

NORTHERN JUNKET



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CONGRATULATIONS!

Congratulations to our good friend M. Yves Moreau, of Montreal, P.Q. The Bulgarian government recently decorated him with the Order of Cyril and Methody (1st degree) for his contributions to the popularizations of Bulgarian folklore in North America. Yves is the first Canadian to receive this honor. He lived for two years in Bulgaria to familiarize himself with that country's folklore, customs and dances. It couldn't have happened to a nicer man.

***** ***** ***** ***** ***** *****



TAKE IT OR
LEAVE IT.

Generally speaking "Letters to the Editor" fall into three categories: they didn't like something you printed; they did like something you printed; they want want something from you - usually for free!

The response to the three articles recently concluded in NORTHERN JUNKET "Traditional Dance In Quebec" by M. Jean Trudel, was amazing. Only two men didn't like it; both of them suggesting I emigrate to Quebec!

Everyone else like it and the adjectives used were, to say the least, heart-warming. Once in a while it's nice to be an editor - and this is one of those times.

To the two who suggested that I emigrate to Quebec (both from the mid-West, by the way) may I say that I have no intention of doing so; that my admiration for French-Canadian dance music continues unabated!

Word comes to me that many square dance clubs seem to be in trouble. How could it be otherwise? Modern square dancing has become such a maze of complex figures that the life-blood of the movement - those who like to go to a dance once or twice a month - feel left out and unwanted and so leave the clubs with a bit of bad-mouthing.

When are you callers and would-be-leaders going to come to your senses and remember that dancing should be fun and not work; fun for the whole floor and not for a selected few?

There's still time but you'd better stop standing around with your mouth open and do something about it!

Sincerely,

Ralph

STARTER

OFFERS



by RALPH PAGE

You are a square dance caller and your club has begun to hound you to show them some contra dances. Or, you want to start a contra group in your town. For each of you the question is: what contra do I start with? Beginning with this issue we start a short series that we hope will help in your programming.

It is all well and good to say "Start with something easy". Good advice of course but what are some of the easy ones? "Start with a contra that you like". NO! You might love such contras as "British Sorrow", "Market Lass", or "Elegance and Simplicity" but if you try teaching any of the three as a first-time contra you will be up over your ears in trouble. Hundreds of potential contradancers have become disinterested that way. It ought not be necessary to say that "you creep before you run".

Here are some first-time contras that have worked for me hundreds of times; even at one-night stands.. There are others, many of them, but may I repeat: here are some that have worked for me - with suitable music yet!!!

Ask your group to take partners and form into two lines; one line of men facing a line of ladies. Partners should be facing each other. Ask the couple at the head of the line to change places with their partner.

Then ask the third couple to do the same. Then the fifth, and every alternate couple to do the same. Ask the couples who changed places to face down the hall and the other couples to face up the hall.

Now is the time to explain to the group that the theory behind contra dancing is that of working up and down the line; that you will dance with everyone in the set before the dance ends; and most important of all explain that when a couple arrives at the head of the set or at the foot of the set, they are to wait out the dance once through a complete sequence, then they are to exchange places with their partner and start working in the other direction. This is sometimes the most difficult thing for the group to understand. Do not be discouraged: it has happened to every contra dance teacher in the world time without end.

Don't talk too much; they are there to dance and not to listen to what is to them a complicated set of directions. Get them to dancing. Walk them through the first two figures: "Swing the one below; in your lines go forward and back". Stop. Bring them back to original places and do the first two figures to music. Show them the next figure which is "ladies chain, over and back". Then "In your lines forward and back again". Stop. Have them return to original places and dance them through the dance so far to music. Show the last figures of the dance which are "Circle four hands once around with the opposite couple, circle the other way back". Dance it - to music. Stop. Bring everyone back to original place, then dance the complete sequence of figures to music... For the last time stop. Ask them to take a look, they will see that they have gone down or up the set as the case may be and that they are ready to go on with the dance from the beginning. Once more remind them of waiting out the dance once completely through, then - cross

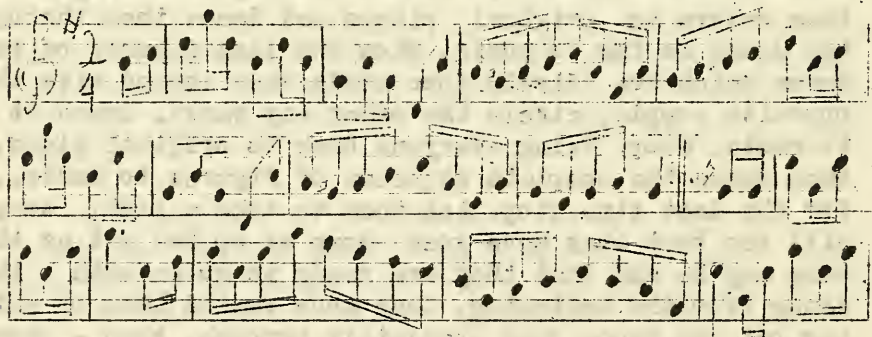
over and start working the line in the opposite direction. Dance the whole dance to music a few times. Then ask if there are any problems. If not, continue dancing to the end of the record or, if using live music, for eight or nine times. Thank them. Tell them they were wonderful and to give themselves a great big hand!!!

That system has worked for me for years. I would not be anywhere near as meticulous or careful at a one-night stand. You would be calling for a group of people who are, for the most part, non-dancers. They are there for fun and relaxation and I feel that it is a mistake to be too "teacherous" at such a group. For a dance group the above sequence will work, and work well. So - - lots of luck!

DUD'S REEL

Suggested music: "Indian Reel" MH 5008

	Cts.
Balance (fwd and back) and swing the one below	16
Leave her on your right, face the middle and	
All go forward and back - - - -	8
Opposite ladies chain over and back - - - -	16
Forward and back again (in lines) - - - -	8
Circle four hands once around with opposite two	8
Circle four the other way back to place - -	8
Do complete dance once more, then cross over at head and foot to continue dance as long as desired.	





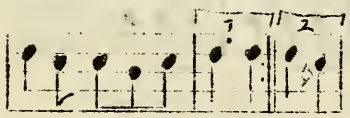
Tune from Quebec.
Dance is adapted
from Dudley Brigg's
dance of same name.

For your second contra I prefer using another one of the "all-moving" variety. It seems better to get the dancers used to moving as a unit; they seem to like it, and it gets them accustomed to dancing with a lot of people.

MAPLE LEAF JIG

Couples 1, 3, 5, etc. active and
Crossed over before dance starts
Suggested music: "Maple Leaf Jig" MH 1508

- | | |
|---|----|
| Active couples only do si do partners | 8 |
| Allemande left the one below | 8 |
| Down the center four in line | 8 |
| Turn alone, the same way home | 8 |
| The ends turn in, circle four hands once around | 8 |
| Circle four the other way back | 8 |
| The same two ladies chain over and back | 16 |
- Repeat complete dance once more. Then cross over at head and foot. Continue dance as long as desired.



The Music "Maple Leaf Jig"
is from Quebec. The dance
is an original Ralph Page!

If your group is still with you and, perhaps just a bit more enthusiastic about this "new" form of dance, it will not make much difference which one of the next few contras you show them. Take your choice; one is equally as good as another. Use the one that YOU like.

MALDEN REEL

Couples 1, 3, 5, etc. active and
Crossed over before dance starts.

Suggested music: "Cincinnati Hornpipe" Folkcraft 1156B

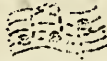
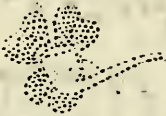
	Cts.
Balance and swing the one below	16
Circle four with opposite couple	8
The other way back with a left hand star	8
All promenade up and down (right hand line promenade <u>down</u> ; left hand line promenade <u>up</u> . You promenade by couples, side by side)	8
Turn as couples, promenade back the other way	8
When you meet your partner, same two ladies chain	16

This may be a good time to explain that in contra dancing the term "ladies chain" and nothing else added, means to chain the ladies over and back. There is nothing wrong with you saying "chain 'em over and chain 'em back" but it is not necessary to do so.





