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JUST RECEIVED – Shipment of THE SOUTHERNERS PLUS TWO PLAY RALPH PAGE. The finest all-purpose LP of contra dance music yet recorded. $9.50 per copy, postpaid from:

Ralph Page  
117 Washington St.  
Keene, N.H. 03431
TAKE IT OR LEAVE IT

One of the reasons that traditional dancing is so strong and popular in New England is the fact that we have more excellent musicians in the area who can play that style of music properly. What a joy it is to call contras and squares with them.

This was brought to mind during the recent New England Folk Festival, especially during the last one and a half hours of the Sunday afternoon program which I shared with Tony Salatana. At one point in the final minutes there were by actual count twenty-odd musicians on the stage behind us.

It was gorgeous sound that we were privileged to work with: fiddles, banjo, bass viol, piano, clarinets, flute and if I've missed any, forgive, please.

When that ensemble played my new tune "At the Masquerade" it was sheer bliss for me to call. Ladies and gentlemen - my sincerest compliments!

What a shame that the clyb-style dancers never have a chance to dance to live music. Maybe that's one of the reasons there are so many drop-outs! The dancers tend to associate themselves with the people playing the music. How can you associate yourself with canned music? Rather difficult to say the least.

Oh well, things go in cycles you know - and maybe some day, some brave club will inaugurate a little live music in their programs.

Sincerely

Ralph
I've been a caller (sic) for nearly twenty-five years. There have been many memorable nights during this time, both good and bad. One thing becomes clearer as time goes by - the one nite stand is the ultimate in this caller's opinion.

Please do not interpret this to mean that working with experienced dancers, doing workshops or weekends or camps pale in comparison. Not so! However, the One Nite Stand is special and any caller worth his or her salt should take as many of them as possible and treat them with more concern than sometimes is the case.

People who come out to participate in the evening of dancing usually have danced before and, if the caller is not a master of the art of teaching interesting and danceable material easily, they may never dance again. A terrible thought, you'll agree. Let's have a look at some ideas for a One Nite Stand.

First, I do not believe people come to listen to my inane jokes, endless talking and walk-throughs. They come to dance and should immediately accomplish this.
Knowing that those who venture on the floor to begin can walk, there is no need for any instruction for the first dance - a large circle of couples, hands joined, facing the center. Put on a well-phrased and moderately paced tune and all can circle left, right, go forward and back and swing - never mind that the swing may have several forms and be somewhat chaotic at first. Promenade? Of course. A short running explanation will have everyone going in the right direction using the "skaters" position very easily. Do si do? can and should be taught on the fly - keep that music going! Quickly work in a partner change. Keep this going for a few minutes.

Now that everyone has a new partner (and, you can be sure, is more apt to be attentive now and not inclined to look askance or worse in case of a mistake) have the couple directly in front of you turn to face promenade direction, have the couple next on your right face them. Working both ways from the middle have all couples assume this position. Without any musicless teaching, everyone can circle left, right, do si do partner or opposite, star right and left, swing partner or opposite, go forward and back with opposite couple, pass thru and on to the next to repeat some form of the above. The most important part of this dance is for every couple to remember their facing direction so that progression is orderly. I usually teach "ladies chain" at this point, putting emphasis on the proper execution of the "courtesy turn". By now the dancers have been on the floor 10-12 minutes. ENOUGH!! Give a short break and allow them to find their original partners for the next dance.

What have you accomplished in these 10-12 minutes? Plenty! The dancers have been taught enough figures to allow you to call for them the rest of the evening and only have to be concerned with positions from which to execute them; and two more formations - the square and the contra lines.
Note that the three more figures which you might want to use—Allemende Left, Grand Right & Left and Right and Left Thru, have not been, as yet, introduced. So? Who cares? They may be most easily taught from a square formation. Matter of fact you don't really need Allemende Left or Right and Left Thru for a One Nite Stand. However, I invariably use them.

What's next? Your choice of the next dance or dances is extremely important. Remember, they came to dance. I generally do two squares next. The first one, except for identification of the couples' numbers and the caution that, for now, all circles and promenades end at the starting position, and needs no walk thru. Try it—

1st & 3rd couples go forward and back 4 measures
Same four circle left — — — 4 "
Circle right — — — 4 "
All join hands, forward and back — 4 "
(men) Face lady on your left and
do si do her — — 4 "
Swing her — — — — 4 "
Promenade her to your home place — 8 "
Repeat for 2nd & 4th couples

(N.N. Measure - one bar of music - two steps)

If all goes well, have couples 1 and 3 make right and left hand stars instead of circles left and right. A simple square which, besides keeping everyone moving, is almost fool proof. The next square I use is "Uptown, Downtown". Break time again.
What next? I like to go back to the big circle again. "Blaydon Races" is a sure fire hit about now. "Patty Cake Polka", as long as not continued too long is good. How about "Lucky Seven?" Grand Right and Left easily taught here! Break time already.

