

In later years Mr. Lovett co-operated with Henry Ford in compiling "GOOD MORNING," a book on square dancing first published in 1926 and a forerunner of the avalanche of square dance books now appearing on the market.

Still agile despite his 70 odd years Mr. Lovett looks back on a half century of teaching the dance with pride.

"I started dancing back in 1894," he says, and in 1919 I opened my first dancing school in Hudson, Mass.

"The popularity of square dancing has been proven again and again and I am quite sure that it will outlast all of us. I feel strongly that it trains children in deportment. How many youngsters today ever learn to bow gracefully to a lady?

"Another thing too, the square dance is filled with laughter. It disregards self consciousness. When you make a mistake on the floor the idea is to laugh it off and start over again. If
you make a mistake on a sedate dance floor then laughter would be out of place."

In a half century of teaching Mr. Lovett found time to appear as a guest lecturer at 17 universities and colleges throughout the land.

In 1926 he broadcast a number of dance programs from the old station WEAF in New York and was one of the first to make square dance records with calls.

For many years the Lovetts have summered in nearby Washington, N.H. and we have had many a visit together. They are a generous, kindhearted couple and well worth knowing.

Mr. Lovett never laid claim to the title of "Dean of American Square Dancing." He doesn't have to. He IS the dean.

Martin Luther is alleged to have given the following opinion in a controversy as to whether or not dancing was sinful: "If people commit sin, it is not the fault of the dance. Dancing is a necessity like dress with women and like dinner or supper."

(Fitchburg Sentinel, 11/18/49)
The formation of a national organization of folk and square dance associations in the various states has been a vision and hope of the author for several years.

This feeling has been shared by many other leaders and perhaps we are ready to take action. At least the problems can be discussed and preliminary plans made at the International Square Dance Festival in the Chicago Stadium October 28, as representative groups are expected from over twenty states.

Some of the problems involved follow:

1. Shall it be called a Folk Dance Federation, Square Dance Federation, or Folk and Square Dance Federation?

2. Shall it include as members only the state folk and square dance federations (now organized in California, Washington, Oregon, Arkansas, South Dakota, Okla., N. Mex., Minnesota, Wisconsin and New Hampshire) or should smaller units be eligible for membership (such as the Southeast Oklahoma Square Dance Association, the Associated Square Dance Association of California, the
3. Shall such organizations as the Country Dance Society of America be invited to participate as regular or association member groups?

4. Shall it include caller's and instructor's Associations, such as the American Country Dance Leaders Association of Michigan; the Northern California, the New Jersey, Long Island, and Westchester Square Dance Caller's Associations; and the Swingmasters of Minnesota?

5. Shall the federation hold regional and/or national festivals or send representatives to the National Folk Dance Festival in St. Louis (promoted privately each year by Sarah Gertrude Knott) and the International Square Dance Festival in Chicago (under the joint sponsorship of W.L.S. and the Chicago Recreation Department)?

6. What practical functions might the federation perform other than the holding of festivals, such as establishing a central information service; publishing a national directory of folk and square dance organizations, clubs, and leaders; correspond with and arrange for exchange visits with folk dance organizations of other countries.

The presidents and chairmen of all state and local organizations and other interested people are respectively requested to give the matter careful thought and to send their reactions and suggestions to Ralph A. Piper, Professor of Physical Education, University of Minnesota Minneapolis 14, Minnesota, before October 25th. All leaders who can do so are urged to attend the Leader's Institute on the morning of October 28 at the Chicago Stadium to discuss plans.
THE PROS AND CONS OF A NATIONAL FOLK DANCE FEDERATION

by

Ralph A. Piper

Inasmuch as there will be only a limited time for discussion of this topic at the morning meeting on October 23th at the 8th Street Theater in Chicago, this information sheet has been prepared for consideration in advance.

Historically speaking, many people have seen the desirability of forming a National folk dance organization in the United States similar to those in England, Scotland, Sweden, Denmark, and other countries. National organizations such as the United Nordic Folk Dancers, the National Folk Festival Association and the Country Dance Society of America have been formed but attempts to coordinate these and various state organizations in one National Folk Dance Association have failed.