"Malden Reel" is one of the late Herbie Gaudreau's finest dances. It's easy but different. The tune that I like for it "Cincinnati Hornpipe" is one of the great all-time hornpipes. In the hands of a competent fiddler it will "put music in your feet" as the saying goes.



ALL THE WAY TO GALWAY

Couples 1, 3, 5, etc. active and
Crossed over before dance starts.

Suggested music: "Paddy On the Turnpike" Folkcraft 1151

	Cts.
Active couples down the center with partner	8
Separate, up the outside to place	8
Actives do si do partner then	8
Do si do the one below	8
Balance and swing the same	16
With the one you swung half promenade across the set	8
Half right and left to place	8

Continue dance as long as desired

"All The Way To Galway" introduces your group to a common figure (or figures) of contra dances: "Half promenade and half right and left".

The key word is "HALF". It means that you will go across the set by one road and return by another. Like

this: By couples all promenade across the set to opposite couple's place; there, you turn to face center of the set; drop hands with partner and in modern-day terms do a "right and left thru and courtesy turn" to be ready to continue with the dance. The French-Canadians have a wonderful expression for the figure. They say "Demi queue du chat".

The dance was put together by Rich Castner, now of S.U.N.Y. at Brockport. I love the introduction and ending to the tune that "Sleepy" Marlin plays. It shows a bit of imagination!

The tune:

THERE IS NOTHING WRONG WITH THE TUNE - ALL THE WAY TO GALWAY!! In fact it is a lovely tune and I love it dearly. If you prefer it to "Paddy On the Turnpike" for goodness sake use it. Very few contra dances have tunes that are sacred to them. I doubt if I include any here in this series of easy contra dances.

YANKEE REEL

Couples 1, 3, 5, etc. active and
Crossed over before dance starts

Suggested music: "Rosebud Reel" Folkcraft 1125

	Cts.
Left hand star with couple below	8
Right hand star the other way back	8
Actives down center with partner below 2 couples	8
Separate, up the outside to place	8
Actives swing partner in the center	8
Then swing the one below	8
Take <u>this</u> psrson, half promenade across the set	8
Half right and left to place	8

This dance will give your group some more practice in doing the "half promenade, half right and left". It's an easy, interesting dance and was put together by Ted Sannella, of Wellesley Hills, Mass.

THE TOURIST

Couples 1, 3, 5, etc. active and
Crossed over before dance starts.

Suggested music: "Lamplighter's Hornpipe" MH 1504

	Cts
Actives down the outside and back	8
Actives do si do partner in the center	8
Circle four hands around with couple below	8
Balance and swing the left hand lady	16
Opposite ladies chain (over and back)	16

"The Tourist" is one of Ted Sannella's originals.
The sequence given here is not quite like Ted's original
dance but it works!



FIDDLE HILL JIG

Couples 1, 3, 5, etc. active and
Crossed over before dance starts

Suggested music: "Fiddle Hill Jig"	Cts.
Do si do the one below	8
Actives do si do partner in the center	8
Ablemande left the one below	8
Actives swing partner in the center	8
Down the center four in line	8
Turn alone, the same way home	8
Circle four hands once around	8
Left hand star the other way back to place	8

The dance and tune "Fiddle Hill Jig" are both creations of Ralph Page. To the best of my knowledge Fiddle Hill Jig has never been recorded so, if you are using recorded music try "St. Lawrence Jig" on MH 507. It is an excellent tune

We've gotten a bit ahead of ourselves, so let's go back to the previous dance "The Tourist".

In most contra dances having the figure "down the outside and back" it is customary for the active couples to turn out from the set as they start the figure. Somebody, sometime, will ask you which way to turn when you turn to come back to place. Probably immaterial, but I was always told to turn toward the center of the set when turning to come back to place. Try to impress on your group that little things like this count - and makes the difference between a good dancer and someone who is merely going through the figures; between a good dancer and someone who thinks he/she is.



Fiddle Hill Jig

- to be continued -

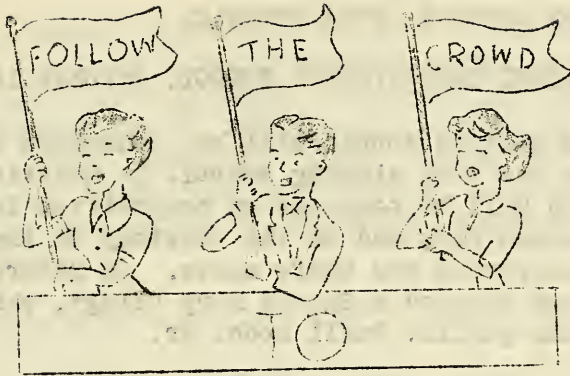
FOR SALE

PAGAN CARDS FOR CHRISTMAS!

EACH HAS A TRADITIONAL CAROL RESTORED TO ITS PRE-CHRIST-
IAN WORDS. SET OF SIX. TWO DOLLARS. FROM:-

NORMAN ILES
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FALL DANCE WEEKEND. American Squares, contras. English
Country, Morris, Sword. Oct. 5-8, 1979. At Hudson Guild
Farm. Write Country Dance & Song Society, 505 Eighth
Ave. New York, N.Y. 10018 for more information.



School For Traditional

Dance And Song

FALL 1979 WEEKEND COURSES

Some interesting and exciting things are happening in the fields of traditional dance and song in New England. They are happening without a lot of loud-mouthing fanfare and/or phony razzamatazz come-on. In other words we are DOING what other areas SAY they are doing. Let us tell you about six weekends in southern Vermont engineered by Fred Breunig and compatriots.

MID-WINTER CUSTOMS September 14-16

This course, specializing in the Christmas/Mid-Winter customs of the English-speaking peoples will concentrate on two of these sword dances and the death and resurrection plays or ceremonies which accompany them. It is an unusual opportunity to learn the skills of the linked sword dance in relation to the performance context which normally supports it in tradition. Instruct-

tors: Tony Barrand, Fred Breunig.

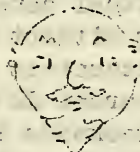
SACRED HARP SINGING SCHOOL, October 12-14

This weekend course will be conducted in the manner of an old-time singing school. In addition to singing, there will be sessions on composition in the style of the Sacred Harp and on the history of the early New England composers and their music. On Saturday evening the course "hosts" a Sacred Harp "Sing", which will be open to the public. Buell Cobb, Jr.



QUEBECOIS DANCE AND SONG September 21-23

Dancing and music in New England would be of a completely different nature were it not for the influence of the French-Canadian culture. Social dance classes will concentrate on the traditional quadrilles, cotillions, and set dances which have been collected in various parts of Quebec. The Saturday evening program will be a "SOIREE QUEBECOIS" open to the public with singing and dancing for all. Instructors: Ginnette Dubois Rou, Claude Brochu.



VERMONT DANCE AND SONG October 19-21

Vermont's rich heritage of music and dance, songs and tales will form the base for this course. There are still many musicians, dancers, singers, and callers living in Southeastern Vermont who practiced their pastimes and vocations for years before the current folk revival. Some of them will be on the staff for this weekend. Classes during the weekend will concentrate on learning dances, songs and tales from Vermont and the

contexts in which they have lived and flourished. Featured this weekend will be a Friday night concert by Margaret MacArthur of songs collected in Vermont: a Saturday afternoon of reminiscences about growing up in Vermont, and a Saturday night Round and Square Dance with the Bills Band and "Smitty" calling. Instructors: Cora Bardwell, Margaret MacArthur, Basil "Smitty" Smith.

SCOTS-IRISH DANCE AND SONG November 2-4

The Scots-Irish may be a hard group to define - but they have had an enormous influence on life and music in New England and other parts of the United States. Songs, step dancing and ceildh (social) dancing will be featured. The Saturday evening program will be a ceildh, open to the public, with singing, and dancing for all. Instructors: Maggi Pierce, Maureen Fitzgerald Little.