Now for a contra set. Please use good sense here. Use only figures they already know. Do not involve them in any tricky cast offs or progressions. The "Good Girl" contra is a logical choice.

Formation - improper, duple sets

Balance and swing below - - 8 measures
Put her on your right and Circle left with opposite couple
Circle right
Two by two with own partner go
Down the center and back
Ladies chain

ALWAYS - the ladies who were in the circle together do the ladies chain. Best to mention this. Every other time - ENDS CROSS OVER. usually called during the Ladies chain.

I could go on and on. I won't!! However, it is be hoped that you get the idea - use simple yet interesting combinations. Use music which really invites dancers to dance! When you can, shut up and let them dance!!!

Being a successful caller for the One Nite Stand is not easy. It takes experience, enthusiasm and the ability to "feel" the floor. Look for smiles, smooth movements and, most of all, how many dancers get up for every dance. These things will tell you whether or not you are doing a good job.
Every time I do a One Nite Stand, I try hard to remember the advice Ralph Page gave me a long time ago about guest calling - "Do something simple and be a hero". It's true of One Nite Stand also.

Finish the evening with the thought in mind of leaving them wanting more - not having tired them out or turned them off. Get in the commercial before the last dance. Let them know where they could, if they want, do more dancing. Remember your attitude and presentation of material have a great bearing on whether or not these people will become part of the great form of recreation - dancing to a caller.

from FOLK IN KENT, #39, 1981

Write to CAN-ED MEDIA, LTD. 185 Spadina Ave. Suite 1, Toronto, Ontario, Canada, M5T 2G6, requesting their new catalog of square and folk dance records and dance materials.

Did you know the Lloyd Shaw Foundation, Archives Division, maintains a file of publications in our Square Dance activity? If you do not already include them on your complimentary mailing list, they would appreciate this courtesy. Send them to: The Lloyd Shaw Foundation, Archives Division, 1620 Los Alamos, S.W. Albuquerque, N.M. 87104, c/o Bill Litchman.

We'd like to call your attention to "COUNTRY CROSSROADS", a Northwestern publication for traditional and old time country dancing in that part of the U.S. Write: Penn Fix, 623 W. 26th, Spokane, WA, 99203 if interested.
HOW TO KILL A SQUARE DANCE GROUP

1. Don't attend - they will have enough without you.
2. Don't pay your dues - the club treasury is loaded. They don't need your money.
3. Ignore all guests - you didn't invite them so why be nice to them?
4. Dance only with your own clique - after all, you are the only ones who know how to dance.
5. Complain - "Can't they do anything right?"
7. Never serve on a committee - and if you are put on one, "Nuts to them!"
8. Always disagree with everyone else's ideas - You do not have time, nor want to get involved, but now someone else to trying to do something, be sure they know you could do it better.
9. Deride the caller - you know more about dancing than he ever will.
10. Never invite guests - it's too much trouble; but if you do, be sure they are below the level of your club.
11. Don't learn anything new - you know enough to get by. How can you be sure something new will be fun.
12. Be sure to wear pantsuits and granny gowns to beginner or regular or party dances. NO ONE tells you what to wear. If those klutzes think you ruin the looks of their dance, that's their tough luck. Also, it lets the beginners know right away that no one pays any attention to ground rules (Ground rules are for squares).

13. Jabber and talk while a dance is going on - you're not interested in what the caller is saying, sho why should anyone else be?

14. If anyone has to sit out a dance, be sure it's a guest - it's your club, isn't it?

15. Don't smile - show everyone you are not having a good time.

And if this does not kill your club, you may find that some of your fellow members are ready and willing to eliminate YOU - NAD THAT'S A FACT!!

DID YOU KNOW?

The Lord's Prayer has 36 words.
The Gettysburg Address has 266 words.
The Ten Commandments have 297 words.
The Declaration of Independence has 300 words.
The United States regulation of the price of cabbage -- has 26,911 words!

WANTED - old puzzles

Wooden jigsaw puzzles
Richtor Stone Blocks
Sliding Block Puzzles
Puzzle Jugs
Interlocks nails, puzzle rings, etc. etc.

Stan Isaacs, 1530 San Antonio St. Menlo Park, CA 94025
Six years ago, Rob Chambers of New castle, Pa. set out to pursue a dream. His was not an ordinary dream of fame and riches but the dream of mastering the art of constructing high quality stringed instruments.