With the idea of again putting the question to the folk dancers of the country, the enclosed article was sent to the editors of various publications in August, 1950. Cooperation was received in most instances, as the broadminded editors recognized this as a matter of interest to all of their readers and the entire letter was published in "The Roundup", "Viltis"
"American Squares", and "Let's Dance" (which offered its columns for open discussion of the idea). It was also sent to all member groups of the newly formed Arkansas Federation of Square Dance Clubs, it was mentioned in the Journal of Health and Physical Education (over 18,000 subscribers), and probably in other publications that I have not seen. Naturally some editors ignored the item entirely and two of my editor friends, who have personal convictions opposing the plan, published editorials to that effect without giving their readers the opportunity to think for themselves and to express opinions.

In any such issue as this, it is to be expected that there will be strong proponents, strong opponents, and many who are neutral. In any case, it is to be hoped that each one will respect the opinions of others and that whatever action or inaction taken is for the best interests of the folk dance movement as a whole and the large community of dancers, rather than a few leaders. In this respect, it has been interesting to note the reactions of certain individuals who place their own interpretations on my personal motives in this promotion. Apparently they think that I am seeking to build an organization with the idea of becoming its president for the purpose of personal fame or financial gain. Actually, this is as far from the truth as it possibly could be, for I would not accept such a leadership if it were offered for two reasons: (1) because of the time and effort necessarily involved in the presidency of the Folk Dance Association of Minnesota; (2) because I feel that such an office should not be held by one who is teaching and calling dances professionally to any great extent, thus making him or her open to possible criticism in using the office for financial benefit.
Listed below are some of the arguments opposing and favoring the formation of a National Folk Dance Federation as submitted in writing by various leaders throughout the country.

A. Against.

1. Only one letter was received voicing opposition. This was from Dr. Lloyd "Pappy" Shaw, for whom I have great respect, as he has done more than any one other individual to promote the growth of square dancing in this country. He has strongly opposed the formation of state associations, but in the ten states now organized those associations have been vital factors in spreading the growth of local dance clubs that would not have developed otherwise. "Pappy" says: "A national organization would be very bad for the natural development of our great activity... such things tend to put the activity in the hands of a small and ambitious group. In all cases I have read up on, it works poorly in practice. Those who love to push others around soon work their way to the head of it, then death begins to set in. We do not need a national magazine. European folk dancing is fine but it makes a very poor marriage with square dancing."

2. Square dance publication X editorializes in the same vein: "Such an association would inevitably fall under control of the aggressive few and attempts would be made to direct and control the activity from national headquarters. ..... We find that we must standardize what the people of the area do and not what the leaders think they should do."

3. Square dance publication Y editorializes "Why a national folk dance federation? What useful purpose will it serve? Who wants it? Who has the time, knowledge or energy to head it? What good will it do? It would make a wonderful
letterhead though, wouldn't it? Joe Doakes, President National Folk Dance Federation. . . . Yes, it would look good on paper. And that's about what it would be—a paper organization. Unless you can get the top leaders in the country into such a thing it will fail. And no one can get them interested.

B. For

1. Margaret Jory, Berkeley, California, a column editor of Let's Dance, who attended the International Folk Festival at Venice in 1949: "It means a great deal to exchange ideas with others who share a special interest, such as folk dancing, and I feel certain that establishing a National Federation will be a momentous step forward."

2. Arthur Herman, Belleville, Illinois, Officer of the Greater St Louis Folk Dance Federation: "I hope the movement can become the common ground upon which square and folk dancers can enjoy one another's contribution to an all-around recreational dance program."

3. Almon Parker, Seattle, Washington, former President, Folk Dance Federation of Washington: "I personally think that a National Organization including both folk and square dance groups will do much for the furtherance of folk dancing."

4. Betty and Michael Ehrlich, folk dance leaders, Chicago, Illinois: "We are all for a National Organization including both folk and square dance groups whose prime aim is recreation."

5. Odis R. Huggins, President of Arkansas Federation of Square Dance Clubs: "I would like to see it develop along the lines of admitting
state organizations--this will help the people in the states that are trying to establish state associations. The suggested possible functions would be a great help to state organizations."

6. Sarah G. Knott, Founder and Director of the National Folk Festival Association, 323 So. 12th St. Philadelphia: "What I have been thinking for some time is about the need for all organizations interested in folk activities to get together on common plans and goals. I believe we can do much more than if each group moves in its own direction. Still I think that too much standardization is deadly....I am against destroying distinctive characteristics in different regions and states and among ethnic groups. I am absolutely opposed to (the terms) Folk and Square Dance. It would be the same to say Folk and Jarabe dances in Mexico."

