NORTHERN JUNKET

Vol. 4 No. 12

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Folk Song
Folklore

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Ralph Page, 182 Pearl St. Keene, N.H.
I am fed up to the ears with the amount and quality of propaganda emanating from Oklahoma City advertising the coming National Square Dance Convention.

One small voice crying in the wilderness will change nothing yet I cannot help but rise in at the turn events have taken. To date NORTHERN JUNKET has received over 200 pieces of mail, sent with the hope that some or all would be printed in its pages. The propaganda includes 39 copies of a news sheet of 4 pages each, sponsored by the Oklahoma State Federation; innumerable "news releases", and several multi-colored brochures complete with bathing beauties recounting how happy I would be if I should come to Oklahoma.

Several thousand people coming into any city at any one time is too good a thing for any "up and at 'em" Chamber of Commerce to overlook. And that is exactly the point that I wish to make. The Chambers of Commerce are taking over; soon it will be Rotary, Lions, Kiwanis, or what have you, and the Conventions will be run as they see fit and not as a square dancer likes to have them run.

It's not too late yet to change, but time is fast running out. It's time we had more dancing and less hoopla else the National Convention will pass from existence accompanied by much loud music and a lot of slow marching.

Sincerely

[Signature]
Based on a little experience but principally on a talk given by Jane Farwell at N.H. Folk Dance Camp, 1955.

Let's say that you belong to a square dance club and have been appointed to take charge of a party for the club on some given night. You have never done such a thing in your life before and the first thing you thought of doing was to run away and hide. Here are some thoughts to take with you to read while you are running, and maybe you will run back and try to run a party that will be talked about for months to come.

"McCarthy Investigation", "Pandora's Box", "Lord of Misrule", "When You Wore A Tulip", "Town Meeting", "A Roman Track Meet", "Down By The Old Mill Stream", "Paws 'n Taws", and a lot more. Then all vote on the one theme that seems to have the most possibilities, bearing in mind the age limit and experience of the group the party is being planned for, as well as the refreshment and decoration angles.

The parties that are remembered the longest are parties where you did something else beside dance all evening long without a let-up. Keep that in mind while we talk a little bit about build-up.

Remember that people will always come to something if their curiosity has been sharpened up well ahead of time. Try to avoid a stereotyped circular letter or postcard. If you must send out such an invitation spice it up with a colored crayon, cartoon, cut-out or some other eye-catching gadget. Emphasize fun, adventure, suspense, make believe. Little stunts and short skits could be presented at regular club meetings in advance to spike interest in the event. The most important thing to remember is to make folks want to come.

It is one thing to build up curiosity and another to live up to it, which is just what your sub committee does. This comes under the heading of "atmosphere" or "setting the stage". And you will sense the party atmosphere the minute you step into the hall. Costumes and decorations are a big help toward creating a favorable atmosphere. Better yet is to bring along material to make your own atmosphere. More fun than preparing decorations in advance is getting those coming in to the hall to make them as they arrive at the door. A table lined up near the entrance loaded with proper materials such as scotch tape, pins, needles, scissors,
stapling machines, crepe paper, construction paper and colored crayons. For example, if you were having an "Under the Sea" party, those coming could make fish-nets from crepe paper, tear or cut out all kinds of marine life...fish, lobsters, squids, seahorses, mermaids, etc. and put them in the nets.

A good trick is to have rope strung across the hall, and from these all kinds of things could be hung. A roll of butcher's paper can also be Scotch taped to the walls with those coming to the party either drawing with crayon, or pasting on cutouts is an easy way to get some quick decorations. Blank picture frames, with a line of poetry connected with the party theme beneath each one and illustrated with drawings done by your club members is another quick and inexpensive way to provide decorations.

Even costumes can be made with paper plates turned into bonnets, wreaths, crepe paper into stocking caps, vests or sashes, black construction paper into mustaches, and shirt cardboards into stiff vests that the men will just love to decorate.

Once you've gotten your decorations up on the walls don't forget that everything that goes up must also come down. It is better if each committee takes care of its own cleaning problem.

Most parties start with people coming in and sitting around waiting for the program to start. You better hide all the chairs for the early part of the evening, for a fatal mistake commonly made is to let folks sit around the side of the hall immediately after ent-
ering the room - give them something to do and thus get them to feeling that they are an important part to the success of the whole evening.

And now we come to the program. Plan it out ahead of time so that you know exactly what you are going to do next and who is going to lead it. It is better to begin with an "ice-breaker" or a "defroster" with the general idea being to create laughter and happiness early in the evening. You will find them both to have wonderful "carry-over" value. The program should move smoothly from one event to the next with no embarrassing intervals between each one. You might like to have a program prepared in advance on a roll of paper and stuck up on the wall where all who have some part in it will know where to look in case they forget when their turn comes up - and some of them will, never fear. Plan your program to include dances, games, mixers, stunts, and games and be ready to adapt them to fit some unforeseen situation. It usually helps to have alternating quiet and active periods in the program. Try to have the last activity one that will unify the group and send them home with a "good taste" in their mouths. Remember the old adage of the stage: leave 'em laughing or leave 'em crying, but leave 'em wanting more". In other words build your program up to a high point and then - STOP.

If you have refreshments, try to have them a pleasant surprise that dovetails into the party smoothly.
Avoid the trite: "Let's line up for refreshments!" The most economical of refreshments can be enjoyed more than fancy eating stuff if it is cleverly presented. You may be as "corny" as you like about serving it. We once had a delicious snack of apples, cookies and doughnuts, served in a paper sack to each four people who were given a gunny sack to sit on. Coffee was served us poured from a pitcher stained to look like old pewter. Another party that we read about had a very elaborate idea of stopping a couple dance in the middle and then rolling in a cane loaded down with punch and cookies between rows of dancers as they helped themselves. If your party theme seems to warrant it, you might divide the group up into "families" and let each "family" designate the member who is to bring in the refreshments and serve the others who are the "sisters, brothers, father, mother, etc" of that particular "family".