Chambers was a 22-year-old sophomore at Oberlin College when, just for the fun of it, he carved out and strung a playable, passable guitar.

Encouraged by his friends and instructors, Chambers was recommended to the Paul Schuback School of Portland, Oregon as an apprentice violin maker.

The arrangement was such that apprentices were permitted to keep and sell the first and sixth instruments of their three year learning period. The four intervening instruments became the property of the school, with a small commission granted to the makers when a sale was made.

Before Chambers could do anything with his first violin, which represented six months of exacting labor, it was stolen from his car in a parking lot. His four "learning" productions were easily sold by the school and Chambers finished his apprenticeship by making a superior bass viol.

A bass viol is a cumbersome instrument to carry around but Chambers transported it from Portland to several musical centers trying to sell it. In Hartford, Conn. he met Hary Kerr, one of the country's foremost bass teachers.
Kerr referred him to one of his proteges, prominent bassist Dianne Meselle, who played the instrument for three hours and sold herself on its quality. She bought it for $8,000.

With this sale, his first big one, Chambers extended his dream to include walking in the footsteps of the world's masters. He flew to Italy—specifically Cremona, home of more than 100 of the world's finest violin makers and legendary home of the great masters, Stradivari, Guatneri and Amati.

Here he attended shows on violin making and concerts demonstrating 17th and 18th century instruments. He also set up an attic workshop and spent nine months working and talking with the modern masters.

The young man's skill and persistence during this time in Cremona in 1980, brought him approval and many compliments from the Italian craftsmen there.

Today he is back home in New Castle busying himself creating violins and violas in a small, makeshift workshop. Each of his instruments requires months of continuous varnishing, drying and polishing. More than 50 coats of Chambers' varnish formula are applied to each violin or viola.

His skill is becoming recognized in the U.S. Who knows? Maybe we have a modern-day Stradivari here in this country. Stranger things have happened!
The word is out! Contra dances are back! Or rather they've been rediscovered by the modern square dance world and now many dancers can enjoy the music, flow and phrasing of these long-ways dances.

But, alas! Troubles appear on the horizon. It seems that there are well-meaning dancers and leaders who want to put these old dances on a pedestal. Because they're "old", they must be somehow special or sacred. And so we have special hand holds, body posture, steps and an attempt at perfection that never was. These artificial devices turn the modern square dancer off quicker than a hot hash caller who mumbles.

So let's go back and see what history and the old books say/ "Contra" or "Contry" or "Contre" or "Country" dances are done longways formation (Two lines). The country dance was popular in England from the 17th century through the 18th and into the 19th century. We, in America, danced the same dances as the English. And there were many publishers, in England, of dance books
describing the country dance. (The term "Contra" appears toward the end of the 18th century in America). The Playford collection (1651-1728) shows the gradual emergence of the longways as the most popular country dance form although very little is said about hands, styling, footwork, etc.

In 1710, John Essex, of London, translated Monsieur Feuillet's "For the Further Improvement of Dancing". In this small book (available today as a paperback), one has a chance to look at actual diagrams of the dance figures. There are also detailed descriptions of various dance steps and hand holds. It is noted that "Little hoppes are more in fashion." When two dancers move, or lead, from one place to another, inside hands are used. Square dancers will recognize DoSaDo, Circle left and right, right and left hand stars, and Square Thru (by a different name). There is much use of balance steps (setting) to the right and left and the Riga doon step. (Quite lively, springing off the floor).

In the translation of Monsieur Rameau's "The Dancing Master," 1725, (available in paperback), one can learn the ballroom dance steps of the French court. During an explanation of the hopped contre-temps in the Minuet, Rameau launches into an attack on the contredances (Country dances) "lately introduced into France and which are not to the taste of lovers of fine dancing." He then goes on to complain that these dances do not have any fixed steps. That the dancers twist and turn their bodies and stamp their feet as though they wore wooden shoes.

Kellom Thompson, London, 1735, (available in hardcover) in "The Art of Dancing" describes in detail the steps and dance figures to the Minuet and there are some very good pictures showing men and women in various dance poses of that period. (You'll note that men did NOT put their free hands on their hip pocket). Tom-
linson concludes his writing with a chapter on the country dance. He does not mention steps but warns that one should be familiar with the Right and Left (identical to our "Square Thru") so as not to turn the wrong way when dancing it. Remember those beginner classes?

In an undated and un-named collection of English country dances published (we think) around 1740 or just after there are a number of dances where the dancers are directed to "Jigg It" or "Foot It" or "Set" from one place to another. Clapping of hands in time to certain beats or measures also appears.

