

# NORTHERN JUNKET



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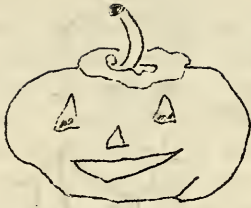
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We hope all of you watched Charro and her dancers on the recent Bob Hope Show "Salute to the World Series. Two of the dancers were Jimmy Brown and Andre Stegman who have taught at Maine Folk Dance Camp for several years. Most of the program was typical Bob Hope zilch but the dancing was quite good. Jimmy and Andre were the two young men dancing directly behind Charro.

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TAKE IT OR  
LEAVE IT

Things tend to go in cycles and dancing is no different from anything else. So it has come about that the best traditional New England-style square and contra dancing is now to be found within a 25 mile radius of Greater Boston.

Two of the things responsible for this: A few excellent young callers who insist on a reasonably gentlemanlike conduct on the dance floor with few of the dancers stomping and clomping their way through a dance like a herd of love sick buffaloes.

Another reason is the number of excellent young musicians joined together in splendid orchestras capable of playing traditional music in traditional style. Many of them are trained musicians and despite popular belief, the ability to read music does NOT prevent one from being a traditional-style musician.

Fiddles predominate of course, but there scores of excellent flutists in the area. The flute was once considered as important to an orchestra as a violin. And, of late, an occasional clarinet is sitting in to add still further to traditional New England sound. A clarinet blends beautifully with stringed instruments.

I wait with interest the addition of a cornet. Then, we will have come full circle. Then we will hear traditional New England music with the sound that it used to have.

Sincerely

Ralph

# TRADITIONAL DANCING

## WHAT IS IT?

by BOB OSGOOD



Labels play strange tricks on square dancers. We call a dance easy or fun or we say it's part of the Basic, Extended Basics or Mainstream Basics program and dancers are frequently confused. Sometimes people are afraid of adopting labels, being concerned that the label they attach to themselves might identify them as being a less-than-successful, or even a poor dancer. This is too bad, for the naming of plateaus simply provides a dancer with a way of identifying a portion of the activity that fits his needs.

This has been the case with traditional square dancing for a number of years. Somehow the label traditional creates a picture in the minds of dancers of one-night stands or the early lessons in a beginner's group or the type of dancing that was enjoyed before the current vogue of sight calling, zeros and modules.

Traditional dancing is much more than that. True, it is fun. But, like any other form of dancing, it requires knowledgeable leadership in order for the fun element to become evident.

Ed Butenhof, Rochester, New York, is chairman of the traditional dance committee for CALLERLAB. Recently Ed came out with an explanation of traditional dancing. Here are some of his thoughts.

"To most people traditions are things you did when



you were growing up. If your family stayed in one place, you may have traditions stretching back for generations. Traditions give one a feeling of place, of belonging; they're ties to the past, to history. Many of us lost that sense of tradition and learned to live only for the present. We became accustomed to the newest in houses, furniture and gadgets. We discarded the old for the new. Now has come the realization that such waste is too expensive. We're turning back to the conservation of the old. We seek to repair and restore rather than tear down or throw away.



"Some of the old was of poor quality, and didn't survive. Some of the good stuff was discarded as junk also, but if repaired and restored it became antiques. Age operated, therefore, not as a guarantee of quality, but as a very effective screening device. That which survives and remains functional is worth preserving and restoring.



"With that as a useful analogy, let's turn to square dancing. New dances, new gimmicks, new 'basic movements' have been written, published and taught for hundreds of years. Old dance books are full of 'modern' 'new' and 'stylish dances. Most have not survived, but those which have are gems.



"In square dancing today, the flood of new dances (figures) continues. Of the thousands, only a few will survive even for a few years. Those that survive into the next generation will become traditional.

"Old-fashioned has been used as a term of derision during the wasteful, always new phase of American culture. We now recognize that old may mean the best sur-

vivers of old time craftsmanship. It's true with furni-  
ture and it's true with square dancing as well.

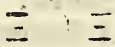


"What is traditional dancing? It's the very best  
surviving from 300 years of invention, experimentation,  
and dance experience! Let's use it; it's ours to enjoy".

The Bicentennial celebrations that crisscrossed  
the country in 1976 awakened Americans to a heritage of  
dance that many had previously never experienced. Those  
who were discerning avoided the temptation of comparing  
the traditional with the contemporary, but rather saw  
in this form of dance an opportunity to become better  
acquainted with the roots of American dancing. The more  
they learned, the more they came to enjoy the different  
forms of dance which no longer are a part of the stan-  
dard contemporary diet. Many became enamoured with what  
they saw and wanted more and, as a result, an excite-  
ment has grown for the enlarged possibilities of the  
traditional dance.



In Colorado, where traditional dancing never cea-  
sed to exist, and particularly in Colorado Springs,  
home of the late Dr. Lloyd "Pappy" Shaw, who awakened  
the world to its American Western dance heritage in the  
1930s and 1940s, the traditional dance has returned to  
the spotlight.



A series of old-tyme fiddle and dance reunions  
have been held in the Colorado Springs area. Here, once  
again, the sound of live music and the nostalgic calls  
attract not only the oldtimers but many newer enthusi-  
asts who are getting their batteries recharged with the  
fun of pattern dances, circle mixers and reasonably un-

complicated singing calls.

Watching the faces of those who have been taking part in these "parties built for fun" would leave little doubt that these dancers have found their answer to a joyous form of the square dance activity.



If you're interested in learning more about how you can have fun dancing the traditional dances of America drop a line to Ed Butenhof, 399 Cobbs Hill Drive, Rochester, New York, 14610. Or to Dean Edwards, 3936 Constitution Avenue, Colorado Springs, Colorado, 80909.

Of course, if you have a successful old time dance program going in your area, let us know about it. We'll be covering more on the subject in the future.

(Square Dancing, June, 1978)

THANKS TO:

Iva Randall - cookbooks  
 Win Tilley - square dance records  
 M&M Brownlow Thompson - John Jameson & Son  
 Marifran Ingoldstad - cookbooks  
 Tony Seliskey - cigars  
 Tove Tindlay - Jean Carriegan LP  
 Nora Huges - old-time dance book  
 Lila Boyd - old-time dance music  
 M&M Joe Hritz - folklore & dance clippings  
 Rich Castner & Martin Markham - cigars  
 Bob Howell - package of buckeyes  
 Dick Grum - Announcements of Los Angeles Contra Dance Society

DIWD: July 28th, 1978, in Glasgow, Scotland, Dr. Jean C. Milligan, Co-Founder Royal Scottish Country Dance Society.



# CLUBS AND DANCE LEVELS

by JIM HILTON



Every club should have a dance level. People like to know what they are getting into when they visit or join. They like to know that what they're taught is being taught for a good reason. They like to have known goals and to be able to see their progress toward those goals.

Unfortunately, many clubs do not have a dance level at all. Clubs in which the caller, and the dancers, are playing the "Numbers game." Learning and discarding as many "New Basics" as possible, cannot really be said to have a square dance level, particularly if the dancers in those clubs do not have a solid background in the standard basics of square dancing.

New movements are "invented" at the rate of anywhere from 15 to 40 every month. Some are good, some are mediocre, some are terrible. Some are easy, some are difficult. The number of new movements that a dancer had done has nothing to do with his dance level or with his dancing ability - he can be exposed to 75 new ones and still not be able to hold his own at the mainstream level.

Yet, all too many dancers and too many callers believe that advanced dancing consists of learning as many new things as possible, before anyone else has heard of them! And all too often a new movement is presented to dancers completely without regard to whether



they should know the standard basics contained in that movement.

Even if a new movement is good, and you know your dancers would probably enjoy it, there are two questions that should be answered before you program it. Are these dancers ready for it? If you have to teach a basic movement to teach the new movement, you're workshopping the wrong thing. Also, teaching this movement will take valuable time that could be spent teaching something else.

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We all know that it is difficult, if not impossible to keep high level dancers and newer dancers happy in the same club for any length of time. By and large, it is not a good idea to try to do so, if it can be avoided. (We hope to do a future article about the special problems of the club in a mountain or rural area which is the only club for miles around.)