A day or two after the party get your committees together once more if possible, and have an evaluation meeting. Invite discussion about the recent party and here is a list of 21 questions taken from a Workshop Syllabus presented by Jane Farwell at Folk Dance House in New York City:

1. Was the party fun for everyone?
2. Did most of the people participate in the activities, or just a few, while the others sat?
3. Did most of the committees seem well coordinated?
4. Did each committee take care of its own cleanup?
5. Was there sufficient build-up of interest?
6. Was there a comfortable continuity of theme..... did the program flow smoothly?
7. Was there something easy for everyone to do as he entered the room?
8. Was it something that was not embarrassing or put you "on the spot"?
9. Did these preliminary activities set the stage sufficiently for the mood of the evening?
10. Were the refreshments a pleasant surprise?
11. Was the group served quickly and easily?
12. Were the seats arranged around the edge of the room, or did you put them into conversational groups for refreshments?
13. Was there a good balance of program for the kind of people attending?
14. Was there a good balance of leadership?
15. Did the leaders give directions clearly & easily?
16. Did they participate in the activities while they were leading?
17. Did they have control of the group?
18. Did their attitude create a spirit of enthusiasm?
19. Was everything in good taste?
20. Did everyone leave the party with good spirit and enthusiasm?
21. Was your last program activity an activity that unified the group?
For the past ten days I have written and edited — rewritten and reedited, then written and edited some more trying to condense eight pages into three acceptable paragraphs, mainly concerning the method of maintaining New Hampshire's leadership, which like the old man's chest seems to be slipping southward. Today the JUNKET arrived, and I find Ed Gilmore has done it in two words 'COMFORTABLE DANCING'.

Well, where do we go from there? If you are smart Mr N.H. Caller, you will start traveling four ways for all round comfort — that's where.

FIRST - Comfortable tempo.
SECOND - Selection of comfortable dances.
THIRD - Creating comfortable company.

1 plus 2 plus 3 equals a comfortable caller.

Tempo as set by our grandfathers and their fathers is the right tempo because it gives the proper bounce and lift, yet allows the mind time to control the muscles in normal fashion, thus does not fatigue either mind or body. It's comfortable. DO NOT CHANGE OUR TEMPO.

Whale-bone corsets, pulled in waists, high buttoned shoes, boiled shirts and cow-hide brogues are gone. The human figure is no longer braced, laced, nor weighted down, thus there is tugging at the halter, anxious
to do more moving. But alas and alack, some of our prompter's thinking still wears starched cuffs and celuloid collars. Gentlemen - either toss out the old visiting couple dances, or double up on the actives and liven up your introductions, breaks, and closes. That stereotyped one you have been using for every dance for the last umptey ump years is beginning to stank. Also dust off a few of those good old quadrille numbers where all couples are moving simultaneously and frost them up with a tsaty bit of lively intro-break, etc. or you will be out in left field without a glove.

Also polish up your glasses and look over those two or three good dances that have come along mixed up with the "Penny Dreadfuls" but have shaken off that stigma and are going to live. (Ed. note - A Penny Dreadful for those too young to know was a Dime Novel that sold for a nickel about the turn of the century; had lurid covers and practically no meat between the covers). With this kind of repertoire you will give your dancers the illusion of much faster dancing without the exhausting effect of the yak-yak go-like-hell tempo. You will have some comfortable patterns or dances.

Cliquies, overbearing superiority, impatience at others' mistakes and the Lord knows many more things, do not promote comfort - mental comfort sir. Bust up a clique, trap Mr Ino Enudont into dancing with the new lady he never saw before, he might like her and then won't scowl her down in the next set of squares. Wangle your two or three self-appointed assistants into the same square so that all can get a laugh out of who gets upetty with whom. Mix 'em brother, mix 'em. It's the greatest leveller in the business and breeds comfortable company.

With these three jobs done (by a little work - on your part, life ain't all beer and skittles) the 4th occurs automatically. Guess what? Why you have become a comfortable caller.
Now, with your dances clicking on all four cylinders, comfortable dances that is, your old faithfuls who have kept you out of bankruptcy, spread the word and one by one those travelers who have turned up missing week after week - we ride on rubber in heated vehicles propelled by one hundred or more horses who make mincemeat out of 60 or 70 miles - iriift back to the fold to see what it is all about. Yes, back to the fold they left in order to do dances they were not fully satisfied with but were many times more interesting and comfortable than the stuff you had been dishing out locally. Then they invite the friends they met in those foreign lands up to enjoy complete comfortable dancing, convert them into regular paying customers, and the extra bucks begin to roll into the till to pay the cop, hire the hall, please the sponsor, and decorate your palm.

Yours for comfortable dancing in New Hampshire.
Halitosis: "Even his best friends won't tell him, or beware of the backward step."

His orchestra, as a very refined lady describes it 'STANKS'! The pianoforte has usurped the starring role and surges from 108 to 124 BPM, also completely omits a few notes from the melody now and then. The fiddle has been pushed into the background, completely reversing accepted practice. However, none of this seems to bother the caller who makes his own tempo anyway, regardless of the music. It only bothers the dancers. Definition-Dancer, that which pays the bills.

Ill-advised by himself or others, he is lousing up good old smoothies with excerpts from the Penny Dreadful, calling dances he doesn't understand, overworking the clutch and the allemande "R", throwing New England traditionals into the same pot with some pleasing Westerns and coming up with a heterogenous mess completely distasteful to his customers, with not a thought of proper choreography, thus necessarily calling both on and off the beat - especially off.

Brother, a cat only has nine lives, thus only nine funerals, and you, a human mortal, even if you can equal the cat, have only one or two more to go before you run out of your allotment.

MORAL - If the shoe is beginning to fit you - discard it quickly.

COPIES OF OLD RECIPE BOOKS, THE PRIVATELY PRINTED ONES, GATHERED TOGETHER BY LADIES' AID GROUPS, RE BEAKHS, GRANGES, CHURCHES, ETC. also FOLK TALES FROM ALL SECTIONS OF THE UNITED STATES PUBLISHED BY THE SAME OR SIMILAR GROUPS.

Ralph Page, 182 Pearl St. Keene, N.H.
YEAR END CAMP

All the gay ingredients of dance camp fun were present at Ralph Page's second annual Year's End Folk Dance Camp, held in North Swanney, N.H. Community Center, December 29 through January 1. The camp was conducted on a workshop basis, giving opportunity for any of the campers to teach during the daily folk, contra, and square dance classes, as well as at the evening parties. Among the callers and leaders availing themselves of the opportunity were, Johnny Trafton, Kingston, N.H.; Louise Winston, Boston, Mass.; Vernon L. Steensland, Syracuse, N.Y.; Mary Moss, Worcester, Mass. and Carol Whitney, Princeton, N.J.