When Nicholas Dukes published his book in England in 1752, he gave us nearly 70 pages of diagrams showing exactly where the dancers were to go for each given figure. Handholds are also shown to be INSIDE hands for couples when leading. An interesting note is that during this decade, the cast off and down the outside was not done by turning out and down and then turning out and up. (As in Fisher's Hornpipe). The "Modern way" in 1752 was to step back and gallop or slide down the outside of the set and back. By the time of the American Revolution, the "old way" of casting out and down was back in vogue.

Considerable evidence has turned up from old diaries, letters and engravings that show that towards the end of the 18th century, fancy footwork (Footing it), was the mark of a good country dancer. "Saltator" (The Commercial Gazette, Boston 1802) describes no less than 20 "select" steps in one section of his book on the country dance and cotillions. (Square formation).
In "Twenty Four Early American Country Dances, Cotillions & Reels for the Year 1796" (Morrison, New York, 1976), Jim Morrison has put comments from diaries and letters on most of the pages along with selected dances from the latter part of the 19th century as done in America. A fine book and the notes show that our dancing ancestors were jiggling and footing all over the place. Bumping and jostling too! And drinking and singing and playing cards. In reading the book, you'll find that country dancing was done on ice skates at a party held in Maryland on Monday, the 5th of February, 1765.

In the last years of the 18th century, many American country (contra) dance books appear. These books usually describe the figures used in the longways and cotillions - (Squares). Setting, balancing, rigadoons, chassez all appear many, many times. And all are active movements.

Back in England, Charles Dickens, in "Sketches by Boz", describes all the action at a country dance held in a tent. Men and ladies wearing each others hats and all clapping and bumping for hours on end.

The next time you line up to dance a contra, look down the line. Look into the past at the dancers and dances. Lively, active with almost total eye contact. You simply did not ignore your partner! Or neighbors. Hand holds were functional and not for effect. (Read Cecil Sharp's comments concerning "affectation" and hand use in "The Country Dance Book" first published in the early 1900's, and now available again. Are you dancing for pleasure or to be observed? Footwork was very important. Doing your "own thing" is not new. At least not in the contra dances.
So, if someone tells you "That's the way it was done" and implies that there is no other way, don't buy it. Even the stately (and difficult) Minuet, which was danced at country dances, offered the dancers the option of number of steps per figure, number of figures per routine and choice of walking or hopping (leaps) steps. (Rameau, Tomlinson and Lukes). Imagine today's round dancers being told to take one OR two two-steps!!

If you are going to do an historical presentation, then some research into hand, arm, foot and body styles is in order. And also the dance patterns. But remember, styles in dancing change with the years just as do clothing styles. Even in the 19th century, leading dance teachers don't agree on which way to use the hands in what we now call Right and Left Thru.

Recently "The Country Dance Book" by Beth Tolman and Ralph Page was reprinted (Original 1937), with delightful drawings by F.W.P. Tolman. Read it and see that our so-called "reserved" New Englanders were anything but that on the dance floor. The old dances were loose, flowing, sociable, exciting, rhythmic, flirtatious and one heck of a lot of fun. And they still are. Formalize them, complicate them, standardize them, deify them and they're as good as dead wherever you go! Don't do it, 'cause it just wasn't so!!

BIBLIOGRAPHY


THE ART OF DANCING AND SIX DANCES, Tomlinson, Kellom.

THE COUNTRY DANCE BOOK, Parts 1 & 11 (First published 1909) Sharp, Cecil J.

THE COUNTRY DANCE BOOK, Tolman & Page

TWENTY FOUR EARLY AMERICAN COUNTRY DANCES COTILLIONS & REELS FOR THE YEAR 1976. Morrison, James E.

All of the above books may be obtained from the Country Dance and Song Society of America, 505 Eighth Avenue, New York, N.Y. 10018.

This article first appeared in The New Square Dance.

The Lloyd Shaw Foundation presents Rocky Mountain Dance Roundup, July 5 - 11, 1982 with an all-star staff. Write Don Armstrong, 511 Wagon Loop S. New Port Richey, Florida, 33553 for full information.

Write Mary Ann Herman, Box 100, Bridgton, Maine, 04009 requesting information of the 1982 Maine Folk Dance Camp Eight sessions plus Labor Day Weekend.

Seven weekend festivals and 4 weekend workshops will be held at Folklore Village, Dodgeville, WI this coming season. You should be on their mailing list. Write to Jane Farwell, Folklore Village Farm, Rt. 3, Didgeville, Wisconsin, 53533 for further information.