THE ERA OF THE DANCING MASTER November 16-18

Two to three hundred years ago and up until the present century, a primary influence on the social life in America was the dancing master. Often an extensive traveller, he tutored young and old in proper behavior and etiquette as well as dancing. The dances he taught were the immediate ancestors of what we know to day as contra dances and square dances. The Saturday evening's program will be a formal dress "Playford Ball", open to the public, featuring popular dances of the so-called "Playford Era" of country dancing. Programs for the Ball will be available prior to the weekend so that non-course participants may prepare beforehand. Instructors: Tony Barrand, Fred Breunig, Kate Van Winkle Keller.



LOCATION AND ACCOMODATIONS

The courses will be conducted on a "school without walls" principle. Classes will be held in various buildings close to the downtown area of Brattleboro, Vermont. Meals will be the responsibility of the participants, and can be taken at various restaurants in Brattleboro (a list will be provided.) The course will furnish coffee, tea, and snacks for breaks during the day. We will provide housing in private homes for an additional charge of \$12 per weekend (Friday and Saturday nights) or participants may make their own arrangements. A list of nearby motels will be sent upon request.

POLICY STATEMENT

The courses held by the School for Traditional Dance and Song are designed to enable singers, dancers, and teachers to broaden their knowledge and enjoyment of the traditional dances, songs, and stories of Britain and North America and to obtain information and teaching skills which can be taken back and put to work in their communities.

For further information please write to:

School for Traditional Dance and Song, P.O. Box 51,
Marlboro, Vt. 05344

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Community Folkdancing begins its 6th season in Worcester, Mass, on the First & Third Fridays of each month. 7:45 - 10:45 \$1.50 donation. Place: 1st Unitarian Church, Unity Hall, 90 Main St. at Lincoln Square. Cindy Green, leader.

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Few things fortufy our belief in heridity as much as be coming a grandparent.



Nashville's Record

by DOUGLAS B. GREEN

Rip-Offs

(from "CORNHUSKER COUNTRY"
June, 1979)

A young lady we'll call Diane sang a bit around her small South Carolina town, but occupied most of her time trying to make ends meet by working as a clerk in a five and dime store, adding to her husband's wages as a mechanic. Brown-haired, slender, her looks are unremarkable, her voice sweet but untrained, nice but unprofessional.

She was approached by a man in the five and dime one day who claimed to recognize her as a singer, and gushed enthusiastically about her talent. She really ought to be making records, he insisted, and he was just the man to help her - after all, he was a Nashville-based music executive, and he wanted to help her get her start.

He was willing to go to the time and trouble to cut a record of her, a guaranteed smash, and would use

the best facilities in town - Bradley's Barn, where they do Loretta Lynn records, and have the best backup singers, and the best Nashville studio musicians. All she had to do was put up the initial financing - \$10,000 would do nicely, he claimed - which would quickly be made back once the record became a smash hit.

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Flattered and awestruck, she nonetheless turned him down; she and her husband had nowhere near that kind of money, and no way to get it. He persisted nonetheless; he believed in her talent so much, he insisted, that he would co-invest in her future out of his own pocket, dropping her cost to \$5,000. She still demurred, but her was so persuasive she agreed to accompany him to meet the president of the production company involved, which we'll call Golden Eagle Productions. Once they spoke, the president of Golden Eagle agreed to drop the price even further; he too was willing to invest in her future.

BEWARE

POEMS SET TO MUSIC

Let our staff of professional songwriters turn your words into a song. Send your best poems for prompt consideration. FREE EXAMINATION. Songs recorded - phonograph records made.

NASHVILLE MUSIC PRODUCTIONS

Box 4000, Studio P. Nashville, Tn. 34205

If Diane and her husband could just come up with \$2,500, they would be able to produce and promote a hit record, using the best studio and the best musicians in Nashville, including such names as Hargus "Pig" Robbins on piano and Lloyd Green on steel guitar. Further, Golden Eagle would hand-deliver the finished record to the 48 top radio stations in the U.S. and mail out copies to 1,500 other stations. This would guarantee air play,

chart action, and a big-hit record. Diane and her husband signed a perfectly legal contract and paid \$1,000 down.

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They paid another \$1,500 when they got to Nashville, but things weren't exactly as they imagined; the offices of Golden Eagle Productions were not on Nashville's world-famous Music Row, but were in the apartment of the president and his wife. The fellow who had first contacted her at the five and dime was in the music business all right; he was Mel Street's bus driver. Instead of Bradley's Barn, the session was held at The Pickin' Post in Lebanon, Tennessee, 30 miles east of Nashville.

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The Pickin' Post was a demo studio; that is, a place where demo, or demonstration records are recorded. A songwriter might take a couple of musicians into a demo studio to record a tape suitable to effectively "pitch" songs to recording artists, or a band might make an audition tape there, but while a demo studio is adequate for these purposes, it is not equipped to record a first rate commercial recording. It was light years behind Bradley's Barn technologically, and even Diane and her husband could tell that.

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There were five good musicians there; but none of them was Lloyd Green, "Pig" Robbins, or anyone else of that calibre - or even close. She recorded there the results of which on tape were competent - they claimed the backup singers would be added later - and they grandly announced to Diane that she'd be signed to a major label: Stardom Records.

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Never heard of it? Neither had Diane; she finally became suspicious, only to find that the president of

Golden Eagle Productions and his wife had skipped town, and Mel Street's bus driver was nowhere to be found. She and her husband spent \$2,500 for a recording which amounted, in industry jargon, to a demo tape; a demonstration of her singing ability and no more; in no way suitable for commercial release. She is currently trying to sue, but the responsible parties cannot be found.

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Diane is but one of some 3,339 cases an attractive Music Row publisher named Betty Holt has on file. Her bulging filing cabinet contains reams of stories documenting a seamy, sleazy side of the music industry which its leaders have tried to ignore, but cannot any longer. Both Nashville daily papers have investigated the so-called "rip-off" industry, and CBS Television's Sixty Minutes came to Nashville in October of 1978 to explore the problem.

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"We found an embarrassment of riches" claimed Mike Wallace. He said Sixty Minutes "has been getting complaints of unethical practices in the custom recording business in Nashville off and on for a couple of years".

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One such session was financed by Sixty Minutes for a Pennsylvania construction worker, going through the entire process step by step. Like Diane, Frank Crispo signed a perfectly legal contract and Sixty Minutes paid the \$3,000 Caprice Records asked as subsidy to record and promote a record. Crispo, a 40-year-old Elvis emulator of modest talent, did indeed record and his records were sent to radio stations all over the country, with no result. Mike Wallace concluded "To date there has been no reaction to the record, no followup. No one knows how many stations, if any, ever played his record, and Frank is back at his construction job. Sixty Minutes is out \$3,000."

This is indeed a big business. Betty Holt totaled up the astonishing figure of \$5,883,820 invested by 3,339 individuals in her files (that averages out to \$1,762.15 each), and her figures include only the cases she knows about and only covers the past two years.



Nashville is very much a land of enchantment for thousands of dreamers, thousands of hopefuls across the country, from dewy-eyed teenagers to bored and frustrated housewives, to local-level entertainers and beyond - one of Ms. Holt's cases involved a 60-year old Virginia nurse. All have entertained dreams of entering the glamorous, exciting music business in Nashville.



Virtually every person who comes to Nashville runs into these so-called "sharks", and though entertainers from Hank Williams to Kenny Rogers have warned the aspiring singer/songwriter that they exist, thousands still fall into their clutches yearly. If you've ever entertained thoughts of coming to Nashville to offer your songs or your voice, you'll meet a dozen such leeches within days, maybe even hours.



The way it often works is this: the hopeful singer or songwriter will contact (often through a magazine ad) an agency in Nashville by mail - although many simply drive to Nashville, knowing no one, hoping to be "discovered". Major labels and major song publishers won't usually take the time to audition these people, so they turn to those who will listen to them. The catch is, yes, they'll record you or your song, but there's a price for these services and it is usually high, ranging from about \$100 per song to get it published, to \$1,000, \$2,500, and occasionally as high as \$3,000 to record you and promote your record and your career.