The nationality meals (and what good eating they were!) began with the chicken paprika of the Polish dinner on the opening night of camp and continued thru Scottish, Danish, French, Greek, Syrian and Swedish, The Loch Katrine cake of the Scottish meal, with its currants, nuts, and flaky pastry base, was the best cake we've had in many a moon. The cooking was done by Ralph's sister, Marguerite Page, and Catherine Corkery, and it was one of the most enjoyable features of the camp. Ada Page, in helping with the planning of the menus, as well as in taking charge of decorating the hall, handling the registrations, and caring for the other thousand-and-one details of such a camp, rendered husband Ralph invaluable assistance.
The after-party snacks at night featured homemade doughnuts, coffee, and some of the famous Crowley cheese brought down by Herb Warren. This one was a sage cheese, unfamiliar to most of us but decidedly one of the nicest we've sampled.

Singing at night was led by young Carol Whitney and usually provided a pleasant and peaceful ending to each day's activities. We say "usually" because Saturday night brought a somewhat untuneful fly in the ointment, when Ed Moody decided that "Three Blind Mice" was a harmonious accompaniment to everything from "The Great Titanic" to "The Whiffenpoof Song." His attempts to demonstrate his thesis met with something less than approval on the part of the other singers.

High point of the evening parties undoubtedly was the British Isles party on New Year's Eve, with Johnny Trafton, in the traditional role of Lori of Misure, imposing forfeits on his erring subjects between dance numbers of the program. We won't soon forget the hilarious confusion of the blindfolded square trying to dance to Johnny's calling and being, it seemed to this victim, more hindered than helped by the "assistants" posted behind each couple. The sight of Barney Priest and John Ide, also blindfolded, trying to beat each other with stuffed socks, should have preserved on film, while Lila Newdick's recitation of Fezziwig's Christmas Ball" from Dicken's "A Christmas Carol" prompted Ralph to call the first Virginia Reel we remember seeing at any camp.

Other evenings had their high spots too, including "Musical Knees" at the Scandinavian Party on Thursday night. This is a variant of "Musical Chairs", with the kneeling men gallantly serving as chairs for the competing ladies. When two over enthusiastic ladies landed on Ralph at once, his "football Knee"
proved less "musical" than the game required. He noticed that when the game was repeated on the request program Saturday night, Ralph took care to be behind the mike directing it instead of out front being a victim! This final all-request evening also produced a particularly lively Nine-Pin Quadrille, in which Ed Moody got caught so often without a partner that "Nine pin Ed" finally deserted his own square to invade Herb Warren's—with no better luck!

Most popular folk dances of the camp seemed to be Makedonka and Dr Gatslig (no, that's not a sneeze—it's a nice little Swiss couple dance), while in the contra field an old dance—"The Martha Washington" which went out to Ohio with the early settlers and has lived there ever since, was reintroduced to New England by Louise Winston, who got it from Cleveland caller John Bellamy. It received a warm welcome from Ralph Page, Herb Warren, and Ed Moody, and other contra lovers, and we hope it's back in New England to stay.

Camp mascot as usual, was Vern Steensland's faithful old spaniel, Dusty, who has attended so many Maine and New Hampshire Folk Dance Camps that he is without doubt the most dance-wise don in these parts—although he still looks askance at some of the goings-on and checks up on his master at frequent intervals to be sure that the wild shenanigans haven't harmed him. We'll long remember the sight of Dusty at the 1953 Maine Camp following all the dancers down the hall in Haymakers Jig, in his usual search for Vern, then scampering and sliding wildly for cover as everyone in the hall turned and started coming back toward him en
masse. We doubt that Hamakers Jig will ever be Dusty's favorite dance!

Campers at Year's End Camp came from all six New England states, New York, New Jersey and Florida. It was a small but well-knit camp and we're sure all the travellers felt well rewarded for their trip both in the enrichment of their dancing knowledge and skill and in the unusually friendly spirit of the camp. Maybe we used the wrong word - 24 full time campers and 16 part time campers is not really a small camp. Some local folks dropped in for the evening parties and had so much fun that we wouldn't be surprised to find them full-time campers next year.

LOUISE WINSTON

DVORA LAPSON
DANCE SEMINAR

A Dance-Seminar-Tour of 8 European countries and Isreal will be conducted this summer by Dvora Lapson, well known dancer, educator, lecturer, and author. The group will leave on July 2, and will return September 7, 1955.

The Dance-Seminar will attend the International Dance Festival at Aix-les Bains, the Edinburgh Festival, the Saltzburg Festival of Music and Dance, and the Dahlia-Israel Festival, besides making a study of the folk dances of England, France, Italy, Switzerland, Holland, Belgium, and Austria. Visits to Israel and Spain are an optional part of the tour.
In addition to the major festivals, the Seminar will attend Ballet, Opera, Concert, and Theatre performances in Paris, Rome, Stratford-on-Avon, and in Lucerne, and will be received by famous dance personalities. The program will include sightseeing and touring in all countries visited, with the aid of expert guides.

Participation in the Seminar-Dance-Tour is open to all who are interested in the folklore, dance, and music of various peoples. Participants may receive academic credit or certificates of alertness by arrangement. For information write to DVORA LAPSON, c/o General Tours, 595 Madison Avenue, New York, N.Y.

LISTEN TO THE CALLER

Our best quadrilles ain't very hard
And kinda nice to foller,
You ain't much apt to foul them up
If you listen to the caller.

Those two loose chins in that there set
Should gab in some front parlor,
Then when they do their weekly dance
They'd listen to the caller.

You talk for free upon the street,
In here you paid your dollar;
If just to get your money's worth
Pray listen to the caller.
You better walk this next one through,
We know each square is holler;
The last you filled with well-goofei talk,
Best listen to the caller.

The guy that's standing at the mike
Don't no set pattern foller;
No animated talking tape,
So listen to this caller.

He sets his dances to the tune
Played by his fiddler feller
And doesn't learn 'em off a sheet,
Just "A New Hampshire Caller."