7. Ed Durlacher, Freeport, Long Island, pioneer teacher, caller, author, recording artist, etc: "I believe the time is ripe for a National Association of Folk and Square Dance Clubs if the following rules are observed; (presented in a simplified form):

(1) No mandatory standardization.
(2) No one person controlling views of the membership.
(3) Officers elected for one year terms & not to succeed themselves in same office for at least three years.
(4) Officers from various sections of the United States.
(5) Clubs seeking membership must have the betterment of the field as one of their objectives."
(6) Dues sufficient to pay a salary for a secretary for secretarial work and to publish a Bulletin in which no editorial shall be printed other than an annual message from the highest officer.

(7) No tie-ups with existing organizations conducted for mercenary purposes.

(8) Sectional festivals plus yearly national ones held in different sections from year to year.

I have discussed this plan with quite a few from different sections of the country and most are in total agreement that there is a vital need for a clearing house."

8. Mr Guy R. Merrill, Palm Springs, California, Caller, Teacher, Orchestra Leader - after a six months dancing and teaching tour of the United States: "We are at a point today at which we can attract untold numbers to our movement, but we must clean our own house first. Only a National Association can do this. The people in the dance business would do well to examine the bridge movement (nationally organized) as it closely parallels the dance movement.

There are those who do not believe that a National Association is desirable. We should heed their warnings of a dictatorial type of organization. The glaring weakness of their argument is that the original thirteen colonies had many misgivings but they did unite and we have not had dictatorship yet in this country.

A useful Association would recognize the worth of sectional styles and take the greatest care to preserve them.
It seems an absurdity that we should have people deploring the formation of a National Association because of the danger of dictatorship, while at the same time a state of anarchy exists with a hundred little dictators and a few big dictators setting forth the 'right' way and causing his bit of chaos to be added to the already confused picture. At present, the loudest voices do not necessarily represent the best outlet for carrying on a segment of cultural activities. We have temporary custody of the dances...We shall pass on but the dances will remain. Many at present are acting as though we had invented the whole picture and we were the appointed prophets bringing enlightenment to our fellow men.

If a National Association is set up, it should be on the basis of highly ethical handling of this section of American culture.

9. Walter Grothe, 390 Liberty St., San Francisco, California, one of the founders and twice President, of the Folk Dance Federation of California; Promotion Director for Let's Dance; Associate Editor of American Squares; "The California Federation is 100% behind the idea (of a National Folk Dance Federation) and we consider it important enough to send a delegate to the October 28 meeting. She will have full authority to speak for the Federation.

I know that the three Western federations (California, Washington, Oregon) are fully behind the idea."
I foresee general agreement on the formation of a National Association; disagreement as to calling it Folk and Square; or Folk; a possible compromise of Folk Dance Federation with a folk and a square dance division—each with a vice president; agreement on not publishing a magazine but possible sending an information bulletin to member organizations and to existing publications; agreement that no professional caller—or teacher should be eligible for the presidency; agreement that there shall be no attempt to dictate or to standardize; disagreement on holding of national festivals. What are your opinions?

*****

Well there it is friends. "You pays yer money and takes yer choice." And no matter your choice you'll have a lot of company. If you are a natural-born 'joiner' you'll like the idea. If not, you'll be sceptical of it.

The editorial in the last issue of the Jun ket asks some pertinent questions about the idea. Here are some more thoughts on the subject.
FOLK DANCE
Oxford
Minuet

The Dance; as taught by Jane Farwell

Formation—Couples in a double circle, facing counterclockwise. Ladies on right of partners. Inside hands are joined.

Starting with outside foot, take 3 steps forward and swing inside foot over on 4th count, just barely touching toe of that foot to floor. Change hands and repeat in opposite direction. Repeat entire action once more.

Partners face each other, join both hands and stepping on lady's right and man's left foot, swing other foot over and point as in first part. Repeat with other foot. Repeat this part once more. (4 times in all)

Do the same minuet step described for first part, forward and back, once each way.
as called by "Pop" Smith who uses the tune 'MacNamara's Band' for the figure.

Any introduction you wish:
The two head couples separate half way round the ring
The two side couples half right and left to the other side
All swing your partners, swing 'em round and round
Do si do your corners all, your corners do si do
Do si do your partners, your partners do si do
Swing your opposite ladies, swing 'em up & down
Take your corners where you are and promenade the town (to gent's place)

Repeat once more for the head couples.
Repeat twice more for the side couples or four times in all.
use any ending you wish.
When there are well organized federations in every one of the 48 states it will be early enough to start thinking about a National Federation. Let's clean up our own house before making a start on our neighbors.