They'll promise to record you and your songs with the finest Nashville studio musicians, press thousands of copies of the record, promote it via ads in the trade papers, and send the record to every country radio station across the country, a number now approaching 2,000.

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Even if they fulfill all these promises (and many do, staying within the limits of the law), what does the fledging singer have? A record. There is not one chance in a thousand (if that) it will be a hit, even if they have indeed hired the best musicians in town, for the simple reason that when a disc jockey gets a record on an unknown label by an unknown artist, it simply goes into the trash bin, unheard, along with the forty or fifty similar records he received the same day.

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This not because he has a vested interest in Dolly's or Willie's latest single; it's simply because even if it was good enough for air play (and one or two of the fifty might be), listeners who wanted to buy it couldn't get a copy at any price. When was the last time you saw the Stardom label at your local record store?

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True, many major artists started their careers on small labels, even Dolly (Gold Band) and Willie Nelson (Abbot), but they generally did not have to pay to get on them, and that is a crucial difference. So any record an aspiring entertainer pays to have recorded on a no-name label has all odds against it being a hit, much less the overnight smash the bogus producers usually promise.

There are, in all fairness, a few people - Moe Bandy, for instance - who have financed their first record themselves before they were picked up by a major label. It is a freaky, unusual circumstance, but that this is

a possible, demonstrable route to success is dangled ostentatiously before the victim, the shoniest, juiciest lure of all.

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This is, at its heart, unethical, but it is really no crime - you can pay whatever you wish to have a record cut. To go back to Diane's case, suppose Golden Eagle had been on the level; suppose it had been like Caprice Records in their dealings with Frank Crispo. Had that been the case Stardom Records would have sent copies of her single to radio stations all over the country, to disc jockeys who would automatically have dropped them in the waste basket. Still, like Frank, she would have a record cut. But in the hands of a scrupulous producer of custom records - akin, in many ways, to the vanity presses of the book publishing world - she would only have had to pay less than half of what Golden Eagle Productions charged her.

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Here's how it breaks down; if she'd hired the musicians herself - and she could have had the best in town for Union scale - that would have cost \$868.90. A good studio at \$100 an hour for three hours and the cost of the tape at \$110 a roll brings the cost to her recording session to \$1278.90. If she wanted to press her own records, she could have done that too; with some shopping around you can get your singles pressed from the master tape for \$300 - 400 per thousand.

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Demo rates are much cheaper still, and since that's all Diane really got - a good demo tape - she paid \$2,500 for that roll of tape which, had she known better, could have been had for as little as \$631.50.

Even the legal ones will do nothing more than over charge you. The illegal producers will do worse - as with Diane, they'll take the money and run. In her case

they did not only leave her holding the bag; they also wrote bad checks to the musicians and the studio! Still, they've known to do far worse; they can bilk their innocent client into enormous fees for publicity and promotion.



A scheme recently exposed by Betty Holt's Music Industry Information Panel is a classic case. One such promoter claims that television is the key to "breaking" a new act, and as part of the whopping fee one pays to this promotion firm, a television appearance is guaranteed. Sure enough, the gullible victim is led to a makeshift studio where they sing and are interviewed on the syndicated "Eddie Sky's Music Row" show. All well and good except that Eddie Sky's Music Row has no commercial outlet - it is never seen nor broadcast. The tape of the show is erased and the next show put on the same reel, ad infinitum.

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There are a great many more such horror stories Betty Holt has to tell - one of my favorites is the one about the bogus producer who claimed his checkbook was stolen, wrote checks forging the signature of his singer's girl friend's husband (he "discovered" her singing along with the jukebox in a Nashville tavern), then skipped town. Ms. Holt has made a personal crusade of trying to get this mess cleaned up. Serving without pay, she has compiled facts and figures on the known crooks, and is attempting to force a crackdown on these predators.

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"The main problem," says Ms. Holt, "is that the victims who are lured by these unscrupulous producers have no place to turn for information. If some place was set up as a clearing house for information we'd clean out the rip-offs! We'd get rid of them! It would serve to educate the people who want to know

who is on the level and who is not, and if they want to pay for a session, how much is fair and how much is exorbitant, and whether a contract is not only legal, but fair as well. If all the aspiring songwriters and artists knew that they could come to Nashville and have a place which would look out for their concerns, why we'd so much real, legitimate business it would be unbelievable!"

There are a number of reasons she has not gotten a great deal of cooperation. "For years, most of us in the music industry thought that these victim's recourse was: simply to sue. Well, first and foremost, they can't afford it! And the rip-off artists know this. Secondly, for years nobody saw this pattern emerging, nobody realized how big this rip-off was until we began keeping tabs on the cases we knew about. Another thing has been the industry-wide apparent lack of concern and sympathy for these victims. The feeling has been if you're gullible enough to fall for this, then you deserve what you get."

Another reason that it is difficult, especially for the outsider, to separate the scrupulous from the unscrupulous, is that custom recordings are in many cases useful and necessary, if the buyer is well aware of what he is getting. "We need custom recordings," Betty Holt states flatly and firmly. "But it is an area which is easily abused, and we need someone or something to look over the shoulder of this side of the business."

Here is an example of the very common legitimate use of custom recording: your favorite nightclub singer leads a popular group to your town, be it Dothan, Alabama, Fairbanks, Alaska, Caribou, Maine or Tucson, Arizona. He or she may well wish to have albums to sell his fans and patrons at his shows, so he goes to Nashville, hires the studio and the musicians, and cuts the ten or

twelve most requested songs he does, which will most likely be "Help Me Make It Through The Night, Release Me, For The Good Times" and other such standards. He is realistic enough to know there is no hope of national sales - he simply wants some product to sell at the club where he is popular.

Gospel groups frequently do the same thing, recording custom records to sell at their live performances, potentially a large source of income. A major star might make a custom album as well: although he's on a major label he might want to record an album featuring his band. Fans buy these records, though not in quantities enough to entice major labels, so he might finance an album by his band to sell at their performances - calling it something like "Bobby Joe Blancmange Presents His Rangers."



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None of this is in the least illegal or unethical; it provides a needed service. The problem begins with the unscrupulous at the edge of this business who deliberately try to take advantage of those who have no knowledge of or experience in the music industry, deliberately trading on their dreams and hopes and innocent trust to run up massive profits, promising much and delivering little, or nothing.

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What concerns Betty Holt most is the black eye the city of Nashville and the music industry stand to get from the adverse publicity; not the publicity in the newspapers, or magazines, or even on Sixty Minutes, but the intense negative personal publicity from each of these 3,339 bitter, disillusioned victims who return to their home towns and paint a dismal picture of a city full of vipers and sharks to all who know them.

It is a big problem, one which refuses to go away.

FOR SALE

The Line Dance Manual - \$5.00
by Grant Longley

Heritage Dances of Early America - \$5.50
by Ralph Page

The Country Dance Book - \$5.50
by Beth Tolman & Ralph Page

A Choice Selection of American Country Dances Of The
Revolutionary Era - \$3.00
by Keller & Sweet

Twenty Four Early American Country Dances - \$4.50
by James Morrison

The Ralph Page Book Of Contra Dances - \$2.50
by Ralph Page - 22 dances plus music

Square Dances From A Yankee Caller's Clipboard - \$5.00
by Louise Winston & Rod Linnell

Swing Below - \$2.50
by Ed Moody

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YEAR END



CAMP



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, 1979.
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 in 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
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EXCELLENT FOOD HARDWOOD FLOOR FOR DANCING & PARTIES

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SQUARE DANCE

WEEKEND



with

ROGER WHYNOT Squares

RALPH PAGE

GEO. FOGG

Contras & Lancers

English Country

GEO. HODGESON

NOVEMBER 2-4, 1979

Squares

At THE INN at EAST HILL FAEM, TROY, N.H.