PAT PENDING

THE TAMBURITZANS

by EDNA PRIEST

The Duquesne University Tamburitzans take their title from the instrument which they play. It is a unique organization comprised totally of scholarship students who literally sing, play, and dance their way through college. The purpose for the group's existence is to afford scholarship opportunities for talented and deserving students and to keep alive the rich and colorful folklore of the Southern Slavic people. Increased interest in the idea and firm support from the university, the Croatian Fraternal Union, as well as the many friends gained throughout the years, have
brought the group along. Today, under capable management, the Tamburitzans enjoy international fame and perform in many of the nation's finest auditoriums.

There are 22 members of the group plus the managing director and two assistant directors. The program that they present is a varied and interesting one. The first part of the two hour program is devoted to Slavic songs and dances, and part two is music and dances of other European countries. All members of the group play the tamburitza and some play other instruments as well. An interesting fact is that one of the members of the group and his brother make all of the tamburitzas they use.

Managing director is Walter Kolar, and in addition to his position with the collegiate organization he has inaugurated a Tamburitza School of Music at the University.

Dance instructor for the Tammies is a former member of the group, Richard Crum. All of this year's dances are due to his four month trip to Yugoslavia this past year, when he gathered material for use with the Tamburitzans.

There wasn't a dull moment in the program presented at Manchester, N.H. on January 31st, and the program was a two-hour one too. Some of our kolo fans would really go for the kolo dances that were done. They were rugged to say the least, and the description is Walter Kolar's, not mine. The Bunjevacko Kolonj by the dance ensemble was one of the favorites - the men had tiny bells jingling on their boots and the dance was performed in trios. The men hold a woman on either side and compete as to who is the better dancer. Another favorite was Fancy Capers of the Village Dandies, Banatsko Momacko Nadigravanje. Three boys compete in endurance and skill as they try to outdo one another by performing the most intricate figures. Their nimbleness is shown when one of them dances with a bottle of wine on his head without spilling a drop. Both of these dances come Serbia.
We enjoyed songs by the men's chorus and by the whole group. The orchestra was a most unusual one and it's interesting to note that although they are good musicians, only three are actually studying in the field of music. The music was exciting and so were the dances. We talked to some of the dancers after the performance, and to the director, Walter Kolar, who expressed great surprise at our knowing Richard Crum. Mr. Kolar said that he was amazed at the amount of interest in folk dancing shown by people wherever they went.

The Tamburitzans expect to return to Manchester about the same time next year. We'll remind you to keep the date for they're worth seeing and hearing even though you don't care about dancing kolos.

TRULY SPECIAL

Better mark down the date of Sunday, March 13, on your calender right now for the Duquesne University "Tamburitzans" are coming to New York at that time and will do but one performance at the Needle Trades High School, 225 W 24th St. NYC at 8:30 PM. This is a program every folk dancer will enjoy. Get your tickets in advance to make sure you get in. On sale at Folk Dance House, 108 W 16 St. New York, l1, M.Y. Mail orders should be accompanied by checks or money orders made out to "The Tamburitzans." $1.60 each, tax included.

"SQUARE YOUR SETS"

A magazine for the Square and Folk Dancer. $1.50 a year. Ray Olson, Editor.
3302 15th St "A"
Moline, Illinois
Well, it's Family Nite again this year at the New Sharon Grange, where every other Saturday nite Marie and I hold dances. Dancers from six years up dance together. There just aren't any figures that they can't do; contra's, squares, folk dances and mixers are in order. We have had dancers from all over New England visiting us. The latest visitor was Anne Furness of Cambridge. We sure do welcome visitors, and make them feel at home.

We were sorry to hear of the death of George Sargent of Ogunquit. He was shot and killed on November 11th when he was mistaken for a bear. There is going to be a great void in his area of Maine.

The Rumford Institute is again having regular square dances every other Saturday night. Ray Hilman is their caller. The group is made up of experienced dancers, and Ray is a real good caller who is bringing up a lot of new dancers to this group. I will be calling for them February 5th, in keeping with their plan to bring in an outside caller once a month.

The Cumberland County Recreation Council certainly is to be congratulated for its 1954-55 program. They are calling in callers from all over New England,
including: Harold Kearney, Arthur Tufts, Dick Davis, Brownie Thompson, Mal Hayden, Rod Linnell, Ralph Page, Alice Dudley, Harold Mattson, Colon MacDonald, Howie Davison - all this interspersed with regular dances and holiday parties.

Rod Linnell has really been getting around this year. He has his regular dances in the north country of Maine, and in New Brunswick. He is still having his usual Saturday night dances at the North Auburn Grange Hall, with an occasional dance here and there.

The Oxford County Square Dance Association held its regular monthly meeting in December at the Norland Grange in Livermore Falls with Stuart Record. Marie & I weren't there, but understand there was a good crowd. Stuart is a fine caller, and taught the group several new dances. Stuart is always finding new dances, and I must say that he does a fine job.

Marie & I are busy with the school dances we have had this fall and winter. We've held dances at Rangeley High, Farmington High, Wilton Churches and many other such groups. Well I think this is all for now. Be seeing you.

H.K.

The Durham Reelers are sponsoring the second Intercollegiate Folk Festival on March 5, 1955, at the University of New Hampshire. Consisting of two sessions, the afternoon session begins at two o'clock and will be largely devoted to folk dancing; the evening session starting at seven o'clock will be primarily devoted to square and contra dancing. Demonstrations of square and folk dances will be scattered throughout each session by the participating colleges. Also folk music and singing by representatives of a few of the colleges. Demonstrations have been limited to one per group so as to allow plenty of time for general dancing.
Because this is an intercollegiate festival does not mean that only college students may attend. Quite the contrary, and we urge all square and folk dancers from anywhere to dance with us as they did at the first festival held in Durham last year.

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**SQUARE DANCE**

**THE SKIMMELTON**

by NORMAN CAZDEN

The Skimmelton is a traditional aftermath of weddings in the Catskill Mountain area of New York State. Similar practices are known in many other places by different names.

After the bride and groom have gone home, their relatives, friends and neighbors gather about their house, arriving silently in little groups. As the evening grows later, occasional noises are made to disturb the happy couple, all in friendly spirit. Loui conversations spring up, tin pots are banged on rocks, serenades of song and shouting and laughter come suddenly under windows, and other imaginative sounds suggest that the place is haunted.

By midnight the situation is sure to have grown intolerable. The expected remedy is for the distracted bride and groom to come out and welcome the gathering. They bring out baskets of fruit and other food as well as some "mountain dew" applejack, and join in the impromptu celebration. Dancing and singing are interspersed with well-wishing, and then the guests depart so the couple can be alone.