Let's be realistic about this thing. Forget for the time being the arguments that such a federation would be good or bad for the dancing of this country. This is an enormous country we live in. Some of our states are bigger than some of the countries of Europe. To be the head of a National Federation would take the full time of anyone. So you think it could be done on a 'for free' basis? How many men or women in square dancing can afford to devote their whole time for a year to it? Could you who read this afford to do that?

That one idea should be enough to show how visionary is the whole proposal. It may be an excellent idea; so might Utopia.

It will take 25,000 members at the very nominal charge of one dollar per year as dues to carry out this plan; and I don't believe that there are that many folk and square dancers in the country interested enough to contribute even that little, and get nothing in return.

When you read this I rather suspect that it will be a 'fait accompli'. If the time is right, then it will succeed, and all the protestations here or elsewhere will be futile. If the time is not right, then it will be tried and it will fail, and all the oratory of dreamy-eyed 'do-gooders' will be equally as futile.

Ralph Page
Oxford Minuet-continued

Partners take ballroom position and do a two step around the circle.

Repeat entire dance as long as desired.

Moderate - slowly

This is an American ballroom dance taken over by the 'folk' and perhaps in future generations be considered an "American folk dance."

Talking with Lee Owens, Palo Alto, California this summer, he stated that it had always been popular in the 'southwest' since its introduction there many years ago. Having thus proven its hardiness it will survive this modern era of 'composed' dances. It's a nice dance and we hope you'll like it.
J'AI PERDU LE "DO" DE MA CLARINETTE

Collected by James Foster, Wellesley, Mass
Transcribed by Abe Kanegson, New York City

We learned this at the New Hampshire Folk Dance Camp, September-1950. Jim Foster says it should be sung with an ascending scale. Quite a stunt!!
off. Must a burnt off a inch a rubber at least in the first ten feet.

Remember the Morris family? Lived up on Dayton Road. Big family of 'em and none of 'em much to talk. Youngest boy grewed up to be eight or nine years old and never said a word all that time, and the rest of the family was beginnin' to wonder if something was wrong with 'im. But one afternoon they all went berryin' and Jim Willis' bull got loose and got to pawin' round the same berry patch. He saw the Morrieses 'bout the same time that the boy saw the bull. "Look out behind yer, Pa," yells the lad, and old man Morris had just time a nuff to clear the fence.

Afterwards he hugged the boy and told him he'd saved his life. "But how come," says he. It's the first time you spoke to us. Why ain't yer said somethin' before?"

"Never had nawthin' t' say," says the boy.

Clus mouthed little bugger weren't he?

FOR SALE

THE COUNTRY DANCE BOOK price $2.50 postpaid
by Both Tolman & Ralph Page

Some folks say this is the bible of New England dancing. Others say it's the work of the devil.

101 Singing Calls—by Frank Lyman, Jr. $2.00
Order from: (postpaid)
Ralph Page, 182 Pearl St. Keene, N.H.
Al was settin' out in the shade of one of his big elm trees readin' the Sunday paper. His wife was in the kitchen gettin' dinner ready. It was hotter't Tophet that day an' Al warn't feelin' any too happy bein's how the Red Sox lost a double header the day before. Al's been all over the world three or four times you know, workin' for Standard Oil.

"Say mister," asked one of the guests walkin' by, "where 's this road go to up the hill?"

"Can't say," says Al, never lookin' up from the paper, "never was more'n thutty mile away from home all my life."

"Al Qualters! What 'd you say that for?" his wife asked him when they'd gone along.

"Well, I tell yer Annie," says Al, "they wouldn't of believed me anyway, 'f I'd told 'em. And think how much they're goin' to enjoy tellin' all their friends next winter 'bout that quaint old character they met up in New Hampshire."

And Bernie Rich was settin' on th' store steps waitin' for the mail one afternoon and a car drove up, filled with young folks right out of a fashion plate and asked real high browish: "What's the name of this dump, mister?" And Bernie answered quick: "Munson. Largest town of its size in the state." They drove off quite a lot more impressed then when they drove up.

Old Jack Sherman was fixin' up the barb wire fence long side a his parsture where it comes up most to the road. New York car stopped and they hollered at 'im: "Say, mister! Why are you repairing the fence?" Jack never stopped a workin'. T' keep the rattlesnakes out a th'rud," says he. Say, you ought t' ve seen that car take
"Evenin' everybody. Won't you come in an' stop a while?" Kinder snappy out tonight ain't it? Guess I'll put the storm windows on tomorrow. Probably be cold and windy like it always is.