There are certain very important considerations in establishing the level of a given square dance club:

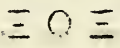
1. Does the club have an annual beginner class? If so, trying to hold a Mainstream Plus 2 level is an exercise in futility. The members just have to drop back and start over every year when the new people come in. If the club must have classes in order to survive, then the level must be based on that fact. The club level must allow the new people to have a chance to catch up with the club after they graduate, or having the class is a waste of time and effort.



2. If the club does not have an annual class, here is another consideration: what is the dance frequency of its members? If a club meets twice a month and the members dance nowhere else, a low Mainstream or possibly extended level would suit their needs and desires. If, on the other hand, a substantial number of them belong to or visit other clubs and have a frequency of once or twice a week, Mainstream Plus 1 or Plus 2 might not be an unreasonable goal. The decision should not be made by the few "gung-ho" dancers who are likely to be the most vocal; nor should it be made for the benefit of the ones who attend half the time and complain about all the movements that are being taught.



3. If the club closes down in the summer, there are other considerations. A review period in the fall; the amount of teaching that is done during the season is obviously less than it should be in a year-round club; if the club has a beginner class, it has more problems in keeping the new graduates because of the shutdown.



But if you sit down with the Callerlab lists and go over them carefully in light of your particular club's situation, you can draw a line somewhere in those lists that represents the most reasonable dance level for that club if it is to survive and prosper.

Now comes the hard part. If the dancers don't understand what went into your decision, they are not likely to be eager to accept it. Every dancer should have a copy of these lists; every dancer should understand the considerations mentioned above plus any others that influenced your decision. An intensive program of dancer education is an absolutely necessary part of

establishing a planned, organized program for the success of any club. Maybe open meetings that could turn into shouting matches is not the way; maybe conversations with a few people at a time is better. But our dancers have no better source of information than us, the callers and teachers. They have a right to an education in square dancing as well as in basics and styling, and we are the only people who can provide it.



Almost all dancers (and callers) are intelligent people of good will. They are capable of comprehending that progress toward an achievable goal is more satisfying than jumping aimlessly from one new basic to another; if they understand and agree with that goal, they will give you a lot less static when you implement it. And as you show them progress, they will be more and more willing to support your program.

(from Hilton's Caller's Gazette)

The 38th Annual Folk Festival sponsored by Michael and Mary Ann Herman's Folk Dance House will be held November 24th & 25th at St. Vartan's Armenian Cathedral, 35th & 2nd Avenue, New York City, featuring the Michael Herman Orchestra in person. Workshops with Ya'akov Eden on Saturday morning and afternoon.



When you're 20, you'll try anything once. After you've turned 40, however, you'll do nothing every chance you get.

Stop worrying about the dollar. It's not worth it.

What will today's younger generation tell their children they had to do without?



## LADIES

## CHAIN

by Larry Rider



The tunes and dances of the current Maine country dance movement are the same tunes and dances that have been traditionally played and danced in many of the same halls for over 100 years. The tunes and steps were worked out over many generations and have survived the test of time, resulting in a cultural heritage that we all enjoy.

Not all traditions are so worthy of perpetuating. Tradition has often been used to justify and continue morally questionable activities. Tradition is an effective hindrance to social change. Our generation is reacting against traditional forms of dress, education, food distribution, and social relationships.

One of the most important traditions to change is the role of women, or, more accurately, the oppression of women.

Traditionally, women's role is in the home; women have been discouraged from participating in many jobs, leadership positions and social roles, and it is up to all of us to help break this tradition.

One area of Maine country dancing where the subtle oppression of women continues is in Morris Dancing. This is a controversial and sensitive area, but I know

of several women who resent being excluded or discouraged from participating because Morris is usually danced by men. What hogwash!



Sure it's good for men to dance together and for women to dance together, but all of us, especially us men, should attack any tradition that contributes to the oppression of women.



It is also traditional that while men and women are present on the dance floor, the musicians and callers are traditionally men. The Maine Country Dance Orchestra does have several women, but few are callers. Why are there so few women musicians and callers? Why are there so few women truck drivers, carpenters, auto mechanics, political leaders and executives? The reason is that traditionally only men are taught the skills.

From the time we are little kids the difference appears; the boys are given building blocks and tinkerr toys, the girls get dolls and dresses. By the time we reach high school, boys can take shop or work on cars; girls are expected to be content with typing and sewing. Thus society separates us, giving the men the training and skills in a variety of occupations while preparing women only for the roles of "homemakers".



While women of today are admirably seeking more experience in many areas, it is up to us men to share with them these skills that we have been taught. We

must avoid perpetuating the traditionally unequal distribution of such skills and experiences under the false logic that "men learn quicker", or "women are clumsier" (only because society hasn't given them the training.)

It is up to us men to encourage and support the ladies who want to be square dance fiddlers and musicians. To encourage and support those girls who seek to become square dance callers. Is it because we fear that they will be better at it than we are? Could be!

LIBRARY OF CONGRESS RELEASES  
BLACK FOLK MUSIC ALBUM

A new long-playing record released by the Library of Congress focuses on the traditional black music of northwestern Mississippi - an area celebrated as William Faulkner's Yoknapatawpha County. The album, entitled Afro-American Folk Music from Tate and Panola Counties, Mississippi, contains 14 vocal and instrumental selections recorded over a period of 30 years. Folklorist and ethnomusicologist David Evans edited the volume.

October 28-29, 1978: A FESTIVAL OF BALTIC FOLK ARTS. The Folk Arts Center of New England, Inc. with the support of the Mass. Council on the Arts and Sargent College, Boston Univ. The Estonians, Latvians, and Lithuanians perform and teach dances; incl. music, crafts exhibit, workshops. Call Conny & Marianne Taylor at 212-862-7144 for full information.

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Parking places aren't hard to find - look how many people found them before you!

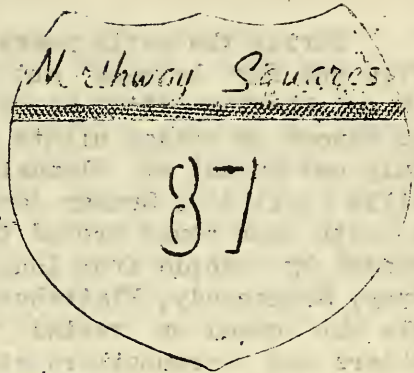


10TH ANNIVERSARY

Northway Squares

NORTHWAY

SQUARES



by MARY &amp; BILL JENKINS

In Feb. 1968, on their way home from a club meeting and dance in northern New York, Mary & Bill Jenkins of Mockingbird Hill in Minerva, disillusioned, disappointed, and disgusted with the meeting they had attended before the dance, decided to start a Club that would have no meetings, no club dues, no officers, nothing to argue about or disagree on. Their aim was to find 87 other couples who were interested in "just dancing" and promoting square dancing especially among the Northway - Interstate 87 - which would soon open to traffic. A Square Committee of 3 other interested couples volunteered to help get other dancers to join, to plan dances, etc. Should one of these couples have to leave "the Square", it was agreed they would choose another couple to take their place. One couple found it necessary to do this when they retired.

When Couple 87 from Michigan joined during the first summer, it was decided that we'd try for 87 Squares. In less than 5 years that goal was reached and it was decided there would be no limit to the membership!



During the early years, since summer dances were "few and far between" not only in the Adirondacks but in neighboring cities as well, Northway Squares sponsored dances on Friday nights and Sunday afternoons during July and August at Glendale Park Pavilion in Pottersville (Exit 26). Sunday dances and workshops one Sunday a month year round proved popular and were also well attended by people from Long Island, Montreal, Albany, Troy, Schenectady, Plattsburgh, Poughkeepsie, etc. People who owned or rented vacation homes in the area. Skiers and snowmobilers stopped by to enjoy a few tips and a bite to eat afterwards. Although schools in Pottersville and Olmsteadville were used for dancing, suppers and refreshments were always served at Mockingbird Hill.

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As summer dances sponsored by other clubs, callers and individual groups were scheduled, the Northway Squares gradually decreased their number of dances.

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Membership is now 145 squares - which includes 58 Square Dance Callers and Round Dance Leaders - and represents over 200 clubs. Northway Squares is a charter member of the New York State Federation, the Adirondack Council and the Border Booster Square Dance Association. Members of a Sister Club, The Dial-a-Square in Buckingham, England, are always happy to hear from members of the Northway Squares. The badge is a replica of the Interstate sign.