The Skimmelton dance, performed at the Fourteenth Annual Folk Festival of the Catskill Mountains at Phoe
Nicia last August, is a variant of Buffalo Gal, and the calls are sung to that tune. The music should be moderate in speed, and the steps call for precise timing. At * the ladies keep hold of each other's hands, gents duck under to left of their partners then take hands and lift them over the ladies' shoulders. At ** the gents keep hold of hands, ladies drop hands, take hands again inside the circle and lift them over the gents' shoulders.

First gents.

Music - BUFFALO GAL

Turn the right hand lady with the left hand around
Then your partner with the left hand around
On to your opposite with the right hand around
Then your own with the left hand around
Now turn your corner with the right hand around
Then your partner with the left hand around
Swing your partners all around
And promenade the hall.

Repeat with second, third, then fourth gents

Refrain: All ladies to the center and circle four
Gents to the right, find your own once more
* Under and over with a basket weave
And circle left before you leave
** Now turn that basket inside out
And swing like thunder the other way about
Drop that basket and hug your fruit
And promenade the hall.

Head gents - turn the right hand lady with the right hand, etc.

Repeat with side gents; then all gents - not too fast!

Refrain: All ladies to the center and circle four etc.
Contra Dance

Glover's Reel by "Duke" Miller

Suggested music - CANADIAN BREAKDOWN

The dance
1-3-5-etc active and cross over

Do si do the one below
Allemande right with partner

Allemande left the one below - Swing partner in center
Down the center and back, cast off
Right hand star half around
Left hand star back to place
Johnny Schmoker, Johnny Schmoker, Can you sing?
Can you play?
I can play upon my drum.
Rub-a-dub-dub, this is my drum
Rub-a-dub-a-dub, this is my drum

2. Fife - 3. Triangle - 4. Trombone - 5. Cymbal -
2. Witty witty wink, this is my fife
3. Ting ting ting, this is triangle
4. Boom boom boom, this is my trombone
5. Zim zim zim, this is my cymbal
6. Voom voom voom, this is my viol
7. Twack twack twack, this is my bagpipe.

This is a cumulative song so you will sing it thus

Rub-a-dub-a-dub this is my drum
Witty witty wink this is my fife
Rub-a-dub-a-dub, my
Witty witty wink etc.

It's more fun to sing the song in its original language, so here it is:

- Johnny Schmoker, Johnny Schmoker, kannst du singen?
  Kannst du schpielen?
  Ich kann schpielen auf mein Trommel
  Rub-a-dub-a-dub, das iss mein Trommel

Ich kann schpielen auf mein Fifey
Ich kann schpielen auf mein angle
Ich kann schpielen auf mein Trombone.
Ich kann schpielen auf mein Cymbal
Ich kann schpielen auf mein Viol.
Ich kann schpielen auf mein Doodlesack
La Faire Da Sirada ........ Swiss

as learned from Jane Farwell, Stockton, Calif. 1954

The Dance

Formation: Circle of couples facing CCW side by side.

Directions are for M. W does counterpart.

Step: Same step is used throughout the dance: Step forward on L (ct. 1), step R next to L (ct. &), step forward on L (ct. 2), step forward on R with a slight bend of right knee (ct. 3).

Part 1. a. With inside hands joined, moving CCW take 4 complete steps forward as described above. On 4th repeat the W turns CW under her own arm. Both face CW - without changing hands.

b. Moving CW repeat above, W turns CC.
Part 2.  

a. Partners face each other and take two hand hold. M's back to center. 4 complete steps to own left step side, step together, step L to side, step R behind.

b. Repeat in opposite direction (own Right).

Part 3. 

a. Drop hands. Partners facing, hands on hips, M's back to center. Both begin on R and move to their own R with a side, together, side; pivot completely around, to the R, side, together, side, close feet together with a little stamp.

b. Repeat same in opposite direction, beginning L and moving to own L.

c. From this point repeat a & b starting to L and return.

Part 4.  

2. Ballroom position turning CW direction while traveling CCW around circle. Side, together, side, pivot. Repeat 7 more times.
Over 150 persons attended the seventh annual Cape Cod Winter Festival held at Ezra Baker Auditorium, January 15th featuring Lawrence Loy as the caller. It was nice to have Lawrence back on the Cape again and also nice to meet the three Indonesian friends who accompanied him on this trip. Along with the presence of many new faces it was also pleasing to notice many of the old-timers who have been attending the festivals right from the start. Much credit for the success of this festival goes to the President of the CCSAFDA, Joslin E. Whitney and his very active committee. Persons paying admission to this festival automatically become members of the CCSAFDA, and that is good for the association has a nice program lined up for the remainder of the season. The February dance will be held at Jacob Sear's Memorial Hall, East Dennis, February 19th with Wilbur Grindell as the featured caller. Refreshments will be served and the ladies are to bring a box supper to be auctioned off.

Members of the Chowder Club enjoyed a double surprise at their New Year's Eve party when Gus Walsh, their original caller now wintering in Florida, returned home unannounced for the Christmas Holidays. Although I was not present, it was rumored that Father Time, in the form of Pappy Craig, had a difficult time wheeling in the New Year baby, Bobby Hubbard, because the weight of the baby far exceeded the capacity of
the carriage.

Four sets attending the Beginner class sponsored by the Dennis-East Dennis Recreation Commission, voted to continue their dancing beyond the beginner stage and will register in an intermediate class starting at Carleton Hall, Dennis, February 2nd. This group has helped to spark-plug the square dance interest in the Dennis area.

The Youth Fellowship of the East Dennis Church sponsors a regular Saturday night dance every first Saturday of the month at Sear's Memorial Hall starting Feb. 12th. The V.F.W. Aux. will sponsor a series of Saturday night dances every second Saturday at the VFW hall in Hyannis. Dick Anderson is the caller for both dates.

At this writing we are proud to say that all is in readiness for the opening of the "Clubhouse", next door to my home on Main Street, Yarmouthport. Due to the capacity of the building, a small group of invited friends will attend an opening party on Monday, March 7th. This location will serve as the home of "On The Square" and also provide space for small classes and dance groups. Facilities of the clubhouse will be available to private parties and will be offered for meetings of dance committees. It is hoped that the clubhouse will become the center for square dance information, supplies, and accessories on the Cape, and along with this idea, the clubhouse will carry a full line of square and folk dance records in co-operation with the New England Caller. Stop in and visit with us if you find yourself in this vicinity at any time – even if only to chat for a while. Local dancers and callers are welcome anytime.