Don't it seem good to have it sort a quiet round town? Just ourselves here now. No funny shaped wimmen wallerin' round half nekkid, complainin' bout the heat. 'f they'd put on some clothes they wouldn't mind it. And it's so't the men are nigh's bad's the wimmen. Not much on but a gee string and that ain't in tune. Wonder what they'd say if we'd go down to the city and run round the streets as bare arsed as they do up here? Bet th' p'licemen 'd be froth in' at th' mouth they'd be in such a hurry to run us in. Well, guess some people have sense an' some don't.

Hear what Al Qualters said to one of the guests at the Inn?

One Sunday long th' middle of the summer
PICKLIN’ TIME

by Ruth B. Field

The kitchen reeked of onions vinegar and spice
When we got home from school we thought it was sort of nice
To sniff the kettle simmering,
See jewel jelly glimmering,
And in beflowered Bennington crock,
Weighed down by Ironstone plate and rock,
Were sour pickles, huge, and dill
And in the kitchen, Gram would fill
Mason jars with spicy rings
Of piccalilli, preserves and things,
Or tall old bottles of aqua glass
With chutney, relish and peppersass.
(A good eyetooth I’d give today
To own those bottles thrown away
Long since, clear or swirled,
Bubble glass the blower whirled.)
Now when it’s time again for picklin’
Pungent odors your palate ticklin’
I think of Gram in old time days,
And all the dear, old fashioned ways,
By the old black rabbit in the kitchen there,
With spoons to lap and some to spare.
In the days when general stores had hitching rails along the front porch and a man could get a meal of fried salt pork and milk gravy without arguing a month about it, molasses was a major item in every household. The gallon earthenware jug sat on the floor beneath the bottom shelf of the buttery. Molasses was a pivotal ingredient in gingerbread, cookies, baked beans and Indian pudding. On baking days a fellow expected a slice of hot, brown-crusted bread with plenty of home-churned butter and a generous quantity of dark brown, tangy molasses.

But nothing quite equaled the gleaning from the barrel. When the hogshead was empty it was rolled out behind the store. Intelligent future citizens put a stick under one end to encourage the residue to drain toward the bung hole. After a few days of summer heat, the molasses half crystallized. Then young men all of seven or eight years took turns putting a forefinger through the hole and capturing a load of deliciousness. A fellow wouldn't argue that the molasses was necessarily better than the hard candies, peppermint sticks, beer barrels, chocolate cigars, horeshounds and licorice in the candy counter. But from spring until fall the molasses barrels behind the store were an important center of operations.

Old timers around here had a field day not
long ago when a large, snow-white owl lit on top of the Methodist Church steeple and stayed on the perch for at least an hour. It was the first such owl seen hereabouts for some time and spectators insisted it signified:

An early and cold winter; a late and mild winter; a late winter with record snowfall; an early winter with very little snowfall; a cold winter; a mild winter.

Anyway, after an hour of this the owl flew off with great flapping of its eight-foot wingspread and spectators went home to finish putting up storm windows and banking the house.

Later this month is Thanksgiving, the most important holiday of the year in northern New England. Without cranberries it would be rather a drab day, no matter where you were.

This year's crop is expected to average a bit more than last year's big crop. So from now till next May there will be no excuse for not using these mouth-watering berries in many ways.

The ingenuity of the cook is about the only limit to the variety of desserts that can be made from cranberries. Sherbets, ice cream cake, pie, pudding, cookies and tarts are among the many kinds. Many a dull-looking meal is brightened by the addition of cranberries for a garnish. Fancy molds, suitable to the various
holidays, can be used to cut cranberry jelly to use as a garnish.

Cranberries must be cooked quickly to be tender. Long cooking tends to make them tough. Here are two recipes you might like to try.

**CRANBERRY GLAZED HAM**

1 smoked ham (16-20 lbs.)
4 doz. long-stemmed cloves
2 cans jellied cranberry sauce
1 cup brown sugar

Wash ham thoroughly. Put on stove in cold water and let come to a boil, then simmer; fifteen minutes to the lb. is a good rule. When done the bone end can be removed. Take off stove and let cool in water. Take out of water and remove skin. Score fat with sharp knife, stud with cloves, put in baking pan. Crush cranberry sauce with fork; combine crushed cranberry sauce and brown sugar. Spread over ham. Bake one hour, basting occasionally. Spoon cranberry sauce from bottom of pan over ham just before serving.