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In June for the past 6 years (the weekend before the National Convention) Northway Squares has held a Festival, usually hosted by another club. Each April a New Dancer's Special is called by Dick Ledger at Ponderosa Hall in Scotia. This popular event has grown from under 10 squares to 36 squares.

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The weekend of Square Dancing in the Adirondacks in August that began 10 years ago with the Boat Dance on Lake George on Friday nite and a Jenkins Christmas Project Benefit Dance on Saturday night has become a Week of Dancing, with Leadership seminars, Contra and Square Dance Workshops, Subscription Dance for American Square Dance Magazine, Pot Luck Supper, Fun Night with dancing for everyone, a Heritage Dance featuring traditional dancing, badge dancing and exhibitions each evening by the Maydroft Square Tappers from Michigan. A Square Dance Shop for the convenience of dancers is set up during the week at Mockingbird Hill.

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During its ten years, Northway Squares has been "in the red" at times, but because of the generosity, cooperation and concern of its members, their donations have brought the Club back "into the black". Not only donations of money, but time, assistance, paper, and support in activities is greatly appreciated.

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The future of the Northway Squares looks promising. The dance programs for 1979 and 1980 have been planned, callers have been engaged, but, when and if a need arises, a special dance or event can be arranged or programmed.

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On behalf of all members of this unusual Club, we want to thank all who attended the 10th Anniversary Dance on July 23, 1978, at Ponderosa Hall, Scotia, N.Y. A special thanks to all the Callers who donated their time and talents and helped in any way.

Happy dancing always

Mary & Bill Jenkins  
Head Couple #1 of Square Comm.

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## AMERICAN FOLKLIFE CENTER

The Library of Congress American Folklife Center has issued Folklife and the Federal Government, an innovative guide to help answer questions about the role of the U.S. Government in the folklife field. Designed to meet one of the Center's primary goals, to provide coordinative leadership in the field, the 147-page booklet is a first attempt to answer questions about what the Government is now doing that touches American folklife, both within the intricate structure of the Federal Government and between the Government and the citizenry it serves.

The guide outlines Federal programs and activities with potential for assisting those interested in various aspects of folklife; members of ethnic, occupational, or regional groups involved in documenting, presenting, or preserving various aspects of their shared cultural heritage; folk artists; folklorists, researchers in Anthropology, ethnology or linguistics; teachers; and students of folklife; museum administrators; and the American people generally. Diverse Federal programs are described. Some give financial aid, others offer employment or research opportunities, and still others provide nonmonetary assistance ranging from expert advice on organizing folk festivals to archival and reference services.

The guide presents a survey of 55 Federal programs. It does not provide definitive information on every program, but seeks rather to alert the user to the existence of possible sources of Federal assistance. The volume includes a detailed subject and agency index and an annotated bibliography.

Folklife and the Federal Government is available for \$2.75 from the Superintendent of Documents, U.S. Government Printing Office, Washington, D.C. (Stock No. 030-0000091-9) or in person only from the Information Counter on the ground floor of the Library of Congress Building.

# HINTS ON CONTRA DANCING



by BILL KATKE

Contra Dancing is a form of the American folk dance in which the dancers form in "sets" of two parallel lines. Any number of couples may dance in a contra set. There is always "room for one more" at the foot of the line. A contra dance is fairly precise and fits well with the music, so it takes a certain number of beats of music to perform each part of the sequence. The greatest joy in all dancing - contra, square, tap, ballet, or any other - is the feeling of being with the music.

## A BRIEF GLOSSARY

**Formation:** Two lines of dancers - Men on callers right, facing the women who are on the callers left. Couples are generally numbered 1,2,1,2, etc. to the end of the line.

**ABOVE** - Means a direction - i.e. TOWARD THE CALLER. Or "UP THE SET" and "TOWARD THE TOP" or "HEAD OF THE SET";  
**BELOW** - Means "AWAY FROM THE CALLER" or "DOWN THE SET", or "TOWARD THE FOOT" or "BOTTOM OF THE SET".

**ACTIVES** - In most contras, actives are the #1 couples and the calls are directed to them. The #2 couples are called **INACTIVES**. These couples perform a different part of the dance.



**NOTE** - The mechanics of the dance generally provide for the #1 couple to dance a sequence of the dance with the #2 couple next to them. At the end of the sequence each #1 couple will have progressed down the set to dance with the new #2 couple. This #2 couple will have advanced up the set toward the head of the set to dance with the new #1 couple. Couples reaching either end of the line plan to wait out one sequence.

**BALANCE** - Usually a step on the right foot and a swing with the left foot across, then, step on left foot and swing the right foot across. OR step on R foot, touch L toe, then step back on L foot, touch R toe.

**CASTOFF** - Is a method of moving the active couple into position DOWN the set to dance with the next #2 couple. Generally the active couples coming UP the set stand shoulder to shoulder with the waiting #2 couple they are dancing with and facing caller. AS COUPLES turn away from the center they walk around to face in. This gives the #1 couple a new position to dance with a new #2 couple.

**LADIES CHAIN** - Woman on R side of Man steps forward, touches R hand with opposite woman and continues forward to face opposite Man. He turns her by taking her L hand in his L and placing his R arm around her waist. Both turning counter-clockwise 4 steps to face center of lines. Repeat back to original position. Gentlemen should avoid unnecessary turning of the ladies under up-raised arms in this figure.

**RIGHT AND LEFT THRU** - Two adjacent dancers, as a couple will step forward, each passes R shoulder with opposite person. (DO NOT TURN INDIVIDUALLY). Stand shoulder-to-shoulder and both turn as a clock counter-clockwise, face center of the set. Now return to original place in the same way. In traditional dancing this whole movement is frequently called "RIGHT AND LEFT FOUR". Avoid a "square thru" figure. In other words "No hands!"



SWING - Two dancers dance around each other with a "buzz-step" usually 4 or more measures of music (8 beats).

The basic Contra Line formation has several variations. Couples may be numbered 1,2,1,2, etc. or 1,2,3, 1,2,3, etc. or #1 couples may exchange places with their partners. Contras may also be done in other than 2-line formations.



The Country Dancers Of Rochester announce the following calendar of dances:

October 1978

- 5 - Roger Knox live music
  - 12 - Ed Butenhof recorded music
  - 19 - Rich Castner live music
  - 26 - Ed Butenhof recorded music
- Halloween Party Night - Costumes!

November 1978

- 2. Ed Butenhof live music
- 9 Rich Castner recorded ms
- 16 Roger Knox live music
- 23 NO DANCE
- 30 Roger Knox recorded ms.

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October 28th - Yankee Ingenuity's 3rd New England Fiddle Contest (1 p.m.) and Dance (8:30 p.m.) at the Girl Scout House, Concord, Mass.

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People who think time heals everything haven't tried sitting in a doctor's waiting room.

# TRADITIONAL DANCE IN QUÉBEC

by JEAN TRUDEL Ethnologist

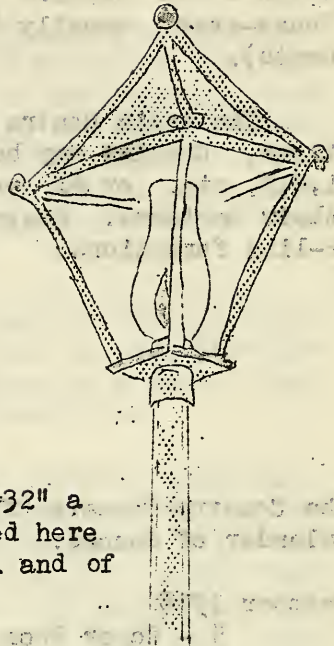
This article appeared in "FORCES #32" a Quebec publication and is reprinted here with the consent of M. Jean Trudel and of "FORCES".

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"What would happen if, instead of simply building our lives, we were foolish enough, or maybe wise enough to dance them?"