The Centerville Volunteer Firemen will sponsor a series of Saturday night dances during March and April at the Centerville Elementary School starting February 26th with Dick Anderson calling to be followed on alternating nights by Jay Schofield and Quincy Newcomb.
The Cape Cod Chowder Club is considering sponsoring a refresher class for its members more or less in preparation for the future visits of several leading callers. The Chowder Club has been growing by leaps and bounds with the addition of many new members encouraged through the sponsorship of several beginner classes during the current season. Callers scheduled with the Chowder Club during the next two months include; Charlie Baldwin, Ralph Page, Dick Doyle and Ed Gilmore.

Many inquiries concerning my whereabouts on my monthly trips to Virginia prompts me to mention that these trips are made every third week of the month. Wednesday finds me at Warrenton, Va.; Thursday at Bon Air, Va.; Friday at Ashland, Va.; and Saturday at Capitol Squares, Richmond, Va. These are all private clubs except for the Ashland dance, but I am sure if you are a square dancer and find yourself in this neighborhood without a dance, you will be more than welcome, and take it from me you don't have to put the expression "southern hospitality" to a test, they'll really mean it, especially when they say "You all come see us."
The two of us had been hobnobbing pretty much all over the lot, sizing up events and persons present and past, to our way of thinking, when Zack came out with a report of his experience in a one-room rural school, back in the days when slate and slate pencil were important working tools of each "scholar".

"It wuz the larst winter I went to school there in Fairlee; us big boys went to school only in winters if we went. Quite a way back, they wuz still firin' locomotives on the railroad with wood - I remember the next winter I hauled cord wood up to the depot.

"Abbie Whipple wuz the teacher. Got along with her all right, better'n some - tried to be half-way decent with her.

"One noon I'd made short work ov my lunch, an' wuz puttin' away my pail, when Mis Whipple sez, 'Zack, you wouldn't be goin' up street this noon I don't s'pose?'' Why, cum to think ov it' I sed, 'I guess I would, coupla store errants need doin'!' 'Tell yer what' sez she, 'You bring me back a letter, an' I'll give yer ten cents.'
"That didn't s'prise me none; I'd bin hearing how Bige Berry hed been down to take the schoolmarm to a sleigh ride; he wuz pritty foxy - thought he wuz - an' he'd get down to th' village after dark so nobody'd be the wiser; but some ov us got so we could tell Bige's sleighbells when we heard 'em, an' so they wuz some talk an' quite a lot of speculatin'.

"Wal, enyhow, I hypered 'long on my errants up to the Brick Store an' told Post Master Hi Clark I wanted a letter fer the schoolmarm, they'd be ten cents in it fer me. Hi looked, and reported the Whipple box empty, then lookin' over to store clerk Al Butterfield he sed 'Say Al, you don't s'pose, me'n you could rig up a letter good 'nough to git Zack the schoolmarm's dime, do yer?' 'Don't s'pose we could' answered Al, 'but we might hev some fun a-tryin' it'.

"So they got writin' paper an' ink an' went to it; they told how they'd seen her onct, cross the street, liked her looks, and so forth and so on, an' how they wuz hopin' to see her agin some day, an' git better acquainted, layin' it on, you might say, thicker 'nough to crack. They signed it 'Eben Stevens' name ov a drum mer that used to drive through every other week, callin' on stores and blacksmiths; his reg'ler line wuz hardware, but he hed a sideline or two, folks sed, on the sporty side, sort ov.

"When Hi an' Al got the letter finished, they done it up, an' postmarked it so nobody could tell where it cum from. I took it an' hurried back to school.

"I must ov been late, but the bell hadn't rung; I walked right in an' laid the letter on Miss Whipple's desk, when nobody wuz lookin'. She rung the bell.

"I went over to my bench, set down, an' got behind a big book, so's I could keep half an eye on the schoolmarm. An' I see that she wuz doin' a good deal the same thing, usin' a book fer a blind.
"That went on fer a few minutes, when she spoke up, 'Zack, got yer 'rithmetic zamples all done?' Wal, I alreddy knew the Rule of Three, I could handle pritty much anythin' in cypherin'; I didn't need no help, but I sed, 'I'm's a botherin' me summat! 'She cum right over, set down beside me, an' sez, 'Which one is't?' I picked out one an' let her do it. Then she sez quiet-like, 'Where'd that letter cum from?' 'Post Office' sez I. 'Funny' she sez, 'frum Eben Stevens, don't kno 'im from Adam - seen me same place er other, can't fer the life ov me imagine where; you read it an' see what you make ov it'.

"I read it slow an' careful-like, wonderin' all the time what Bige Berry would think, if he only knew. Finally I sez, 'Mis Whipple, 'bout all I can make out ov it is, Eben Stevens is interested in you.' 'Wal' she sez, 'I'm sorter interested myself. I'm wonderin' you let me know, if you hear anythin' about Eben Stevens, 'thout lettin' on why yer arskin'! 'Glad to, Mis Whipple, glad to'.

The pause that ensued indicated the end of this report on "Social Studies" of another day, and so an easy "case study" for those who have a bent for follow ing a thing back to early beginnings. However, as I pondered a moment, I could not escape the conclusion—that there might very well have been a result—I could think of several off-hand—that would rate high in re-tale value. So I said to Zack, casually, "Now you take that letter-writing, did anything, er, come from that?" "Not's fur's I know" was the reply, "Abbie up an' married Bige the next summer."
Dear Ralph:

I always find something of interest in the "Junket" and the last number, just received, is no exception; the odd street names, prices for labor, etc. in the "good old days" and some of the customs of that period.

I was born in McIndoe Falls, Vermont, and the lower part of the main street, south of the stores was always known as "Heathen Street." We lived in the very last house, going south, which may clear up some of the questions some of my acquaintances may have had in regard to me. I don't know where nor how the name originated but as it was called that long before my time of living there, I assume no responsibility. It is now a part of route U.S. #5, but a few years ago, when I was there, I heard it referred to by the old name.