COST: \$58.50 per person. SQUARE DANCE WEEKEND starts with supper Friday, November 2, and closes with the noon meal Sunday, November 4, 1979. Part-time guests accomodated & cost pro-rated. Please send \$10.00 per person advance registration to assure you space.

Call or mail your reservations to: Ralph Page
117 Washington St.
Keene, N.H. 03431

phone (603) 352-5006
The Inn (603) 242-6495

And there are many ramifications and schemes besides the custom record rip-off and the bogus publicity schemes mentioned.

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Other wrinkles in this shell game include pyramid schemes for investing in recordings, putting music to your "song poems" (regardless of the content of your "poem", the music you get for this \$50 or \$100 service is invariably "Thinking Tonight Of My Blue Eyes" or some other public domain tune), and one of the newest; charging a flat fee (as much as \$395) for placing your song on a guaranteed hit album. Sure enough the album comes out and includes your song, along with the songs of eleven other poor souls who have likewise coughed up their \$395 to have their song cut. Few, if any, copies are ever distributed or sold, and the "producer" has pocketed \$4,740 (\$395 times 12 songs) less the minimal cost of recording and pressing up a very few records.

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This is a problem which does not go away. As long as there are people who come to Nashville blind, knowing no one, perfectly innocent of the knowledge of the actual workings of the music industry, there will be those who will make good livings taking advantage of them.

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If you are one of the thousands who have considered bringing your songs or your talents to Nashville, it is crucial that you watch your step - there are people who are quite literally out to get you. They are on the fringe of an otherwise pretty respectable industry, but it is nevertheless best to advance with caution. A little careful checking (with the Better Business Bureau, the Nashville Chamber of Commerce, or with anyone you are sure you can trust) may save you hundreds or thousands of dollars.

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There is now no centrally local information service to let you know who is the music business is a bar racuda and who is on the level, but Betty Holt is doing her best to compile these records and this data. You can call her at the Music Industry Information Panel at 615-320-7947; if you suspect a firm or an individual might be about to rip you off, whatever the phone costs could well be the best investment of your life.

The fourth annual New England Dance Fiddlers Contest will be held at the Concord Scout House, Walden Street, Concord, Mass. on Saturday, October 27. Competition will begin at 1:00 p.m. with check-in time for all fiddlers at noon.

Fiddlers from all over New England will compete for trophies and cash prizes of \$125, \$75, and \$50. Contestants must play a waltz, hoedown, and tune of choice. They will be judged on timing, technique, creativity, taste, and expression. The five judges will include experienced dance fiddlers and other authorities of old-time music.

A gala square dance will follow at 8:30 p.m. featuring Tony Parkes and Yankee Ingenuity, the caller and orchestra that appear at the Scout House every Monday night. The winning fiddlers will be invited to play at the dance as well. Calls and instruction will be tailored to the ability of the dancers; no experience necessary in order to take part.

Admission at the door will be \$3 for the contest. \$2.50 for the dance, or \$5 for both. Fiddlers may register without charge by writing to Donna Hinds, 31 Marion Road, Bedford, Mass. 01730. For more information call 617-275-1879.

I don't like to spread gossip, but what else can you do with it?

SQUARE DANCE

FLOOR WALKER

One and three right and left thru
 Turn those gals and chain 'em too
 Same gals and corner man
 Forward up and back to the land
 Pass thru, separate, around just one
 Into the middle a right hand star
 Walk along but not too far
 Back by the left and hear me sing
 Original partner right hand swing
 Roll promenade that pretty little thing
 Promenade but don't slow down
 Two and four wheel around
 Right and left thru the
 Couple you've found
 Circle four the same old four
 A full turn and a little bit more
 Head gents break, make lines of four
 Forward eight and back to the land
 Cross trail thru, left allemande.

This is another of the late Jim York's great squares.
 It's not a real old-timer (whatever that is!) It's what
 I call a middle-aged old-timer!

Square & Contra Dance to Yankee Ingenuity, Tony Parkes
 caller. Every Monday from Sept. 17, 1979 to June 16,
 1980. (No dance Dec. 24 - Christmas Eve). 8 p.m. Con-
 cord Scout House, 74 Walden St. Concord, Mass. All dan-
 ces taught - Beginners welcome. Admission \$2.50 - Free
 refreshments. Book & record table at all dances.

CONTRA DANCE

SPREAD YOUR WINGS

Couples 1, 3, 5, etc. active and
Crossed over before dance starts

Suggested music: Any reel you like

Actives do si do partner in the center then
Swing the next one right below
Down the center two by two (active man and the lady
he swung veer a bit to the right to go down the
center; active lady and man she swung veer a bit
to the left to fall in line behind partners)
Wheel left and right, spread your wings, come back
in fours (active man and his lady turn out to
the left while active lady and her man turn out
to their right, to come up center four in line)
Bend the line and do si do
Same four make a right hand star
Men drop out - same two ladies chain
Turn the girls and chain them back


This is one of the newer contras. I first saw it in the
June 1970 issue of "SQUARE DANCING". No credit was giv-
en as to who put it together. At first you may find it
a bit crowded when everybody does the do si do but you
will soon learn to compensate. It's a nice to dance and
it's nice to watch; it flows nicely. In other words - -
it works!!!

####

Making a great sacrifice nowadays means doing without
things our parents never had.

By the time people learn to behave themselves, they are
too old to do anything else.

An erroneous statement often unearths a hidden truth.


 PRESS RELEASE

An international celebration honoring Mary Ann and Michael Herman is being planned by the DANCE Committee of New York City. DANCE stands for Dance Anniversary and National Costume Exhibition. The Herman's contribution to the growth and development of the folk dance movement has been prodigious and in commemoration of their forty years as leaders, this tribute is being prepared.

An exhibition of 30 to 40 costumes from the Herman's collection will be shown in the Lincoln Center Library from April through June of 1980. In conjunction with this display, a reception will be held after hours at the Library to honor the Hermans.

Committees have been organized to plan this celebration. We need your help in carrying out this worthwhile event. We know that many, all over the country started folk dancing with Mary Ann and Michael. Many of you learned dances at their workshops, danced to their records, spent weeks at Maine Camp and gained from your experience with this couple.

Leaders, dancers and friends are welcome to actively participate no matter where you are in the U.S. or overseas. Contact Jerome Zukor, 38 Winchester Ave. Yonkers, N.Y. 10710. Let us know how you feel about this event.

Don't forget the Don Armstrong Fourth Annual Contra Dance Holiday. Thanksgiving Weekend, November 22 - 25, 1979 Ramada Inn, Binghamton, N.Y. Information from Bill Johnston, Box 523, Skippack, Pa. 19474

The fatality of good resolutions is that they are always too late.

THANKS TO:

Carole Howard - cigars & her new book "The Complete Guide To Survival Social Dance"

Bob Howell - folklore book

Verona Linnell - New Brunswick dance program circa 1880

Nancy Rosenberg - cookbooks

M&M Joe Hritz - folklore items & Polka Scene

Mae Belt Fraley - music & dance program

Lila Boyd - old-time dance music

Tony Saletan - "Yankees Remember"

M&M Philip Sweet - cigars

Lillian Cook - cookbooks

"Duke" Miller - cigars & music for "Original London Lancers"

Roger Knox - "Dancing"

Libertad Fajardo - Philippine cigars

M&M Evan Twomey - dance program & comments

Freda Gratzon & Bill Johnston - National Convention Contra Syllabi

MARRIED: Sept. 8, 1979 - Joyce Desmarais & Anton Chernoff

DIED: May 12, 1979 - Joe Bouchard, fiddler
August 14, 1979 - Bill Castner, caller

Glenn Bannerman announces his 10th Anniversary Family Dance Camp Nov. 22-25, 1979, Harrisonburg, Va. A weekend of Family Folk Dancing, Recreation & Fellowship. Information from: Mrs. Glenn Bannerman, 1218 Palmyra Ave. Richmond, Va. 23227.