(Roger Garaudy, *Danser sa vie*,  
Editions du Seuil, 1974, Paris)

Traditional dance, and its musical accompaniment, has been neglected by ethnology in general and the Quebec ethnologist in particular. The spiritual aspects of traditional life - song, popular stories, folk legends, everyday customs - have been extensively researched and analyzed over the last 50 years. The material aspects of traditional life - architecture, furniture, tools and instruments of all kinds, popular art, textiles - are becoming the growing forces of interest for up and coming ethnologists. But no official Quebec organization whose primary function is to make the population aware of its ethnological background and folklore has as yet carried out important research on the choreological and musical aspects of traditional life in our technological, intellectualized, compartmentalized society,



human movement has been quantitatively and qualitatively reduced to such a rudimentary level that researchers are not prepared to understand it or even show an interest in it, says Jean-Michel Guilcher.<sup>(1)</sup> maybe this is also because the powerful expression of music and dance requires greater understanding than does the direct expression of the intelligible or the corporeal.

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In traditional societies, just as the life of the individual is not easily distinguishable from the life of the community, so the tangible is indivisible from intellectual expression. The link between the two is both diffuse and confusing. It is not easily contained. Jean-Michel Guilcher goes on to say that where words are inadequate or inappropriate the intensity and confusion of the individual find their fullest expression in movement and music: in other words, dance.<sup>(2)</sup> Dance is intrinsically linked to the body. It is the primordial tool, the master key that opens the door to individual and collective space. Dance is the definitive manifestation of special conquest. It is a cosmic victory, transcending the individual and time, bypassing conventionally arbitrary language and historicity to become a continuing collective consciousness. Dance is communication rather than understanding. Mere play becomes celebration, the spectator is now a participant the passive is active.

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In traditional society, the world assails the individual through all his senses, he reacts similarly, exploring outside stimuli with his body and his gestures. Dance, more than any other activity, defines man's relation to nature, and consequently, the quality of the social context.

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Moreover, music and dance occupy a privileged place in traditional society. They provide continuity; the spirit of rejoicing (communication), the sense of



imagination (celebration) and the feeling of belonging (participation). Our previous research has repeatedly revealed these facts. We will not pursue this aspect here, but rather examine the available material on the origins of dance and pave the way for a study of the primarily cultural role dance has played in Québec. This article constitutes the first synthesis of traditional dance in Québec. A historical description is of interest for this reason alone. We shall concentrate on the most important forms and origins where facts have best been verified and only briefly discuss those forms on which research is in the early stages.

#### DANCE IN NEW FRANCE

Contrary to public opinion most of our traditional rural dance forms were inherited from the nobility. Unfortunately, there is little documentation available on dances and dancers in the 17th and 18th centuries under the French regime. What information we have shows that without doubt that dancing was an esteemed activity. There was certainly dancing at the joyous Orire de bon temps celebrations founded by Champlain. Elizabeth Bégon, who lived in Montreal until 1749 writes that dancing was part of the daily routine of the aristocracy. On December 9, 1748, in a letter to her son she says that Madame Vercheres, a most Christian lady, held a ball which lasted the night long. Moreover there was to be a ball at Madame Lavaltrie's on the morrow and at Madame Bragelone's the day after that. (3)

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On December 11, there is more dancing at Madame Beaulac's and on December 19, there are dancing lessons in preparation for the ball to be given by Monsieur Bigot. On January 10, Elizabeth Bégon writes that the other inhabitants of the town are even sleepier than she, having danced until six thirty that morning. (4) On January 12 there is dancing until midnight at the Ramezay house. The festivities are endless. On

January 14 she writes again to her son, this time remarking that the dancers are fortunate in having two days for rest, otherwise they would drop dead. That morning the festivities continued until six o'clock. (5)

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Almost 50 years later, an English traveller observes that dance is the overriding passion of Canadians. (6) Around the same period, P. de Sales Laterrière writes that he has never known a nation that liked dancing as much as the Canadians. (7) In 1807 George Heriot notes: "The whole of the Canadian inhabitants are remarkably fond of dancing, and frequently amuse themselves at all seasons with that agreeable exercise." (8) Dancing therefore, was as popular among the aristocracy as among the ordinary people.

<<->>

But what did they dance? Documents available do not elaborate on this subject. The minuet was, without doubt, the favorite dance of the 17th century, taking its cue from the court of Louis XIV. De Sales Laterrière gives us more details about the 18th century, noting that the Canadians still do French contredanses and minuets, interspersed with English Country dances (9)

<<->>

Dance is therefore a thriving activity in New France and gains popularity over the years.

#### DANCE AND RELIGIOUS TEACHINGS

Québec's golden age of music and dancing was the 19th and early 20th century. Everyone danced, and at the slightest pretext, despite the bitter diatribes of the Church, which considered dancing a corruption of body and soul. This is not a new idea. It originated in Europe but was taken up and systematically developed in Québec. (10)



Madame Bégon reports the ball given by Madame Vercheres and remarked that the clergy are bound in their sermons to denounce such dancing on the day of Our Lady in Advent. (11) On January 26, 1749, she describes the morning sermon. The parish priest pronounced all cosial gatherings, balls and country parties to be outrageous. Mothers who took their daughters on these occasions were adulterous, profiting from the veil of darkness to hide their indeceny and fornication. Imitating the movements of the dance he declared that these were lascivious gestures, leading to shameful pleasures. He berated his congregation, claiming that these abominations led to quarrels and unspeakable diseases, and yet they still came to him asking permission to eat meat during Lent. (12)

<<->>

As early as 1685, Monseigneur de Saint-Vallier in the "Avis donnés au Gouverneur et à la Gouvernante sur l'obligation où ils sent de donner le bon exemple au peuple" (Notice to the Governor and his Lady, informing them of their obligation to set a good example to the people) energetically opposed dances and dancing as being one of the primary sources of evil in Quebec. (13) But despite the Church's interdicts, dancing appears to have been so popular at the Governor's house that the bishop of Québec is later obliged to tolerate it for the Governor's daughter. He graciously condescends to allow her "moderate, honest" dances with persons of the feminine sex only and under her mother's watchful gaze, lest any dubious words or songs slip out. Acknowledging that girls of her age have a natural vivacity that requires an outlet for its energies, he nevertheless forbids men and boys to be present as such mingling of the sexes is the cause of all the unpleasant consequences of dancing. (14)

<<->>

The Church's negative attitudes towards amusement are not under study here. But they have remained with us. In 1974 an attempt to modify Christmas Mass and the



traditional Christmas celebrations was met by his Excellency the Cardinal with a refusal to allow dancing during the Sacrifice of the Mass. (15)

Dance was systematically forbidden, yet the dancers' enthusiasm survived. (16) The community overcame the obstacles, enriched the repertory and adapted it to prevailing cultural conditions. Dance became the focus of traditional life, the collective yoga of the people of Québec. (17)

### THE REPERTORY

The *Danse carée* (square dance) *danse canadienne* (Canadian dance), and *rigodon* (rigadoon) - these summarize the Québec (city-dweller's) idea of his musical and choreographical traditions; yet the repertory is far greater than he imagines. The *quadrille* (quadrille) *reel* (reel), *Cotillon* (cotillion), *danse carée*, *gigue*, (*jig* *ronde et jeu dansé*, (round and dancing game), are the principal styles of traditional dance in Québec. They all originate from the British Isles (England, Ireland, Scotland) and France. Native American cultures do not seem to have influenced dance forms or steps, though in some regions, Roberval and Mont-Joli for example, there are aspects of Amerindian tradition in the choreography. More research is needed before any definitive statement on Amerindian influence can be made.

- to be continued -

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by Ralph Page

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by Beth Tolman & Ralph Page

A Choice Selection of American Country Dances Of The  
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\*\*\*\*\*

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\*\*\*\*\*

Conny Taylor, 62 Fottler Ave. Lexington, Mass. announces a new FOLK DANCE RECORD CENTER. For more complete information call him at VO2 - 7144

\*\*\*\*\*

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at

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TROY N.H.

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GEORGE HODGSON  
ROGER WHYNOT

English Country Dances with

GEORGE FOGG

**COST:** \$57. per person. SQUARE DANCE WEEKEND starts with supper Friday, November 3rd and closes with the noon meal Sunday, November 5th, 1978. Part-time guests accomodated & cost pro-rated. Please send \$5.00 per person advance registration to assure you space.

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### WITH

Charlie Baldwin

New England Squares

Conny Taylor

General Folk Dances

Ralph Page

Contras & Lancers

David Henry

Greek Dances

YEAR END CAMP starts with supper, December 27, 1978.  
Ends with the noon meal January 1, 1979. Once again  
YEAR END CAMP will be held in the STUDENT UNION BLDG.  
KEENE STATE COLLEGE, KEENE, N.H.