I have worked on the railroad for $1.40 per day and my first job as a telegrapher was in the city of Boston for $9.00 per week. When I advanced to $15.00 per week, and was appointed manager of an office, I was sure my future was all taken care of, so I got married.

I have many old store bills, receipts, etc. showing the cost of living in the early part of 1800. Here are a few of the most interesting, most of them from Barnet, Vermont. One rather lengthy store bill dated - Barnet, Vt., May 12, 1832, William Frazer to James Galbraith, Dr., has the following items:

To plough 4 days, 25 cents per day .................. $1.00
To carrying home plow .................................. .50
To 9½ bushels barley @ 4 shillings per bushel 6.34
To pasturing a calf 24 weeks .......................... 1.00
To 3 days work ......................................... 1.50
To keeping colt 3 days .................................. .30
To taking said colt down to him ....................... .25
To 88 lbs. of cheese @ 4¢ per lb. .... 3.58
To sleigh ride 15 miles ................. .50
To 6 months use & destruction of plough .. 2.00

There were some "Contra credits" like the following:

By 1 qt whiskey ......................... .25
By a calf ............................... 2.00

A receipt, dated McInice Falls, Vt., Nov. 16, 1863, reads:

Received of John Woolruff twenty dollars as pay for teaching school twenty weeks in school district in Barnet.

Juliette McNab,

This was the same school I went to in later years. Here are a few random items from the various other papers I have:

1814 - Two pigs ....................... $1.17
14 bu. potatoes ....................... 3.50
Making pair of shoes .................. .34

1823 - 7 bushel potatoes 1.34

1827 - 1 barrel cider ............... $1.50
1 gallon applesauce ................. .34
Interest .33
Total $2.17

1836 - 3 glasses of grog ............. .18

When you receive your next tax bill just read the following and you will see that the "good old days" had at least one thing to make us long for them:

Feb. 7th., 1806
Received of Andrew Henderson, Esq. Three
dollars and thirty one cents and a half cent, tax on a tract of land, in the name of Jonathan Park for Richard Thomas in behalf of Jacob Richter for the years 1801, 1802 and 1803, including road tax for 1803 and an old balance. From L.C. page 214 containing 365 acres in Alleghany township $3.31½

John Johnston, Tr.

I have never been able to figure out just who owned the land and I have always wondered just what the "old balance" was.

I can remember when we always bought flour (two kinds—bread and "all-round") by the barrel, sugar and crackers by the barrel and tripe by the keg. Eggs were 10 to 15 cents per doz., when they got up to 25¢ they were too expensive to eat and were saved for cooking. My father sold milk for 5¢ a quart and delivered it, and I sold Sunday papers for 5¢. There was always a barrel or two of salt pork in the cellar and I used to help "string" apples in the fall to hang over the kitchen stove to dry for pies during the winter. You could buy a box of 100 "St Johnsbury" or "Hanover" common crackers, with the name pricked on the face of each one, for 25¢ and for another quarter you could get a quart of oysters to go with them. Roads were not plowed, but after the storm was all over sometimes two or three days, the roller, drawn by six or eight horses came along and rolled the roads. By spring the roads were rolled so hard it took half the summer for them to thaw out and the mud to clear up.

Hope all the above qualifies me as an "Old Timer."

Sincerely

Les Hunt
SO THEY SAY

An eclipse of the moon always brings to mind an old weather superstition. It goes like this: When the crescent of a new moon lies on its back the water in it cannot run out. Therefore don't expect rain.

When the crescent stands on end, the water will spill out and it's time for the umbrella.

That seems like logical reasoning, but there is one flaw: There is no water on the moon; the horns of a crescent moon always point away from the sun; rain has nothing to do with it. An old poem expresses it:

The moon and the weather
May change together,
But a change in the moon
Won't change the weather.

A Summerish January indicates a Winterish Spring.
A favorable January brings us a good year.
If grass grows in January, it will grow badly the whole year.
Always expect a thaw in January.
In January much rain and little snow is bad for mountains, valleys, and trees.
Fog in January brings a wet Spring, or "a set January a wet Spring".
A January thaw is a sign for a July freshet.
January warm, the Lord have mercy.

A windy March and a rainy April make a beautiful May.
If March comes in with an adder's head, it goes out with a peacock's tail.
As it rains in March, so it rains in June.
March damp and warm will do the farmers much harm.
Dun is an old word for ten: March wind and May sun make clothes white and maidens dun.
FOOD FOR HUNGRY DANGERS

From Robin White, Atlanta, Georgia

COTTAGE CHEESE PIE

1 cup cottage cheese  1/2 cup evaporated milk
2 eggs-separated  1/3 cup sugar
1 tablespoon flour  1/8 teaspoon salt
grated rind of 1 orange  1/4 teaspoon nutmeg

Force cheese through sieve. Blend with milk. Add dry ingredients plus orange rind to well-beaten egg yolks. Stir well. Fold in beaten egg whites. Turn into unbaked pastry shell. Bake 10 minutes at 450, reduce to 350 and bake 20 minutes more.

LITHUANIAN "AUSIKES"

Sift 3 cups flour, 3 teaspoons sugar and 1 teaspoon salt together and work in 3 egg yolks. Add 1/2 pint (1 cup) sour cream (not too much if cream is thin). Roll dough about 1/8 inch thick. Cut into diamond shapes and make a small slash in the middle of each diamond and fold back one end through this slit. Fry in deep fat and dust with confectioners sugar. Mmmmmmm........

Recipe from Cecelia Lisankis, Dayton, Ohio, and published in January issue of "The Christopher's Press".
PIZZA - BORN OF NECESSITY

As every homemaker knows, many's the family-favorite-dish that was invented from necessity. "Made it right out of my head" is the way the story's told many years later when friends compliment, "I'd like to have that recipe, it's so good and different." That's the story behind red flannel hash, those luscious, creamy casseroles, and delicious hamburger mixtures...the many dishes with home-cooked flavor that come out of home kitchens.

In far-off Naples that's the way the first pizza was born. In a warm, fragrant kitchen Mama had finished shaping her bread dough for the final rising in the pans. In came Papa, famished from his morning's work in the fields. What to feed a hungry man? Up she grabbed the extra pieces of dough, shaped a circle, spread generously with fresh flavorful olive oil, then with her good homemade tomato paste, some cut up peppers, and plenty of good Italian cheese. "Bravo," said Papa eating every last bite. And there was pizza!