Never underestimate a woman unless you're talking about her age or weight!

Nothing improves TV reception so much as watching by yourself.

Skandia

Midsommerfest

20th

Anniversary



Skandia Folkdance Society celebrated the 20th anniversary of Midsommerfest June 16 and 17, 1979 in grand style. This colorful and special Northwest festival featured three elements unique to this year's Skandia Midsommerfest - -

(1) The featured folklore guests were the youngest representatives of Swedish traditional music to appear at any Midsommerfest, presenting some of the oldest fiddle and vocal dialects from Sweden's Dalarna area - the Gossaflickorna, Yvonne and Annette Ingmar, 18-year old twin sisters from Orsa, Sweden. (2) The "Majstang" (greened pole) towered a staggering 55 feet above the ground this year, the highest "Majstang" raised in this country, according to pole supervisor, Ove Gullin. (3) The "Majstang" and Skandia's Midsommerfest itself were dedicated to Gig Harbor resident, 90-year old Milan Michich - originally from Serbia - who for years has faithfully spent days before each festival gathering and arranging greens and flowers for the grounds, pole and platforms.



Under Mike and Tammy Baker's coordination and Gordon Tracie's programming, scores of musicians, singers and dancers from Seattle and environs, Bainbridge Island, Bellingham, Junction City Oregon, San Francisco, and Orsa, Sweden presented three hours of entertainment simultaneously in four locations on the grounds of Le Domaine Restaurant Francais (formerly Skandia Gaard). The grand parade of musicians and costumed dancers escorted the green strands to wind the pole for the traditional pole-raising, a delicate 55-foot task for Ove Gullin and his scores of hefty hoisters. The traditional "Iangdans", led by Larry Omdal wound around the pole and up the hill among crowds of spectators in no fewer than ten loops of dancers! The Gossaflickorna, from Sweden, sang a traditional welcome song in Orsa dialect; and director Gordon Tracie presented Milan Mikich a special honorary membership in Skandia Folkdance Society. Participation dancing to non-stop live music continued until 6 p.m. and included a special set of Serbian and Macedonian dances led by honored member Milan, and played by Atanas Kolarovski, a special guest from Yugoslavia (via Seattle) - another unique treat at 1979's Midsommarfest.

It was fitting that KOMO-TV covered this entire festival, celebrating 20 years of Midsommarfest and 30 years of Skandia Folkdance Society.

SKOAL!

MIKESELL'S LAW: The first 90% of the task takes 90% of the time, and the last 10% takes the other 90%!!!!

BESORE'S LAW: That quantity which, when multiplied by divided by, added to, or subtracted from the answer you got, gives you the answer you should have gotten.

Record

Reviews



QUADRILLE - played by Gerard Iajoie Bonanza B-29719

Mais oui, mon amies. This is an excellent LP. Accordionist Iajoie was never in better form. Side A is an arrangement of a five part French-Canadian quadrille - with 7 and 9 measures occasionally exactly as played for dancing. Side B is a pot pourri of tunes in danceable tempo. By all means buy it!

LOUIS BOUDREAUULT, Old Time Fiddler of Chicoutimi, P.Q.
Voyager Records VRIP 322S.

An excellent recording of traditional-style French-Canadian fiddling. Boudreauult is an excellent fiddler and I know that you will enjoy his playing. If you like French-Canadian music than you'd better purchase this LP.

FIDDLER VIVIAN WILLIAMS Voyager Recordings VRIP 323 S

Vivian Williams is a highly competent fiddler. Listen to her playing of the waltzes and schottische and I am sure that you will agree. She should not waste her time with such cockamamie tunes as Martha Campbell or Cluck Old Hen! If you like western-style tunes and fiddling this LP is indeed a good buy.

!!!!

Cindy Green & J. Wattles announce a series of Special Last Friday parties - Sept. 28; Nov. 30; Feb. 29; and May 30. An evening of games, folk dancing, dramatics, play parties and singing for adults and school-age children. Unity Hall, 1st Unitarian Church, 90 Main St. Worcester, Mass.



ITS FUN

TO HUNT

The following items are from The Cheshire Republican, a newspaper published in Keene, N.H. for 86 years, until 1914. We these dance items of interest and that you will too.

1/1/92:- Good Cheer On Beech Hill. Miles S. Davis, who lives on the farm on the Concord road, on the northerly part of Beech hill, known as the James Wright place, invited a large party of friends to visit him on Wednesday evening last. Although the night was one of both wind and rain, about 60 ladies and gentlemen turned out starting early in the evening, some in the Experiment and others in smaller teams. These with neighbors made the number participating about 75.

The house was brilliantly lighted, and blazing fires burned in the fire places. Players from Beedle's orchestra furnished music in the dancing hall of the second story, while others enjoyed themselves with card playing and various amusements.

Supper was served at 11 o'clock, consisting of meats, pies, cakes, coffee, cider and apples, and was partaken of with good appetites and cheer. The first load returned at 2:30 and the last at 6 o'clock in the

morning. Mr. Davis is a bachelor but proved himself a prince of entertainers.

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1/8/92 West Chesterfield:- The New Year's dance brought out quite a large company. All enjoyed it very much, with excellent music and the hot turkey supper, with a liberal supply of other eatables was well patronized. There will be another assembly the 15th of January.

Winchester:- The Slate & White orchestra furnished music for the citizens dance Dec. 31.

Hinsdale:- The masquerade ball, New Years Eve, was a success, socially and financially. The floor was filled with masqueraders and the gallery and stage with spectators. The concert by the 1st Regiment orchestra of Brattleboro, Vt. was especially fine.

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1/15/92 Local Affairs:- Invitations are out for the concert and dance under the management of the Big Six, at the armory, Feb. 10. The Germania band of Boston, 13 pieces, will furnish the music. The balcony has been reserved for spectators. The seats are all numbered and will go on sale, Saturday, Feb. 6 at 9 o'clock at F.G. Dort & Co's drug store.

Hinsdale:- The dancing school closed last Friday evening. The reception will be early in February.

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1/29/92 Alstead:- Huntoon's orchestra will furnish music for dancing at the annual festival and fair of the universalist societies of Langdon and Alstead Feb. 5. A cordial invitation is extended to all.

2/5/92 Local Affairs:- It is proposed to dedicate the new shoe factory with a grand ball upon the spacious

floor of the main building. The date is not yet settled.

La Grippe pulled down the ears of Uncle Daniel Ellis last spring and he does not feel like getting up one of his popular "sleigh rides" this winter. He has the sympathy of many friends who are pleased that he is alive, and their best wishes for his improved health.

The following is the programme which will be rendered by the Germania band of Boston at the concert of the Big Six at the armory next Wednesday evening:

1. Overture - "Morning, Noon and Night" Thomas
 2. Romanza for cornet Guonod
 3. Concert waltz "Wiener Frisker" Strauss
 4. Serenade for flute and cello Holway
 5. First finale from "Lucia" Donizetti
 6. Grand selection from "Un Ballo Baschera" Verdi
- Emil Mollengauer, Conductor

Winchester:- Remember Friday evening, Feb. 12 is the date you are to invite your gentleman friend to attend the Leap Year ball at the Town hall. Music, Slate & White's orchestra. Dancing from 9 till 4. Concert at 8 o'clock. Supper at Hotel Winchester at 50¢ a plate.

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2/12/92 Local Affairs:- The ladies of St. Mary's Guild, and St. James Parish have made arrangements to hold a novel entertainment at City Hall, Wednesday evening, Feb. 24th. A leading feature will be a drill by the Archery club, consisting of 56 ladies and gentlemen in costume under direction of Capt. C.W. Shedd. There will be a farce entitled "The Mouse Trap" and an afternoon tea from 5 to 7. Beedle's fullorchestra will be in attendance during the evening and furnish music for dancing.