COST: \$75 PER PERSON FOR FULL SESSION. Plus Room. Make  
your own room arrangements. Write for listing if avail  
able motels in the Keene area.

Cost includes all meals, classes, snacks, evening par  
ties and, of course, the unlimited supply of hot coffee  
or tea all day long.

EXCELLENT FOOD    HARDWOOD FLOOR FOR CLASSES & PARTIES

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# CONTRA DANCE

## THE YOUNG WIDOW

From: "Heritage Dances of Early America". Original source: The Otsego mss. Otsego, N.Y. 1808.

Suitable music: "McQuillen's Squeezebox"



Couples 1 - 4 - 7 - etc. active Do NOT cross over

Active couple a right hand star with couple below

Left hand star with same couple back to place

Active couple down the center

Turn as a couple, up the center to

Cast off; forward six and back

Circle six hands half way round

Second & third couples balance up and down the set

Same two couples half right and left to place (like a half square thru)

\*\*\*\*\*

On a Government questionnaire: "If your answer to the above is YES, explain why not."

You never realize what a poor loser you are until you try dieting.

# SQUARE DANCE

## ROUND JUST ONE

as called by Don Armstrong, Year End Camp, 1975

### Intro & Break:

All four ladies go forward and back  
 All four men make a right hand star  
 Back by the left but not too far  
 Take your partner, star promenade

### Figure:

First and third go forward and back  
 Forward again and pass thru  
 Separate, go round one  
 Into the center, pass thru  
 Split the outside, round just one  
 Come down the center and pass thru  
 Separate, go round one  
 Down the center pass thru  
 There's your corner, allemande left  
 Partner right and right and left grand  
 Meet you partner, do si do  
 Once around and swing, then promenade home.

### Sequence:

Intro and then figure once for the heads and once for the sides; repeat intro. break, then repeat figure once more for the heads and once more for the sides. Use any suitable ending that you like.

\*\*\*\*\*

Middle age starts the day you become more interested in how long your car will last than in how fast it will go.

# PARTY MIXERS

## LANCASHIRE REEL

Northern England. Recorded music "Sheeps Hill" HMV 8865

Circle of couples, men's back to center, facing partner

Do si do left shoulder with partner

Allemande left with left hand lady

Do si do partners right shoulder

Allemande right with right hand lady

Face this same lady and do an English "set" balance  
step (R.L.R.L.)

Swing this same lady and promenade side by side.

Repeat entire dance as long as desired

## BLAYDON RACES

English. Music "Blaydon Races" HMV 8718

Circle of partners, side by side, facing center, lady  
on gentleman's right.

All take four steps to center and four steps back

Repeat

Face partners, take ballroom position and -

Take two slow chasse steps toward the center

Take two slow chasse steps out from center

All make four progressive turning two-steps around the  
circle in line of direction

All promenade in the circle sixteen steps

Gentlemen swing the lady ahead of him

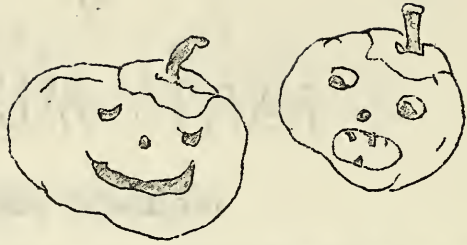
Keep this lady for a new partner and repeat entire  
dance from the beginning.

Continue dance as long as desired.

Yes, these two mixers have been in earlier Junkets - a  
long time ago. BUT, why can't you repeat a good dance?



# IT'S FUN TO HUNT



The following items are from the pages of The Cheshire Republican, a newspaper published in Keene, N.H. for 85 years until 1914. We find these dance items of interest.

2/14/90 Gilsum:- The Stoddard dramatic company gave a play at the town hall last Tuesday evening followed by a dance.

Walpole: Posters are out announcing a good old-time festival and dance at the town hall, Feb. 19, given by the ladies of the Unitarian society. Music, Keene orchestral society. "Good sleighing guaranteed". A general interest seems to be manifested and a good time is anticipated.

2/21/90 Marlboro:- A party of 12 went to Dublin last Friday evening to the costume party and spent a very pleasant time.

Marlow:- The Ladies Festival held at the Forest House on Wednesday evening of this week, was a complete success, socially and financially. There was a good company present and all enjoyed themselves. The silk crazy quilt was drawn by Mrs. Isaiah Davis. The quality quilt by Mr. W. Flagg. The afghan by Mrs. B.F. Knight and cushion by Frank Gilman. The music by Goodnow's band, F. Roundy, prompter, was good.

2/28/90:- The Scandinavians in Keene to the number of 25 held a social and dance at Liberty hall last Friday evening.

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3/7/90 Swanzey:- The dance last Thursday evening at the Central House was attended by 25 couples, some from Marlboro, Keere, Richmond, East and West Swanzey, and was enjoyed by all those present.

Marlboro:- The Universalist Society held their annual levee and ball at the Town Hall, Wednesday evening. The evening was such that there was a good number present. The Bellows Falls orchestra furnished music for dancing and supper was served in the upper hall. \$155 was netted at the levee.

Winchester:- Quite a party improved the sleighing last Friday by attending the old folks' ball at Metcalf's hotel, Warwick, Mass. John gave them a first class supper and a right good time as usual. About the same company took Richmond Tuesday evening of this week, and now they only wait for more snow and another dance to continue the good time.

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3/28/90 Munsonville:- The masquerade ball which was held in Union hall last week was quite a success. There was twenty-five couples. A box supper was served to all, after which many others joined in the dance.

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4/4/90 Marlboro:- An old fashioned "Deestrick School" was given by the Merry Gleaners at the Town hall last Friday evening which was quite well executed and would have been well attended if it had not been a rainy night. Appleton's orchestra of Peterborough, T.S. Burns, prompter, furnished music for the dance. Many couples were gaily dressed in calico. The society netted about \$40.

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4/18/90 Local Affairs: A very successful dance was given on Monday evening at the Armory by the "Little Three" About 40 couples attended and O. Lettenmayer furnished the refreshments.

Do not fail to hear Eastman's Orchestra, which

gave so much satisfaction in this city a short time ago. They will appear here in a grand concert and dance at City Hall, Thursday evening, April 25. Tickets can be procured at Tildens, April 23.

Winchester:- Posters are out for the concert and masquerade party, April 23d. given by Neptune Engine Co. with music furnished by Brigham's orchestra of Marlboro, Mass

Swanzy:- There will be an old line dance or party, advertised (by cards of invitation) to be held at the town hall this week Tuesday afternoon and evening.

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4/25/90 Troy:- Troy cornet band will give a dance and promenade at Town hall tonight (Friday). Good music will be furnished, and ice cream and cake will be on sale.

Fitzwilliam:- There will be a May ball Thursday night May 1, with the Reynold's Sisters Orchestra for music. Supper at the hall.

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5/2/90 Local Affairs:- Last pop and hop of the season - City Hall Saturday evening May 3. Do not miss it. Full brass band will be in attendance.

Troy:- The promenade and dance given by the Cornet Band last Friday evening was quite well attended. This band under the able leadership of Edgar M. Thompson is making rapid progress and deserves the support of our citizens. They propose to give an open air concert once a week during the summer.

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6/27/90 Chesterfield:- The opening entertainment last week at W.K. Ware's Lakeside house is reported as being one of the largest, most orderly and pleasant assemblies ever held at that pavilion. Chesterfield Brass Band discoursed some fine music for the occasion and Philharmonic orchestra from Brattleboro gave the music



for dancing. Over 70 couples joined in the dance and the assembly room was crowded to overflowing.

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9/12/90 Local Affairs: Last Wednesday night the members of Division 1, A.O.H. with their lady friends and invited guests, assembled at their hall in Warren's building to celebrate the first anniversary of the formation of the division....The early part of the evening was spent in singing and speaking. Supper was served at 10 o'clock, after which the party indulged in dancing. At 1 o'clock the party broke up, after one of the most successful gatherings our Irish citizens have yet held.

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10/31/90 West Chesterfield: There were about 20 couples that braved the storm and attended the harvest dance and supper, Friday evening Oct. 24. We understand the first course of assemblies will be held in the hall, Nov. 7.