The good word - and food - was shared by generous Italians and soon pizzas were in great demand. Wives began making them up especially and before long enterprising restauranteurs added pizzas to their menus. Neapolitan "tomato pies" were on their way.

Pizzas came to America some 50 years ago but until lately was a specialty of American-Italian homes and restaurants. Making a base of yeast dough was a lengthy process, one requiring skill. But as more and more Americans came to enjoy pizza as a special dish at lunch, supper and parties it was inevitable that American business should cock its head and ask, "In a package? Why not...." Recently onto the market have come several quick-mix pizzas in packages. After trying them, our friends and we say they're delicious, quick and easy. Friends from American-Italian homes like Sam, who years ago took his Irish bride to Mom for a "pizza lesson" has ideas on the subject. He sug-
gests, "Packaged pizza is fine for a start, but once you get to know and enjoy pizza you'll want to add to it, as my wife does. She uses the pizza dough and sauce in the package and then adds some anchovies, mushrooms, peppers, shrimp, olive oil, oregano and real Italian cheese. Not all of those, mind you, but one or two to make a real Italian pizza. But those packages save a lot of work and my wife says they're just fine."

ITALIAN POLENTA

1 cup white corn meal  4 cups water
1 teaspoon salt  1 onion chopped
1 clove garlic, minced ½ lab Italian sausage, chick
2 tablespoons olive oil en livers or other meat —
1 No. 2 can tomatoes shredded
½ teaspoon oregano or
thyme
½ cup or more grated Parmesan or Romano cheese

1. Mix corn meal with 1 cup water. Heat remaining wa
ter to boiling with salt in top of double boiler. Add corn meal and cook, stirring, until thickened. Place over hot water in lower part of double boiler and cook, covered, stirring occasionally, one hour.

2. Brown onion, garlic, sausage or other meat in olive oil. Add tomatoes, oregano or thyme, bay leaf, pepper and additional salt to taste. Simmer, stirring often, till thickened.

3. To serve, spread half the mush on a platter. Cover with half the sauce and half the cheese. Repeat the layers. Yield: five or six servings.

Corn meal is an excellent energy food for cold winter days and should be on more modern-day tables. Although first cultivated by American Indians, it is probably more at home in Italian, Mexican and Rouman-
ian kitchens than it is here.
POLENTA VARIATIONS

Prepare corn meal mush as directed for polenta and serve as follows:

BAKED CHEESE SQUARES: Pour hot polenta into a pan, making it about three-fourths inch thick. Cool and chill. Cut into squares and dip in lightly beaten egg that has been mixed with two tablespoons water. Roll in grated cheese, place in a baking pan and dot with bits of butter. Bake in a moderate oven until cheese has browned lightly. Serve with tomato sauce or sour cream.


THE TOWN CRIER

MARRIED: January 3 in Dodgeville, Wisconsin, Jane Farwell and Yurgens Hinrich.
MARRIED: January 29 in the First Methodist Church of Hartford, Conn. Gloria Hemmings and Dennis Johnson.

***

Having trouble with too slippery floors for square dancing? Send $1.76 to Johnny Velotta Supply Service, 809 Palm Ave. West Hollywood 46, Calif. for a 22 ounce package of VELCO SLIP-DOWN. It works!

***

Charlie Baldwin will direct the Fifth Annual New England Square and Folk Dance Camp at Becket, Mass. from August 29 to September 5, 1955. For brochure and further information write to R. Sidney McNutt, Director, Adult Program Department, Huntington Avenue Branch YMCA, 316 Huntington Ave. Boston 15, Mass.
"Up and At 'em Leaders" will send $1.00 to the Denison Manufacturing Company, Framingham, Mass., for their four worthwhile booklets: "Handcraft with Dennison Crepe, How to Make Flowers, How to Gift Wrap the Dennison Way, and Parties with a Purpose."

***

Is there a square dancer in the country who doesn't like candy? Why not write to the John W. Stewart Co. Inc., Salem, Mass. for the Chestnut Street Assortment - a one pound box of Delectable Old-Time Sweets, such as Salt Water Taffy, Barley Sticks, Zanzibars, Barley Sticks, Derbies, Horehound Drops, etc.

***

If you are interested in teaching dancing to young children you should write to The Dance Mart, 315, New York 18, N.Y. and request their new catalog "Dancing for Children." You'll be amazed at the number of books published on the subject.

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Joe Perkins says to "Tell the gang ter kum an hav fun at the Topsfield (Mass) Town Hall the 3rd Satidy evry munth."

***

The Town Crier would like to make favorable comment on the "Christopher's Press" a monthly news-sheet edited by Carroll and Jeanne Christopher, 365 Wilson Avenue, Apt. A. Columbus 5, Ohio.

***

The 7th Annual Spring Festival of the New York Square Dance Callers Association will be presented at the Manhattan Center on Sunday Afternoon and evening April 17th.

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Please note that the 21st Annual National Folk Festival will be held in St. Louis, in Kiel Auditorium, April 13-16 inclusive.
The third Idyllwild Folk Dance Workshop, sponsored by the Folk Dance Federation of California, South, and the Idyllwild School of Music and the Arts will be held the week of July 10-17 on the school campus at Idyllwild. For more information write to Elma McFarland, 177½ N. Hill Ave. Pasadena 4, California.

Gretel & Paul Dunsing, well known Chicago folk dance leaders send word announcing the Third Geneva Folk & Country Dance School, held at George Williams College Camp, Williams Bay, Wisconsin, July 2nd to July 10th 1955. Staff includes Paul & Gretel Dunsing, and Phil Merrill. Courses will be held in International Folk Dancing with emphasis on German and Scandinavian Folk dances, English country, Morris and Sword Dances. Also included will be American square, New England Contras and the Appalachian square; folk singing and recorder playing; party games, simple mixers, and party planning. For further information write to Mrs. Gretel Dunsing, George Williams College, 5315 Drexel, Chicago 15, Illinois.
JUST IN TIME
FOR OUR
SMORGASBORD
JOIN NOW
N.H. FOLK FEDERATION
82 Hall St Concord N.H.
NEW ENGLAND FOLK FESTIVAL
COUZENS GYM
TUFTS COLLEGE
MEDFORD, MASS.

April 7&2