The Big Six Ball:- The 12th "Big Six Ball" came off last Wednesday evening at the Armory of the Keene Light Guard on Winter Street. The affair was the largest and

most successful of the series. Tickets for dancing were taken by over 100 couples, and checks for all the seats in the balcony were nearly sold to spectators of the brilliant scene that passed below.

The music was by the Germania Band of Boston, and the concert programme which preceded the dance was a rare treat to music loving people, as the performers all rank high among the best musicians in this country. The hall had been finely perfumed by E.S. Lockwood of Baltimore.

The musicians were: Theodore Cook, Conductor; Percy Hayden, violin and prompter; Benjamin Bowron, Cornet; E.P. Becket, flute; Carl Mingles, 'cello; Eustarich, Clarinet; G.W. Stewart, trombone; Charles Eichler, viola; Richard Davis, bass.

The concert was concluded shortly after 9 o'clock and by half past the floor was covered with waltzers who were gracefully whirling up and down the hall. When the dancers had taken possession of the floor the scene was indeed a brave one - a vision of gallant gentlemen, beautiful women and brilliant costumes.

The "Big Six" who, as managers did the honors of the evening were C.L. Kingsbury, B.C. Russell, Frank G. Dort, G.E. Sherman, J.B. Colony and F.E. Kingsbury.

Refreshments were elegantly served after the seventh number of the dance programme, by Otto Lettenmayer, caterer. The dancing was concluded at 11 o'clock.

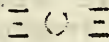
The numerous attendants from out of town included many former residents, young women who have married and gone from their homes in Keene to preside over others of their own elsewhere as well as many other friends

and acquaintances who are welcomed here by our people. The company on the whole was both select and popular, comprising the best social elements of this city without being painfully aristocratic and exclusive.



Alstead:- The assemblies on every Friday evening call out a large company of young people, from this and neighboring towns. The fifth in the course occurring this (Friday) evening.

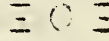
The Universalist festival on Friday of last week proved a success in every way....Huntoon's orchestra of Bellows Falls, Vt. furnished the music for dancing.



Winchester:- Remember the Leap Year ball this Friday evening. Slate & White furnish the music and Richards the supper. The girls have put work into the programme and a good time is expected.



2/10/92 Local Affairs:- A party of Chesterfield cottagers from Keene met a similar party from Brattleboro, Vt. on Monday afternoon and evening at Cobb's hotel at Chesterfield Centre. There were about 60 of the Keene party and about 40 from Brattleboro. A hot turkey supper was served. Beedle's orchestra gave a concert during the meal and afterwards played for a dance at the Town hall. The party returned home about midnight, enjoying a delightful sleigh ride to their homes.



Winchester:- The Universalist social, postponed last week of account of the storm, will be held the regular night, Thursday next. Musical and dramatic entertainment in the hall, to close with a promenade and dance, W.W. Ball, prompter. Entertainment from 7 o'clock to 10. Admission 10 cents for everybody, including the dance. Supper at 6 o'clock.

The Leap Year ball was a success. Fifty-two couples joined the grand march. Twenty-five couples from Brattleboro, Vt. enjoyed one of Richard's turkey suppers and took part in the dance.

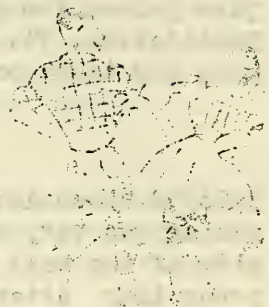
3/26/92 Hinsdale:- The Rainbow festival last Friday evening was very successful. The booths arranged on one side of the hall were draped in rainbow colors and the young lady attendants wore attractive fancy costumes. The entertainment furnished by Beedle's orchestra, of Keene, was very pleasing. The supper was not the least of the attractions and three hours of dancing closed the entertainment. The society made about \$190.

3/4/92 Local Affairs:- Mrs. J.C. Howard's dancing school closed with a masquerade ball at the Armory on Thursday evening, 25th. It was attended by about 70 couples and the music was by Beedle's orchestra.

Quite a large party from Keene attended the fair and festival at Walpole Wednesday evening. Dr. Beals of this city won a beautiful banquet lamp by guessing 486 the nearest to the number of seeds in a squash. Dr. Howard of this city gained the booby prize by guessing 21. Beedle's orchestra of 10 pieces gave a fine concert and furnished music for dancing.

3/11/92 Local Affairs:- Harry L. Dickinson of Beedle's orchestra has secured a position as solo clarinetist in an orchestra at Kenilworth Inn, Asheville, N.C.

When a man says, "This may be none of my business," you know he's not going to let that interfere with giving somebody the benefit of his wisdom.



Where Did All

The Patter Go?

All jump up and never come down
 Swing your partner round and round
 Til the hollow of your foot
 Burns a hole in the ground
 Now promenade
 All eight balance, all eight swing
 Now promenade eight around the ring
 First you whistle, then you sing,
 Now all join hands and form a ring.

Little bit of heel and a little bit of toe

All join hands and away we go.

On the corner with your left hand

Partner right with a right and left grand.

Swing on the corner like swinging on a gate

Your partner with a right and a right and left eight.

Love my wife and love my baby
 Love my biscuits sopped in gravy
 Meet your partner, meet her in the shade
 Take her hand and we'll all promenade.



Knock down Sal and you pick up Kate
 Meet your honey and you promenade eight.

Meet your honey and pat her on the head
 If she don't like biscuits, give her cornbread.



Way down South not very far off
 A jaybird dies of the whooping cough
 He whooped so hard with the whooping cough
 That he whooped his head and his tail right off.

Hurry up Grandpa, can't you see
 You're not as spry as you uster be.



A Waterbury watch with a winding key
 Granny got stung by a goggle-eyed bee
 The thing that is strange about this, you see
 Is that the bee bit Granny instead of me.

Each toddler and dog must make up his mind,
 For I'm tired of this running about!
 If there isn't a child outside wanting in,
 There's a dog at the door who wants out.



A happy marriage is when a couple are as deeply in love
 as in debt.



WHAT THEY SAY

NEW HAMPSHIRE

Have you ever been "heading for Sawyer's?" You may have been, and not realized it. For round these parts if your cut with a rip saw goes askew, if your line of fence posts suddenly isn't a row any more, if you've got a chimney that goes out of plumb or shingles that stray from their chalkline, you "heading for Sawyers!"

Don't slop that all over the sap works.

Don't know enough to ache when she's got a pain
Gone to pot to watch the kittle bile.

Handy by (near at hand)

A cricket (a small footstool)

A spider (a black iron fry pan)



It fits like a duck's foot in the mud.

It makes a difference whose cat's tail is caught in
the door.

An aunt, or a grandmother, when tired of hearing a youngster ask "What's that?" often replied "Cats fur to make kitten britches."

Ain't with a Hannah Cook.

As big as a pint of cider half drunk up
 As drunk as a tree full of boiled owls.
 Till hell freezes over and the cows come skating home

Just a dight. Just a smidgen (and you metric system
 buffs try to put those two into your measurements!)

She looks right peart.
 He's as lazy as Old Till
 Too much balderdash around here.
 He's clever as all get out.



He's real gormin' (awkward)
 Great times and nobody to 'em.
 As tickled as a dog with two tails.

Her dress is sozzly (not in good style, ill hanging or
 limp).

Don't know him from Adam's off ox.
 I got a good mind to (to do something or go somewhere)

Get this culch outa here (clean up the mess).
 Plague take it all (when things go wrong).
 I can't do forty-leven things at once.

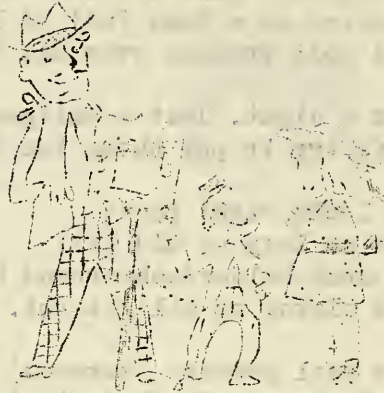
What in tunket is that?
 My stars and garters!
 Oh, dear me suz (alas, oh dear, oh no).
 It gives as much light as a white bean in a bucket.