Retirement is that marvelous time when the sun rises and you don't.

Often he who hesitates is darned glad he did.

One of the big fringe benefits of being a parent is looking at the kids after they're asleep.
NEWFOUNDLAND LANCERS

From Roger Whynot, Prides Crossing, Mass. Roger says they were sent to him by a young lady from Newfoundland following one of the Nova Scotia dance camps. Commenting about the dances Roger writes: "One of the tough things to figure out is how much music to use, as with many dances like these, people seem to move on to the next movement when they feel like it." No matter, Roger, they are interesting traditional figures from an interesting part of Canada. Recorded music from Newfoundland is difficult to obtain down here in the States so why not try some of the music from Cape Breton or Quebec?

Figure 1

Head couples forward and back
Heads exchange places, #1 arches, #3 ducks under
Two hand turn in opposite place
All swing corner lady

Heads repeat this, #3 arching, #1 ducking under
Swing corner lady

Repeat all for sides, #2 arching first
All promenade

Figure 2

Heads forward and back
Forward again, exchange partners (join two hands with her, gents back up into place, lady rolls across to his right side)
Heads now take corners to center, bringing them to a line of 4 at heel position. Ends of the line fold in, circle 4 to left twice around. Circle to the right twice around. Break out to the lines at heads as before. All forward and back. All swing own partner to place. Promenade. Repeat - sides - heads - sides

**Figure 3**

First couple promenade inside, face out. Sides fall in, all face partners = back away. All forward and back. All swing partners, put them back in line. Poor lady moves up to top (on outside) other ladies move down one place. Repeat 3 more times to get partner back. (When swing partner for second time, swing out to square the set)

Repeat for each couple in turn

**Figure 4**

All forward and back. Ladies forward, join hands. Men forward, form a basket. Circle left and right. Men star right then. Star left, hold the star, pick up partner and all star promenade. Drop ladies in place (gently) men continue to star left, then star right, pick up ladies and all star promenade. Ladies now do the stars and star promenades. All swing in place. All promenade.
Figure 5

All circle left full around
Left hand to partner, pull her across in front of you, right hand to next (new partner)
Grand right and left full around
Swing her in her home position
All promenade to this new place

Repeat 3 more times

Figure 6 ("Spin the Needle")

All circle left
SPIN THE NEEDLE - 1st man drops his left hand and leads the square under arch formed by 1st lady and 2nd man, then under arch formed by 2nd man and his partner, and so on until all are home -

(as you can imagine, this can be chaos! Hands need to be held lightly so that turns can be made without wrenching arms or shoulders or what ever)
When back home, all swing partner
Circle left, then 2nd man leads, etc.

SUMMER DANCES

Every Sunday - Contras & Squares, live music, all welcome. Green Street School, Brattleboro, Vt. 8 pm, $3. Information from Michael McKernan, Bx 287, Putney, Vt. 05346

Every Monday - International Folkdancing, all welcome. Red Barn (former Chelsea House). Rte 9, West Brattleboro Vt. 7:30 teaching; 8:30 requests, all levels. $2 Louise Brill teaching.

CONTRA DANCES

CANADIAN BREAKDOWN

An original contra by Ralph Page
Formation: Duple, improper
Music: Whatever you prefer but Canadian Breakdown is the tune recommended.

Actives balance partner then do si do
Then allemande left the one below
Right hand to partner, balance 4 in line (fwd & bk)
Actives swing partner in the center then
Down the center with partner and back, cast off
Right hand star with opposite couple
Left hand star with same back to place

YOU NAME IT

Original dance probably by the late Ed Moody
Formation: Duple - improper
Music" Any tune you like

Circle left with couple below
Same four circle right to place
Actives balance and swing partner in the center
Down the center and back with partner, cast off
Right hand star with opposite couple
Left hand star back to place

SUMMER DANCES

July 4, Sunday: Fourth of July Ball. Squares & Contras w/ Fred Breunig & Brattleboro Brass Contra Band. All welcome. 8 pm- midnite. Shriners Hall, Brattleboro, Vt. Info: Michael McKernan, Bx 287, Putney, Vt. 05346
Formation - Triple - improper
Music: Any 6/3 tune you like
Actives swing the one below (not a long swing)
Forward six and back
Actives turn the one on their left by left hand then
Actives turn the one on their right by right hand
Same three do a figure eight (English country dancers
know this as a "hey for three"; Scottish dancers
know it as a "reel of three". Same figure but using
New England-style dance steps)
Actives right and left four with couple above