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11/14/90 Local Affairs: Deluge Hose company has decided to give a Thanksgiving concert and ball in City Hall, Wednesday evening Nov. 26.

Fitawilliam:- The firemen's ball Nov. 4 was a success financially and socially. The concert was very largely attended, about 400 tickets were sold. The band, Brighams of Marlboro, Mass. gave several fine selections, but the star attraction was Miss Ella Chamberlain, whistling soloist of Boston, who gave three selections and responded to an encore after each. The rendition of "The Mocking Bird" took the audience by storm and round after round of applause greeted the talented artist at its close.

Stoddard:- Representative-elect C. Robb, gave a free dance and supper on the evening of the 7th in honor of his election and the favorable news throughout the State. More than 100 turned out to congratulate him, partake of his hospitality and enjoy a social evening. Good music was provided and the elegantly trimmed rooms

in the mill gave plenty of room for all to enjoy the dance and a good time was the result. Games were provided for those who did not dance. About 12 o'clock a call to supper was responded to by 110, all able to do justice to the good things set before them. To say that the tables would have been an honor to Young's hotel or the Parker House of Boston, would be but to tell the truth, for they were well loaded with everything to attract the eye and please the palate of all. Those who have been guests of Mr. Robb appreciate his desire and ability to make such an occasion enjoyable to all.

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11/21/90 Hinsdale:- A special attraction is promised our citizens on Wednesday evening of next week in the appearance of the Hinsdale Brass Band.....The band will discourse fine music. Leitsinger will be "thar" with the xylophone. Bronson will draw out tones from the "ocean's depths" as baritone soloist. "Ped" Woodbury will extract notes "of lushed sweetness" from the cornet and W.O. Amidon will do the "sand jigs and clog". In a word this will be a genuine musicale and carnival of fun and mirth, to conclude with a grand Thanksgiving Ball with music by the 1st Regiment orchestra of Brattleboro, Vt. eleven pieces, with the deep-toned Wales to do the shouting. A turkey supper at the Hotel Ashuelot is among the attractions. What's the matter with such a program as this for Thanksgiving?

— 0 —

11/28/90 Local Affairs:- The concert and ball of Division 1, A.O.H. in City hall Friday evening was largely attended. The concert commenced at 8 o'clock, given by the Salem Cadet Band orchestra of 10 pieces to an audience of about 500 people. After the concert the floor was used for dancing. The grand march was led by P.G. Marion and his wife assisted by P.J. O'Connor and Miss Josie Ahearn. The members of the order appeared in the march in full regalia and many of the ladies wore fine costumes. About 50 couples participated in the march.

\*\*\*\*\*



Surry:- The dance at the hotel Wednesday evening was well attended, some 60 or more couples being present.

Winchester:- The firemen's ball Tuesday evening was a success, everything was quiet and orderly and the boys as deserved, got good patronage from their friends. The music has never been surpassed in our village, and the excellent supper furnished by Landlord Winter was all that could be desired.

12/5/90 Local Affairs:- The ushers will hold a dance at City hall, Saturday evening, beginning at 8 o'clock. Dance tickets at 35 cents.

Alstead:- The Thanksgiving ball at Hotel Alstead was a decided success, 150 couples participating. And the supper was one of Landlord Chapin's best.

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#### DICK LEGER TO DIRECT NAFEA CALLER'S CLASS

Callers and potential callers: here's your chance to get some formal instruction in calling techniques. A NAFEA-sponsored class is to be conducted for 6 weeks by Dick Leger of Bristol, R.I. The class sessions will be on five consecutive Sunday evenings and one Monday during February and March, 1979. Cost will be \$30.00 and sessions will be held in the Greater Boston area. If interested contact Ted Sannella, 493 Worcester St. Woblesley, Mass. 02191. Act now because only a limited number of participants can be accepted.

Congratulations to "SENOLA" on their new home in the Historic Seattle Good Shepherd Center on Sunnyside Avenue North, just off North 50th Street. Free off-street parking. Inform your friends!

The metric system is being thrust upon us by someone who apparently believes that a little more confusion can't do much harm where so much already exists.



# BOOK AND RECORD REVIEW



**FOLK MUSIC & DANCE OF IRELAND**,  
by Breabhadh Breathnach, published  
by The Mercier Press, Dublin and Cork, Ireland. Obtain-  
able in U.S. from Irish Books and Media, St. Paul, MN.  
55105. 152 pp plus vii. Revised edition, 1977. \$5.40.

This is an excellent book for anyone interested in Irish music and dance. Breabhadh Breathnach is acknowledged as one of the foremost authorities on the traditional music of Ireland. The book is a study of the history, development and present condition of Irish traditional music, song and dance. 30 tunes are given also, making this an even more important book for your folk dance library. Highly recommended.

\*\*\*\*\*

**WILLIAM LITTEN'S FIDDLE TUNES, 1800-1802**. Collected by Gale Huntington, R.F.D. Hines Point, Vineyard Haven, Mass. 02568. Intro. Index. Notes & References. Bibliography. Obtainable from Gale Huntington.

This is a fine collection of some 129 fiddle tunes. Not all of them are in the repertory of traditional fiddlers and thereby a valuable addition to lovers of traditional music. Litten, it seems, was a sailor and the tunes were made "at sea on a vessel, or on two different vessels, of the British India fleet in the years 1800, 1801, and 1802." A good collection. Buy it!

\*\*\*\*\*

HEATHER & YON. A Musical Miscellany of Scotland's Dances. Played by the Berkeley Scottish Players. Cabbage Records #402.

Here are 8 Scottish dances (4 to a side) with music enough for the dancing of them. It is a delightful LP. It is Scottish dance music with a different sound - 5 fiddles in a Scottish band? And why not? It's high time that someone found the courage to break away from the Shand, Cameron, Hamilton and Blair syndrome. The result makes this recording sound a lot more "folksy". An excellent LP. Recommended.

\*\*\*

INVITATION TO NORTH AMERICA recorded by Tish Stubbs and Sam Richards. Saydisc SDL 280. Recorded in England.

For the thousands of folk song lovers this is a very fine recording and I urge all of you to buy it. Tish Stubbs and Sam Richards may not be familiar names in the U.S. and Canada, but they will not be unfamiliar long. Two songs that I particularly liked are "New York Galls" and "Wolfe and Saunders". That is not to say I did not care for any of the others because I liked them all. By all means try to find and purchase this LP. As it says on the sleeve "The New World Seen Through English Folk Song". It is exactly that, and a fine performance it is.

\*\*\*

THE AMERICAN STAGE TO WORLD WAR I. A Guide to Information Sources. Edited by Don B. Wilmeth. (Volume 4 in the Performing Arts Information Guide Series, part of Gale Information Guide Library.) xxii # 269 pp. Preface; Annotations; Author, Title, and Subject Indexes. Published by Gale Research Co. Detroit, 1978. CIP: L.C. Card, No. 78-53488. ISBN 0-8103-1392-8. \$22.00

Covering the formative years of the American theatre, this book cites works that consider the legitimate stage as a purveyor of entertainment, as a business, and as a

producer of drama.

The two main sections of the guide deals with "State & Local Histories" and with "Individuals in the American Theatre."

The book has everything that a researcher is looking for such as memoirs, autobiographies, and anecdotal accounts, all of which have been personally examined to verify their content and biographical detail.

\*\*\*

A "NEFFA ON SUNDAY" SPECIAL. Sunday, Nov. 5, 1978 at the Girl Scout House, Concord, Mass. 2:15 Couple Dance Workshop with Conny & Marianne Taylor; techniques of turning well and comfortably. Among dances taught will be Waltz, Hambo, Pols, Polka & Zwiefacher. At 5:30 an old-fashioned Junket Supper will be served. At 7:15 an evening of contra dancing with NEFFA callers and music by the Fourgone Conclusions. A good time guaranteed to all attending.

\*\*\*

Ada & Jas Dzienanowski will teach Polish dances, November 3-5 at the University of Chicago Folk Festival. Other teachers there will be Dick Crum & David Henry. For more information contact Blythe Olshan, 5210 Blackstone Street, Chicago, Ill. 60615. Ada teaches at the Greater Hartford Arts Festival, Hartford, Conn. Saturday, December 2. More information from Evelyn Warner, 250 Constitution Plaza, Hartford, Conn. 06103.