**MOTHER'S CRANBERRY PIE**

1 cup cranberries cut in halves
1 " of raisins
1 " of sugar
Mix all three in 1 cup water
Boil 5 minutes
Thicken with 1 teaspoon of flour in a little water.
Remove from stove and add 1 teaspoon vanilla extract.

This will make the filling for two small pies or one large one. And Thanksgiving never seems right without cranberry pie.
WHAT ONE GROUP IS DOING
VIENNA FOLK DANCE GROUP
by
C.E. Randall

I wonder if NORTHERN JUNKET readers would be interested in a note about our Vienna Folk Dance Group down here in Virginia. We are not Austrians, by the way—Vienna in this case is a town in the Old Dominion State, a few miles over the Potomac from Washington, D.C.

The group was started about four years ago by Sid and Margaret Gottlieb, under sponsorship of the Vienna PTA. Sid and Margaret had been among the leaders of a folk dance group in Pasadena when Sid was studying for his doctorate at California Institute of Technology. (Dr. Sidney Gottlieb, in his more formal moments, is a research chemist.)

About the same time, Mrs. Randall and I had been endeavoring to introduce some of our neighbors to the joys of square dancing, to which we had long been addicted. A "neighbor" in our country community might be anyone living within a dozen miles or so. Soon we all got together under the Gottlieb's leadership, and that about doubled the size of the Vienna group. It has grown steadily since.

For the past four years we have been holding a dance session every other Wednesday evening, except during the summer months, at the Vienna School. The sessions are open to anyone interested, and folks from several communities nearby attend; a few even come out from Washington, D.C.
By last fall we had almost outgrown the hall. So we split into two groups, the beginners in one and the more advanced in the other. Each group meets on alternate Wednesday nights. The usual program includes European folk dances and early American round dances during the first part of the evening, a short intermission to get our second wind, and American square dances for the rest of the evening. We use recorded music and a loud speaker.

Last year we formed a "Leaders Group" to serve as a sort of board of directors for the Vienna Dance Group and to help the Gottliebs in conducting the dances. Our Leaders Group includes Dr. & Mrs. Gottlieb, Mr. & Mrs. C. J. Randall, Mr. & Mrs. Robert House, Mr. & Mrs. Murray Warnicke, Mrs. Dorothy McDiarmid, Mrs. Anne Gates, Leonard Brown Judson Ford, and Judson Ford, jr.

The Leaders Group meets on alternate Tuesday nights in the Randalls' basement or the Hussels' barn. The sessions are devoted to brushing up on dances to be introduced at the next Vienna party, improving our techniques as instructor and lengthy arguments over how best to utilize the few dollars in the treasury. Usually we end up doing a few lively squares for the fun of it.

The Leaders Group has been asked to conduct a number of big benefit square dances given by various civic organizations in the locality. Most of the folks attending these dances are new to square dancing, and our group leadership system has worked quite well in staging successful parties. As each new dance is announced, members of the Leaders Group demonstrate it; then individual members take charge of each square and walk the participants quickly through the figures, and the dance is ready to go. This saves much time in instruction, and there is less of the "cutting-
up" and by-play that is always so exasperating to a caller. A few old time round dances and simple European folk dances are usually included in the program. For these, members of the Leaders Group dance with the crowd and offer to help any body who seems to be having difficulty.

During the past winter, the Leaders Group sponsored a 'Teen Age Folk Dance Group in Vienna which meets every other Friday night and is going strong. Members of the Leaders Group take turns instructing.

And if all this isn't enough, some of the more feverish folk dance addicts among us get together every now and then in Bob and Lucy Hou sels' barn and just dance—sometimes into the wee small hours.

Any NORTHERN JUNKET readers who happen down this way are cordially invited to drop in and dance with us.

********

I'M NOT SUPERSTITIOUS
BUT .........

Superstitions are difficult to accept as realities, but despite modern education, they persist to an amazing degree.

A few of them can be traced to fairly rational causations. It is easy to see that walking under a ladder could be bad luck. A pot of paint or even the painter himself could come down on
you. Three on a match, while it may not mean fatal results for those involved, may easily give the final user a bad burn.

Never placing shoes higher than your head is a theatrical superstition, and is fairly easy to believe in, for shoes, like the aforementioned painter, could come tumbling down and give you a nasty blow. But it is not so easy to find a reason for the abject horror theatrical people see in whistling back stage, or for putting a hat on the bed.

A circus band will never play von Suppe’s “Charge of the Light Brigade.” They won’t ever carry the number in their libraries, because the playing of it is believed to foretell the death of a bandsman, probably the cornetist immediately afterward.