TURN-A-PAGE
An adjustment of dance by same name by the late Ed Moody

Formation: Triple - proper
Music: Any New England tune you like
Active lady down the center past 2, then up outside to
place
AT THE SAME TIME #3 man up the outside past 2, then
down the center to place
Active man down the center past 2, up outside to place
AT THE SAME TIME #3 lady up the outside past 2, down
the center to place
Active couple down the center, same way back, cast off
Six hands once completely around
This dance is NOT for beginners!!! In fact, experienced
dancers must be alert while dancing it. It is just dif-
ferent enough to be interesting.
An original contra by Al Brozek

Formation: Duple - improper
Music: Most any tune you like

Allemande left the next below 1½ around
Do di so the NEXT one down
Balance and swing above (the one you did the allemande left with)
Opposite ladies chain
Left hand star with couple below
Right hand star with couple above

NIXHAUS CONTRA

An original contra by Glen Nickerson

Formation: Duple - improper
Music: Your choice

Do di do the one below
The same girl swing
Right and left thru straight across from you
Same two ladies chain (don't return)
Right and left thru to place
Same ladies chain back
Same four, circle four once around
Left hand star back to place

SUMMER DANCES

1st Satyrdays - Contras & Squares. Lake Casse Clubhouse
Mahopac, N.Y. No experience needed. 8 pm workshop. 9 pm
dance. Sponsored by Fiddle and Dance.

1st Saturdays - Squares & Contras. No experience needed
Falmouth Recreation Center, Main St. Falmouth, Mass.
Tony Parkes, calling. 8:30 pm. $2.75.
CLASSIC ROUNDS FROM ROUNDALAB

The 1981-82 Roundalab Classic List has been established through an extensive balloting of the membership. All Roundalab members were asked to vote for ten easy level dances, fifteen intermediate, and ten advanced. Votes could only be cast for dances used regularly and frequently. Here are the results:

The ten dances included in the easy classification were - Dancing Shadows, Tips of My Fingers, Mexicali Rose, Walk Right Back, Tango Mannita, Frenchy Brown, Street Fair, Hot Lips, Take One Step and Sleepy Time Gam.

The intermediate list of fifteen includes: - Birth of The Blues, Answer Me, Folsom Prison Blues, Feelin', My Love, Continental Goodnight, Dream Awhile, Green Door, Roses For Elizabeth, Spaghetti Rag, Hold Me, Moon Over Naples, Neapolitan Waltz, In the Arms of Love and Patricia.

An advanced list could not be established.

THANKS TO:

M&M Dan Foley - Ballantine
Paul Milde - dance music
Donna Hinds - Christmas Cotillion cassettes
M&M Joe Hritz - dance & history items, polka cassetts
Bob McQuillen - Book 5 his original tunes
M&M Leland Tichnor - dance program
Lila Boyd - cookbooks
Jack Hamilton - 5 copies "Folk in Kent"
Ira Laby - LP "Our Musical Past"

DIED - April 6, 1982 Omer Marcoux
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groups, and a long listing of places where traditional dances are featured, thirty-five storytellers; a slew of organizations and festivals, concerts, discography, bibliography, periodicals, sales rooms and radio stations that occasionally play traditional music, New England style! I believe that this is the first dance directory to feature traditional dance, music and song from one small area of the country. It will be a source of never-ending surprise for many people who believe that traditional music and dance are non-existent in the Northeast. Buy it. HIGHLY recommended.

All records reviewed here may be obtained from Alcazar, P.O. Box 429, Waterbury, Vt. 05676


Joseph Allard was one of the Grand Masters of French Canadian dance music. The selections chosen for this LP are re-recordings of some of the tunes produced by RCA in the late 1920's and early 1930's. It is a delightful collection of tunes and worthy of a place in your collection. In fact, if you are a serious collector it is a MUST. But it! You'll not be sorry! Highly recommended.


Not only is this LP good listening - it is nice to dance to. With but 5 bands to a side it means there is enough music for a square or short contra to each band. It is said that the mark of a real good fiddler is whether or not he can play a good waltz. la Madeleine proves here that he is one of the best! Side two has 4 waltzes and a two-step, all very danceable. A good buy. Recommended.

★ ★ ★
HENRI LANDRY, Philo FL 2002

Henry Landry is another sterling performer in the French Canadian fiddle tradition. This is an excellent LP and is worthy of your attention. There are a few odd-measured phrases scattered through the tunes. So what? This folk music friends, and may you never live long enough to see such music forced into the idea that a tune MUST contain exactly 8 measures of music to a phrase. Landry plays with a flair that makes you want to dance. That is good enough for me.