\*\*\*

Whether or not this is a free country depends a great deal on what it is you want to do and what you're willing to spend doing it.

Wise sayings are often very easy to write. Acting on them is an entirely different matter. The best way to tell a woman's age is a mistake.





# DANCE THROUGH THE AGES

## OUTSTANDING QUOTATIONS

On with the dance! Let joy be unconfined;  
No sleep till morn, when Youth and Pleasure meet.  
To chase the glowing hours with flying feet.

Lord Byron

"No amusement seems more to have a foundation in our nature. The animation of youth overflows in harmonious movements. The true idea of dancing entitles it to favor. Its ends is to realize perfect grace in motion, and who does not know that a sense of the graceful is one of the higher faculties of our nature?"

William Channing

"Dancing is at once rational and healthful; it is the natural amusement of young people and such it has been from the days of Moses."

William Corbett

"The art of dancing stands at the source of all the arts that express themselves first in the human person. The art of building or architecture is the beginning of all arts that lie outside the person; and in the end they unite!"

Havelock Ellis

"People living proud and warlike lives express that same pride in their dances; people living a free life show that same unbound will and poetic self oblivion; people of a fiery climate express in their national dance that same passion, languor and jealousy."

Nikolay Vasilyevich Gogol

"I am certain that movement never lies...I am not saying that a good person makes a good dancer or that a bad person makes a bad dancer. The motivation, the cause of the movement, establishes a center of gravity. This center of gravity induces the coordination that is body-spirit, and this spirit of body is the state of innocence that is the secret of the absolute dancer."

Martha Graham

"Nothing so clearly and inevitably reveals the inner man than movement and gesture. It is quite possible, if one chooses, to conceal and dissimulate behind words and paintings or statues or other forms of human expression, but the moment you move you stand revealed, for good or ill, for what you are."

Doris Humphrey

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You get only what you pay for in this life - plus tax and carrying charges, of course.

If the shoe fits, it'll be the wrong style.

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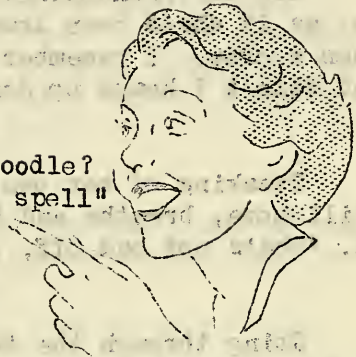
## MONADOCK

## COLLOQUIALISMS

by MARGE SMITH

What's a "whole kit and caboodle?"  
How long do you "stop for a spell"  
and just how much is a "smidgen"?

And have you ever been put  
"past your patience" or told to  
pick up your "trumpery"?



Old timers often use intriguing colloquialisms to describe most any situation, but I never found one who did it more colorfully than my 90-year-old grandmother.

She "reddied" up her house for company, putting it "in apple pie order". Sometimes she spent a "month of Sundays" cleaning up the attic culch or at pickling time she found time to give the parlor only a "lick and a promise." At autumn cleaning she "worked her fingers to the bone" and was "completely played out."

Once Grandma wistfully expressed a desire for a carpet sweeper but Grandpa explained they were only made for lazy women too slack to hold a broom.

Health was a favorite topic of conversation and letters. It was common for one to be "much out of health." One complainer wrote, "As to my Health and Circumstances, I am Low and Unfortunate." "I'm just crippling along," was often an old timer's reply to an inquiry about his health.



When a person lost weight he went right down to skin and bones. After an illness a person was said to be "on the mending hand" even though he looked like "death warmed over." He might also have "one foot in the grave" but he hoped to be brought down to the grave like a "shock of corn fully ripe."

≡ ○ ≡

One of grandmother's friends called one day looking as if she'd been drawn through a knot-hole, leaner than a crow. I remember her saying, "I was taken sick, and didn't I heave up Jonah!"

≡ ○ ≡

Speaking of her own health, Grandma often said, "I still move, breathe and have my being." And Grandpa added, "She's not bad off, considering her habits."

≡ ○ ≡

Going through the thick and faded red plush family photo album gave Grandmother a chance to reminence. There was her spinster sister who didn't "quit struggling to get a man 'til she was 80." Cousin Bert was not a brilliant boy but at least he could see through a grindstone when there was a hole in it. One aunt was described as a "regular go-ahead woman" while another was "uppish in her ways and needed to be taken down a peg." It was pleasant to know that in her later years she became "yielding."

≡ ○ ≡

A photo of Cousin Agnes was taken the summer she was keeping company with Cyril Taylor, "same blood as the Card Corner Taylors."

≡ ○ ≡

There was one described as having had no gumption and another who was awful persnickery. Cousin Kate was "well-booked" and Cousin Louise was "born tired, raised lazy and a bundle of bad habits."

≡ ○ ≡

There were always a few lackadaisical fellows around town who didn't care whether school kept or not. If a person lacked basic intelligence he was said to have a loose screw somewhere.

≡ ○ ≡

Uncle Alfred was "dreadful sot in his ways" and everyone knew he wouldn't amount to a hill of beans. "A little niece was cute as a "bug's ear." Other personal descriptions ran the gamut from "He's as close as the bark on a beech tree" to "She's got a lot of snap for her age" and "He's grayer than a rat."

≡ ○ ≡

Grandmother liked to neighbor but she never got so thick with those "within spitting distance" that she could see what was in their stew.

≡ ○ ≡

Grandmother and those of her generation had a language of their own! Strongly enough, all of us have our own local and inherited colloquialisms as a priceless part of our everyday conversation.

\*\*\*\*\*

SECOND ANNUAL NEW ENGLAND COMPOSER'S DANCE. An evening of contra and square dances set to contemporary tunes composed in the traditional style, to be held at Girl Scout House, Concord, Mass. Live music from Peter Barnes, Cal Howard, Vince O'Donnell and Andy Woolf. Composers whose tunes are selected will be admitted to the dance free and will be invited to join the orchestra when their tunes are performed. Send tunes to: Peter Barnes, 92 Green St. Reading, Mass. 01754. Caller for the dance: Tod Whittemore.

\*\*\*

Be prepared to lose the whole afternoon when the boss asks if you've got a minute. Coffee sure makes me nervous, especially when I'm buying it!



## ODDS AND ENDS OF FOLKLORE

Americans spoke a different language 100 years ago. It was, of course, English, but many of the phrases in common use in the 1870's had meanings that are almost totally foreign to us today.

If you doubt this, try translating the following terms. Each one was so readily understood it was used without explanation to describe various type of merchandise listed in the Montgomery Ward catalog of 1975. See if you can guess what articles the terms identified. (You'll find the answers below. No peeking!!!)

- |                  |                     |
|------------------|---------------------|
| 1. Union Pacific | 10. Coal Box        |
| 2. Granger       | 11. Yacht Box       |
| 3. Eugenie       | 12. Farmers' satin  |
| 4. Octagon       | 13. Silecias        |
| 5. Saratoga      | 14. Union heaven    |
| 6. Empress       | 15. West-of-England |
| 7. Murray Farm   | 16. Jaconet         |
| 8. Thimble Skein | 17. Bishop Lawn     |
| 9. Piano Box     | 18. Honey Comb      |
|                  | 19. Marseilles      |



Answers: Terms 1-6 described different kinds of trunks. 7-11 different kinds of wagons, and 12-19, different kinds of fabrics. How many did you know?

### WHY GET MARRIED?

Monday for wealth.  
 Tuesday for health.  
 Wednesday the best day of all.  
 Thursday for losses.  
 Friday for crosses.  
 Saturday - no luck at all.



### BRIDE'S WEDDING COLORS

Married in white, you've chosen alright.  
 Married in blue, your love will be true.  
 Married in brown, you'll live out of town.  
 Married in green, you'll wish to be seen.  
 Married in black, you had better turn back.  
 Married in yellow, you have the wrong fellow.  
 Married in gray, is the widow's way.



### WISDOM IN SHORT SAYINGS

A new hired girl sweeps clean.  
 All work is hard for a lazy man.  
 Take the daughter of a good mother.  
 Don't kick a dead horse.  
 Too much help is no help at all.