Many superstitions are local, believed by some folk to have descended to us from earlier legends and ancient folklore. Here are some common ones throughout New England:

A baby which does not fall out of bed during infancy, will grow up to be a fool.

A baby who keeps its hands open will grow up to be generous; if closed, stingy.

"Rock a cradle empty Babies will be plenty."

"First a son, then a daughter You’ve begun just as you oughter."

Counting the buttons on an old boot will tell the number of years before you wed.

If you hang a corn-cob over the door with
exactly 20 grains of corn on it, means that the next man who enters will marry you.

"Point your shoes toward the street,
Leave your garters on your feet,
Put your stockings on your head,
You'll dream of the man you're going to wed."

"Stub your toe
See your beau."

Marrying during a storm means an unhappy life.

A desire to sneeze without being able to do so, means that someone loves you but doesn't dare to say so.

A wish on a load of empty barrels will surely come true.

To dream of a fire means you will fight.

Clear water in a dream foretells riches & prosperity; muddy water, trouble ahead.

"Saturday night dreamt
Sunday morning told,
Sure to come true
Before a month old."

To dream about crying, means that laughter is on the way.

It is good luck to fall up stairs, bad luck to fall down.

If the water in your tea kettle starts to boil and makes a bumpy noise doing so, bad luck is on the way to you.
Crawling under a fence brings bad luck.

If your initials spell a word you will be rich.

Know how to get rid of warts?

Draw the blade of a knife across the wart, then draw the blade across a sweet apple tree.

Rub the sole of your shoe against the wart as your sole wears away, so will your wart.

Cut as many notches in a stick as you have warts, then bury the stick.

Whirling a chair on one leg means a coming brawl.

Sitting with your knees clasped in your arms means trouble is coming.

Biting your finger nails indicates that you will never be rich.

If the bottom of either foot itches, you are going to travel strange paths.

If your knee itches it is a sign of jealousy.

If your nose itches:
"See a stranger,
Kiss a fool,
Or be in danger."

A task begun on Saturday must be finished that day or it will never get done.
Born: September 18, a son, Timothy to Mr. & Mrs. Jim and Al (Parker) Burns, of Oaklyn, New Jersey.***
Married: October 27. Miss Georgette Verville to Clio Penney.***
Married: October 28. Miss Leona Zetkey to Clifford Whipple.****

Michael and Mary Ann Herman of New York led a successful folk dance institute in Brockton on Nov. 6, for the Bay State Square and Folk Dance Associates.***

Hunter College of the City of New York will sponsor a Folk Dance session, Monday, Nov. 13, conducted by Vyts Beliajus of Chicago, in the main gym, Hunter College, 695 Park Ave. If you happen to be in the neighborhood of Gloversville, N.Y. this coming winter, better contact Lawrence "Duke" Miller, Athletic Director of the high school there. He sends us his winter schedule and it lists practically every night of the week with classes and parties.*****

Radio station WPTT, Albany, N.Y. broadcasts a recorded square dance program Saturday nights from 9-10 P.M. They have a good polka program every night from 8-9 P.M. If enough listeners wrote in requesting folk dances they would be glad to broadcast such a program. This station is heard easily throughout New England.*****

Dave Rosenberg, Washington, D.C. sends word that beginning Oct. 19 his folk dance group will meet every Thursday evening in the gym of Cardozo High School, 13th & Clifton Sts., N.W.*****

Ed Durlacher reports that he is calling square dances the 2nd & 4th Saturdays of the month in Freeport Armory. Every Tuesday evening, too, at the McBurney YMCA, 23rd St. just west of 8th Ave., NYC. Paul Hunt, Hempstead, L.I. calls squares in Carnegie Hall, Studio 61, Sunday, Nov. 19. Dave Hahn dir
ects, the dances there Friday, Saturday & Sunday. Irish Folk Dancing Classes every Wednesday evening starting Oct. 4 at the O'Gorman Studio, Pierce Building, Copley Square, Boston. Marie Driscoll & Michael Cummings are co-chairmen.

The Eire Society of Boston announce a Ceilidhe Nov. 8 at New England Mutual Hall. If you like to dance, sing, or just enjoy a good story over a cup of tea, then keep this date in mind.

Next dance of the Fitchburg Quadrille Club will be in Odd Fellows Hall, Fitchburg, Mass. November 16. Ralph Page will call.

All square dancers home for the holiday should come to Masonic Hall, Keene, N.H. Thanksgiving evening. Ralph Page and his orchestra.