This is an excellent LP. Clem Myers is one of New England's great fiddlers and this recording proves it. Four lovely waltzes are included among the tunes as well as the Box Stove Jig, a wonderful Vermont tune. Recommended.


This is a good listening LP. And that's all it is - to listen to. With 13 bands to a side how could it be anything else? Young Scott Campbell is an excellent fiddler as this recording proves. For a sampling of this family's ability to play contra and square dance music it proves its point.

FENNIG'S ALL-STAR BAND - SATURDAY NIGHT IN THE PROVINCES. Front hall FHR-05

There's nothing bad about this LP. On the other hand there's nothing really brilliant about it. Perhaps it is a wrong combination of instruments making up the orchestra. A hammered dulcimer is a lovely instrument but not as a solo lead for a dance tune. If you dote on the thin tinkly sound of a dulcimer, then you will like this LP. It's your money!
One of my "Original Traditionals" (I think!)

Music: Any tune you like
Intro, Breaks and Ending - whatever you think fits

The two head couples lead to the right
Circle four, just halfway round
Same four right and left thru and right and left back
Then right and left eight across the floor (The four couples right and left the width of the set, courte sy turn on outside and continue this right and left until all are near home position when the caller will say something like this-

All join hands and circle eight once around
Swing your partner when you get home
Allemande left and grand right and left half way round
Meet your partner with an elbow reel (once around by right elbow)
Then elbow swing the rest of the ring.

Break - then repeat with sides leading.

N.B. You might find the right and left eight figure a bit easier if you do not take hands.

MIXED QUADRILLE

I got the idea for this square from Nancy West, a teacher at Putney School, Putney, Vt. I taught squares and contras for her Putney School group for several years. Over the years it has been handed down to us that all visiting couples are dull and dreary. Well, they CAN be but they don't HAVE to be! Any way, here it is exactly as I called it then; corny rhymes and all!
Any intro. you like

Music - any lively tune

First couple lead up to the right
Join your hands and circle four, go once around and then no more
Swing the opposite lady up and down, I'll swing yours, you swing mine' two for a nickle, three for a dime
Both men now will swing their own
Leave the other fellows gal alone then
Take her home and swing at home, everybody swing you own
Then swing your corners, don't be afrai
How'll you swap, how'll you trade, your new wife for my old maid
Everybody home and all promenade
Couple two lead up to the right
Four hands around and hold on tight
Lady in the center, three hands around - the old red hen, the old red hen
Hen comes out, the crow hops in
Don't forget to go round again
Crow comes out, gives birdie a swing, then circle four hands round again
Everybody home and swing your own - swing the one you call your own, then promenade til you all get home
Couple three lead up to the right
Four hands around, don't die of fright
Same two gents right elbow swing (reel)
Then the opposite lady left elbow swing
Gents in the center right elbow swing
Then your partners the same old thing
Same two ladies an elbow swing
Then reel the opposite if he starts to sing
Ladies in the center with an elbow swing
Then reel your husband, the dear old thing
All get home and promenade all
The fourth couple down the center and cast off six
Lady goes right, gent goes wrong
Do si do when you meet your own, everybody promenade
All join hands, and forward all - do it again for the good of the hall - and thank your ladies for that is all.
WAERIN' O' THE GREEN

As called by "Corky" Calkins, an old-time caller from Ms
People used to dance to this tune whenever the caller
wanted to call it. We never felt that it must be used
only March 17th! Here it is, exactly as "Corky" gave it
to me many years ago.

Oh Paddy dear, do you hear?
You lead up to the right; balance to that lady there
And swing her nice and light
Then it's up to the next you go
And do a three hand swing
Return now to your partner and salute the dear old thing
Allemande left with your corners all
And a right hand to your own
A grand right and left you go until you meet your own
You swing her when you meet her, you swing her nice and
light, or there'll be trouble brewin' sure when you
get home tonight
Everybody is now directly across the set from where you
started. The dance continues from that new position.

Now Maggie dear, do you hear?
You lead up to the right
Swing the Mick who's standing there
And hug him nice and tight
Then it's up to the next you go
And do a three hand swing
Return now to your partner and salute the dear old thing
Allemande left your corners all, a right hand to your own
A grand right and left you go until you meet your own
You swing her when you meet her, swing around in place
Swing your Irish colleen with a smile upon your face

Repeat calls for second couple. THEN

Now all four ladies join left hands
And circle half way round
Right hand to your opposite, balance four in line
Swing your opposite all around, is the order of the day
But now that you have swung him go back the other way
All four ladies join right hands
And circle half way home
Left hand to your partners and you balance four in line
Swing your partners swing your own
By the waning of the moon
The next gent must be ready to dance
When I begin the tune

Go back to beginning for the other two couples

MIXER

I MISS MY SWISS

As taught by Mae Fraley at Glenn Bannerman’s Thanksgiving Weekend, 1981.