### FIGURES DON'T LIE

Did you know that the number 37 is a tricky number? Some of the things you can do with this number may surprise you. Check the answers on the multiplication of the following and see whether the answers are correct: 27x3 - 111; 37x6 - 222; 37x9 - 333; 37x12 - 444; 37x15 - 555; 37x18 - 666; 37x21 - 777; 37x24 - 888; and 37x27 - 999. Your friends may not think you can get answers from 111 to 999, but prove to them that you can.

\*\*\*

A question I have pondered  
 My curiosity to appease:  
 What would one say to Satan  
 If one ever heard him sneeze?



When box tops state,  
 As box tops should,  
 "Open Here",  
 I wish they would.



Our home is wrecked,  
 Or just about -  
 The kids played in,  
 And we're played out.

XXX

Multiply 24 by 63. The answer is 1,512. Now, reverse digits and multiply 42 by 38. Again the answer is 1,512. Will this work with all other figures? NO!

XXX

At a big New Year's Eve party, an attractive matron asked a young man to guess her age. "You must have some idea" she said as he hesitated.

"I have several ideas," he admitted with a smile. "The only trouble is that I can't decide whether to make you 10 years younger on account of your looks, or 10 years older on account of your charm."

XXX

Husband: "Where is all the grocery money going that I give you?"

Wife: "Turn sideways and look in the mirror."

XXX

Fortunately for the government, the public has what it takes.

# Weather

There are always 19 fine days in October. Count as high as you can while watching a shooting star; the final number will be the number of years you will be without eye trouble. Thunder and lightning early in winter, indicates warm weather.

Red clouds in the east - rain the next day. If clouds float at different heights and rates, but generally in opposite directions, expect heavy rains. If high, dark clouds are seen in spring, winter or fall, expect cold weather.

When the blooms of the dogwood are full, expect a cold winter; when the blooms are light, expect a warm winter. When the leaves of the sugar maple are turned upside down, expect rain. When the moon is near full, it never storms.

A rainbow in the spring indicates fair weather for 24 hours. If a blue color predominates, the air is clearing, foul will follow; but if a rainbow appears in foul weather, fair will follow.

Ears of corn are said to be covered with thicker and strong husks before hard winters. If corn is hard to husk, expect a harsh winter. Corn fodder dry and crisp indicates fair weather; but damp and limp, rain. It is very sensitive to hygrometric changes. Before a storm, bees stay close to home.

Before wind or rain, spiders fix their web frame-lines unusually short. If they make them very long, expect the weather will usually be fine for 14 days.



If, in the beginning of July the ants are enlarging and building up their piles, an early and cold winter will follow.

Radio station KRSB in Roseburg, Oregon, gives two weather forecasts. One comes from the United States Weather Service, the other from people who watch the wild goats. When the goats move toward the top of nearby Mount Nebo Roseburg residents expect fair weather. If the goats remain near the bottom, rain is predicted. During one two week period, the goats were right 90 percent of the time, the Weather Service 65 percent!

\*\*\*

If homespun is to wear well, there should be no spinning between Christmas and New Years, and the spools should be empty before Christmas.

The louder the frog, the more the rain. If frogs make a noise in the time of cold rain, then warm, dry weather will follow.

It is claimed that if one leaves a sharp knife during the night on a windowsill and allows the Full Moon to shine on it, the knife can never be made sharp again.

\*\*\*

#### IMPROBABLE THINGS YOU KEEP HEARING ABOUT

A tongue in cheek. To find one's tongue, or hold your tongue. Venting one's spleen or having lots of gall. A nose out of joint. Cockeyed. Blind with rage. Green with envy or red with anger.

Anyone green around the gills or bristling with anger. A swelled head. All ears. Taking one's breath away. Weak or lily livered. Spineless. Scared to death or full of vinegar. Anyone carrying the weight of the world on his shoulders.

## TONGUE TWISTERS

Everyone and his brother knows about this one:

Peter Piper picked a peck of pickled peppers.

A peck of pickled peppers Peter Piper picked.

If Peter Piper picked a peck of pickled peppers

Where's the peck of pickled peppers Peter Piper picked?

And here's another old-timer:

Bitty Batter bought some butter

"But," said she, "this butter's bitter.

If I put it in my batter

It will make my batter bitter."

So she bought some better butter,

And she put the better butter in the bitter batter,

And made the bitter batter better.

Robert Rutter dreamt a dream.

He dreamt he saw a raging bear

Rush from the rugged rocks.

And round and round the rugged rocks

The ragged rascal ran.

And here's a lovely short one:

Nippy Noodle nipped his neighbor's nutmegs.

After you've mastered all these, try another oldie:

She sells sea shells at the sea shore;

At the sea shore she sells sea shells.

Sooo.....We'll be sheeing you - pardon, sho long!

\*\*\*

The fellow who has both feet on the ground has many things going for him. However, he is certain to have difficulty getting his pants on.

## FAMILY

## RECEIPTS



Cervantes said "The proof of the pudding is in the eating." and Alexander Smith wrote, "If you do a fair day's work, you are certain to get your fair day's wages - in praise or pudding, whichever happens to suit your taste." and I'm sure you've heard the old nursery rhyme: "Georgie Porgie, pudding and pie, he kissed the girls and made them cry."

## BAKED INDIAN PUDDING

2 cups milk	$\frac{1}{2}$ cup corn meal
$\frac{1}{2}$ cup sugar	$\frac{1}{4}$ tsp each of cinnamon and ginger
2 eggs, slightly beaten	$\frac{1}{2}$ tsp salt
1 tsp grated orange peel	

Pour into greased quart baking dish and cover with foil. Place pan in hot water and bake at 450 degrees for an hour. Serve hot with cream or ice cream.

When a housewife made bread at least twice a week, a hearty Bread Pudding helped use up left-overs. Ingredients are the same as they were two centuries ago.

## OLD-FASHIONED BREAD PUDDING

6 slices stale bread	$\frac{1}{2}$ tsp cinnamon
$\frac{3}{4}$ tsp butter	$\frac{1}{2}$ tsp salt
$\frac{1}{2}$ cup sugar	3 cups milk
$\frac{3}{4}$ tsp ginger	3 eggs
	$\frac{1}{2}$ cup raisins

Trim crusts from bread. Spread each slice with butter.



Layer bread and raisins in a 9x5x3 inch loaf pan.

Combine sugar, spices, salt and milk. Beat eggs lightly and add to mixture. Push bread down into the liquid. Let stand for 2 hours.

Place in pan of hot water. Bake in slow oven, 325 degrees for one hour 15 minutes. Serve with whipped cream.

### iii

Collectors of old kitchenware may still come across antique earthenware pudding dishes, tin fluted molds and pudding "basins", graniteware deep pudding pans, wooden-hasty pudding spoons and pudding stirrers or paddles.

In Revolutionary War days it was common to serve puddings as a first course, following the belief that it prepared the stomach for the more solid foods to follow. There was an old-time expression, "I came early, in pudding time."

Others say the pudding was served first to take the edge off a family's appetite if the remainder of the meal was skimpy!

Indian puddings, cracker puddings, rice puddings, and suet puddings were all old stand-bys from times when flour was bought by the barrel, milk and butter kept in a spring house and ingredients stirred in a large brown bowl with yellow stripes. To add flavor to puddings vanilla beans, stick cinnamon and cloves were bought at the village apothecary shop.

### iii

According to a number of old-timers, the only trouble with government today is the same thing that's been wrong with it all along.



## WIFE-SAVERS

If you leave the oven door open a minute or two while you are heating it for baking, it will dry the oven out and prevent moisture from forming on the oven walls, and you will find that a dry oven heats much faster.

A very special steak sauce consists of a cup of Burgundy wine, a teaspoon of mustard and a touch of sweet basil. Truly delicious.

Rub oil on both sides of a steak to seal in flavor while cooking. Apple brandy will add a delicious crust to baked ham while cooking.

Sticky dates, raisins or figs will come apart easily if placed in the oven for a few minutes.

A piecrust bakes to a beautiful brown if you brush it with milk before baking.

If you want to make a milk shake extra thick, throw an ice cube into the mixer while it is whirling.

To remove coffee stains from a glass coffee maker, brew a pot of tea in it.

There are always two versions  
Of everything I bake;  
The treat the recipe describes  
And the thing I really make.

\*\*\*\*\*





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