The Portsmouth N.H. YWCA will sponsor a Fiesta at the Community Center, November 8. Folk dances, songs and instrumental music will be featured. They promise plenty of audience participation. Groups from the Seacoast Region will do dances of Italy, Russia, Mexico, Ireland, Israel, Greece and Sweden. Sounds like quite a nice party.

You'll be hearing much more Gaelic spoken in Boston before long. And a lovely language it is. The Goody Glover Gaelic Society is holding weekly classes in the language in Hibernian Hall.

The society is divided into three sections for the purpose of teaching songs, dances and the literature of Ireland.

The New Hampshire Folk Dance Club continues to meet alternate Monday nights in Peterboro High school Gymnasium, 8:30-10:30 P.M.

Want to learn to square dance "Al Brundage" style. Learn this easy, tireless method of rhythmic dancing by attending classes at the Country Barn in Stepny, Conn. Tuesday nights. First class was held Sept. 26th.

New London, N.H. Grange is sponsoring a community project as a part of the National Grange community service contest for 1950. They are offering free instruction in square dancing for all the
people in New London, with Frank Fortune of Bradford as instructor. Classes will be held each Monday evening at the Grange Hall 7:30-9:30 beginning Monday, October 23rd.

The Seacoast Region Square Dance Association of Dover, N.H. sponsored a successful Caller's Jamboree in Dover City Hall Saturday, October 21. The following callers took part: Mal Hayden, host; J. Howard Schultz, Durham; Dot and Brownie Thompson, Bristol; Guy Mann, Madbury; Arthur Tufts, Exeter. Other events are planned for the winter.

Rod LaFarge announces his Fifth Annual Caller's Jamboree at Blome's Hall, Moonachie Road, Carlstadt, New Jersey. 12 hours of continuous square & folk dancing, noon to midnight, Sunday, Nov. 12.

There will be square dancing every Thursday evening at Odd Fellows Hall, Leominster, Mass. with Wes Elvidge, Grafton, doing the calling.

Interested in Folklore or Folk Songs? Then by all means write to Wm. P. Wreden, 18 California Dr Burlingame, California. P. O. Box 84, and ask for his new catalogue # 30.

If you use live music for your square and folk dances and are having trouble securing good Polish polkas etc. write to Vitak-Elsnic Co. 4315 S. Ashland Ave. Chicago 9, Illinois for their latest catalog and your troubles will be over.

Richard Dyer Bennett, noted folk singer, will appear as soloist with the Vermont State Symphony at the Springfield High School Auditorium, Sunday evening, November 12. If you live within one hundred miles then you'd better hear him.

The Community Folk Dancers of Hartford, Conn. are meeting every Wednesday night in Peck Hall, # 38 rear, Jefferson St. Hartford, 8: P. M. Anyone traveling that way and mentioning the JUNKET will be welcomed as a guest for the evening.

The 4th Calico Ball will take place on the 19th of November, Sunday night, 8:30-11:30, at the Country Barn, Stepney, Conn. Al Brundage calling.

Next open dance of the Merrimack Valley Square
Dance Association will be Wednesday, November 8 with Ralph Page calling, at the high school. The one in December will be with Joe Perkins doing the calling on Wednesday, December 6. The Seacoast Region Square Dance Association announce their next dance in the Dover, N.H. City Hall Auditorium, Wednesday, Nov. 15 with Ralph Page calling. Mal Hayden will call for the party December 16, Saturday.

The Boston YMCAJ announce the following dates: Oct. 28, Dick Best calling; Nov. 11, Ted Sannella; Nov. 25, Joe Blundon; Dec. 9, Duncan Hay.

The National Dance Section of the American Association for Health, Physical Education and Recreation passed the following resolution at its 1950 annual meeting: "The National Section on Dance is opposed to competition in all forms of dance, such as contests in square dancing and/or square dance calling, ballroom, tap, and folk dance. This section is strongly in favor of encouraging groups and individuals in all forms of dancing as a social and cooperative activity so long as it does not take the form of a contest."

Just received from Dick Anderson, Box 142, Hyannis, Mass., a copy of his brand new monthly bulletin on Square and Folk Dancing called "On the Square." No price given but why don't you drop him a card requesting a copy.

Next month will bring the annual Christmas issue. This year we are planning to give you an issue emphasizing legends and stories of the Christmas season. We'll appreciate any that you care to send in. Speaking of Christmas, why don't you give to a square dance friend a gift of the NORTHERN JUNKET for a year. They'll like it and we'll appreciate your business.

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