Have another fillin' ? (another cup of coffee).
 Fa' zino (far as I know).
 Your shoes are all over muddy (dirty)/
 Funny as a crutch.

She could throw more food out the window with a tea-
 spoon than I could shovel in with a barn shovel.

You've got brass enough to make a kettle and sass'e-
 nough to fill it.

REMEMBER



Seventy years ago, when I was 10, there was a department store named Batterman's at Graham and Flushing Avenues, Brooklyn. There were pushcarts on Moore and Siegel Streets and a Fox movie house on Graham Avenue near Broadway.

The sanitation men had small trucks with horses and they kept the streets spotless. The lamplighters would come around at dusk and light the street lamps. The streets were clear of autos.

<<->>

I could buy a chocolate bar for two cents and a quart of milk for six cents. We got liver, lungs hearts and soup bones from the butcher for nothing. Also scraps for dogs and cats.

<<->>

I'm Italian and I lived in a Jewish neighborhood. I used to go to Hebrew school with my good friend, Sarah Weintraub. Her family had a grocery store on Harrison Avenue, and I would light their store and gas lights on Saturdays. Sarah and I went to school on Haywood Street across from the armory.

At the bread factory, I would get loads of bread

and cake for 25 cents. In those days we had tub butter, loose milk in a milk can, also loose beer in a beer can. The vegetable man and the fish man came around with a horse and wagon.

Rose Cracolici



My mother and I went shopping early one morning on Manhattan Avenue in Brooklyn. We went into a dress shop and my mother tried on a dress. The man asked \$20 for it. My mother said it was too much to pay and we left and looked into the window of another shop next door. The man who had asked \$20 came out and said he would give my mother the dress for \$15.

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Again, my mother said it was too much money. Finally he said, "Come back in and I'll give it to you for \$10". We went in and bought it for \$10.

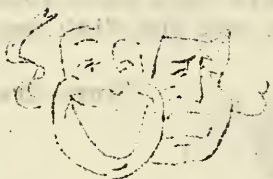
The little man said, "You are my first costumers today and I have to give you the dress for your price. But if you had not come in until this afternoon, I would never have given it to you for that price."

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That's what storekeepers generally believed in those days. If they collected money early in the morning they would have a good business the rest of the day.

Margaret Rini

I like to shop in flea markets
And find them quite amusing;
The items they have tagged "Antiques"
Are like the ones I'm using!



THE LIGHTER SIDE OF FOLKLORE

Grandfather always watched the old barn cat. If she walked with her tail straight up in the air, and her legs held stiffly, or if she jumped and played in a youthful manner quite out of keeping with her usual dignity, you could expect a good blow. Then, if you were curious about the direction the wind would blow, all you had to do was watch Mistress Tabby tidy up after her kittenish fling. Then the paw she used for washing her face and the direction she turned indicated the direction from which the wind would come.

Conundrum: "Old Mother Uddle Duddle
 Danced in a mud puddle;
 Red shoes, green cap,
 All the wit you got
 You can't guess that." (A duck)

Another old-timer

"As I went up the Hazle gazle,
 I locked out the umble, jumble,
 There I saw old Mother Wizzle Wozzle,
 In amongst the scribble scrabble,
 Eating up the dandy piper."

(A pig eating cucumbers)

The city's heat become a bane?
 The sun's too high in wattage?
 You crave, perhaps a week of rain?
 Then rent a summer cottage!

A windy orator in the legislature, after a lengthy effort, stopped for a drink of water. "I rise", said another representative, "to a point of order." Everybody stared, wondering what the point of order was.

"What is it?" asked the Speaker. "I think, sir," was the reply, "it is out of order for a windmill to go by water."

My spirits soar with ageless youth,
I'm graceful, quick and fit,
No painful knees disturb my ease,
As long as I just sit.

TONGUE TWISTER

Sister Susie's sewing shirts for soldiers,
Such skill at sewing shirts
Our young sister shows,
Some soldiers send epistles -
Say they'd rather sleep on thistles
Then the saucy, soft, short shirts for soldiers
soldiers
That Sister Susie sows
(Thanks to Don Chambers)

Two Limericks:

There was an Old Man of Toronto,
And people said: "Where has he gone to?
Here's his table and chair,
But where is he, where?
This invisible man of Toronto.

Andrew Lang (1888)

There was an Old Man who said: "How
Shall I flee from that horrible cow?

I will sit on this stile,
And continuo to smile,

Which may soften the heart of the cow."

Edward Lear (1812-1888)

FAMILY

RECEIPTS



SALAD DRESSING

- 1 teaspoon mustard
- 1 teaspoon salt
- 2 tablespoons flour
- 3 tablespoons sugar

Mix dry ingredients with

- 1 cup evaporated milk
- 2 eggs

Cook in double boiler until thick.
 (When cold, add $\frac{1}{2}$ cup vinegar then
 whip with egg beater.

FOOLPROOF PIE CRUST

- Sift together
- 3 cups all purpose flour
 - 2 cups cake & pastry flour
 - 2 tbsp sugar
 - 2 tsp salt

Cut in 2 cups lard
 Mash up an egg in a cup
 (Fill the cup with cold water and
 Add to crumbled mixture
 Enough for 3 double crust pies

SOFT MOLASSES COOKIES

$\frac{1}{2}$ cup molasses	1 egg
$\frac{1}{2}$ cup sugar	$\frac{1}{2}$ tsp soda dissolved in hot water
1 cup butter	
$\frac{1}{2}$ cup sour milk	2 cups flour
1 tsp ginger, cinnamon, salt	$\frac{1}{2}$ tsp baking powder

Beat sugar, butter and molasses, add sour milk and egg add soda dissolved in small amount of hot water. Add flour and spices. Drop by spoon on greased cookiesheet. Bake at 350 about 8 or 10 minutes. When storing put wax paper between or they stick together. If kept in air tight can they will stay soft.

CREAM OF TARTAR BISCUITS

2 cups flour	$\frac{1}{2}$ tsp salt
1 tsp cream of tartar	1 tsp sugar
$\frac{1}{2}$ tsp baking soda	2 tbsp butter or lard

Sift together dry ingredients. Work 2 tbsp of lard or butter, add enough milk to make a fairly soft dough. Toss on floured board. Toss lightly and pat in shape with hands. Cut with biscuit cutter and make in hot oven (400 F) about 12 to 15 minutes. Do not handle dough and do not have too stiff. These never fail to be good.

QUEBEC FISH CAKES

2 cups mashed potatoes	1 tbsp melted butter
1 cup broken, boneless codfish	A little pepper
	$\frac{1}{2}$ cup bread crumbs
	1 well-beated egg

Mix together, mold into balls and fry in deep fat. It is equally good using freshened salt codfish. In fact many prefer it that way.

FRENCH-CANADIAN ONION SOUP

Slice two large onions and sautee in a small amount of margarine until brown. Prepare one package of onion soup mix according to directions. Add the onions, simmer 5-10 minutes and salt and pepper to taste. Place in oven proof bowl. Add a small handful of bread cubes and cover with another handful of shredded cheese - a mixture of Swiss and sharp Vermont cheddar is a good combination. Place about 5 inches from broiler and broil about 5 minutes until browned on top.

WIFE SAVERS

If, in separating eggs, a drop of yolk gets into the whites, moisten a cloth with cold water, touch the yolk and it will adhere to the cloth.

Honey added to fruit cakes and cookies keeps them fresh and moist for a longer time.

If recipe calls for melted shortening, melt it in the pan you plan to bake in. Saves washing and greases pan.

Raw potato is just the trick to remove vegetable stains from your hands.

Keep a jar of lamb fat on hand. It is the best cure for poison ivy ever used. It usually will clear it up in three days.

Brown sugar that has hardened can be softened by placing the package in a hot oven for a few minutes.

When sour or buttermilk is called for, use 1 tbsp vinegar per cup of fresh milk.



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