Music:"I Miss My Swiss" Delco B-290

Formation: Couples in big circle facing CCL

Meas. 1-2: Walk fwd four steps, l,r,l,r. On fourth step
face partner, join both hands and
Step to m’s l, close other foot. Repeat Meas. 3-4
Repeat everything once more meas. 3-4

Grapevine step to m’s left starting on m’s left foot
(Cross right behind left, step on left, swing R)
Repeat in opposite direction meas. 5-6

Men steps to side with left, touch right beside left
Repeat this figure

All walk forward 4 steps; lady rolls ahead to new
partner meas. 7-8

OR

Ladies walk straight ahead while men turn left and roll
back to second lady

SUMMER DANCES

2nd Saturdays: Contras & Squares. Camp Epworth, High
Falls, N.Y. No experience needed. 8:30 pm. Sponsored
by Catskill Mt. Country Dance Society.

☆ ☆ ☆
REPORT FROM LEGACY

4,280 dancers from all over took time to fill out the 1981 LEGACY dancers questionnaire survey. The results have been tabulated and put on a computer. All comments have been extracted, categorized and assembled into book-form for review by interested persons.

The dancers' concerns for the overall square dance activity is highly evident in their responses. Briefly, there is a strong demand for increased emphasis on square dance etiquette. "Callers sticking to the announced level of dance" and "fewer new figures" were second and third respectively among the dancers' concerns.

The 1981 questionnaire repeated the 1980 request asking dancers to rate fourteen aspects of the activity on a plus 5 to minus 5 scale. By repeating this section in future surveys and comparing results, trends in dancers' attitudes may be spotted. Dancers are expressing more concern over the cost of our activity. "Learning new things" and "Challenge" has dropped in the plus ratings, but "pleasure of dancing" still remains high. A separate summary of the convention questionnaire results has been forward to the National Executive Committee.
Folk singer Arthur Schrader, Sturbridge, Mass. has arranged a series of folk song concerts to show the relationship between folk songs and history. They are:

MUSIC TO SURRENDER BY. What tune did the British play 200 years ago at Yorktown in October, 1781? Most history books say they played "The World Turned Upside Down". Where does the history end in that story and the "fake-lore" begin? Illustrated with the original songs and tunes.

THE CONNECTICUT PEDLER. Songs from and about the Nutmeg State, many of them from manuscripts in Connecticut Libraries.

THE FIRE OF LOVE and Other Ardent Songs. Our own favorites, and those most often requested by our friends, from four centuries of Anglo-American song.

I WONDER IF SHE EVER TELLS HIM OF ME, and other Sentimental Ditties. Light-hearted nostalgia from the late 19th century, with lots of sing-a-long.

SINGING TO THE LORD IN NEW ENGLAND, 1620-1850, from "lining out" through our native-born singing masters, camp meeting and revival songs. Includes slides and audience participation.
EMOTIONAL BAGGAGE IN AMERICAN MUSIC. Tunes are neutral in themselves, but when associated with historical texts and events, or ceremonial occasions, they sometimes acquire an emotional significance that goes beyond the esthetic qualities of the melody. Illustrated with well-known and once well-known examples from the American past.

PATRIOTS AND PARTISANS. Election songs from two which helped jail John Peter Zenger in 1734, through "Get on the Raft with Taft," and beyond. The songs don't always deal with "the issues" but they do provide insight into American electioneering as well as humor for modern audiences.

There are the programs. Anyone or groups wishing to avail themselves of any of them are urged to communicate with Arthur F. Schrader, P.O. Box 122, Sturbridge, Mass. 01566.

A few words about our long-time friend Arthur Schrader, might be in order here. From 1961 to 1976 he was ballad singer at Old Sturbridge Village, and from 1961 to January 1979, he was music associate for that museum and arranged and directed many historical music concerts.

His special field of research is finding and recreating early American topical songs with their original music. He also has written scholarly and popular articles and has produced and edited scholarly recordings such as "Songs To Cultivate the Sensations of Freedom" distributed by Folkways.

If you suspect the U.S. Postal Service of being delinquent in their duties call him at 1-617-765-9852.

Tues. Aug. 31: Traditional Songs and Sword Dances w/ the Springfield Kiltie Band on the green of Historical Museum, Springfield, Mass. 7:30 pm.
One hundred years ago

About 23 young people mostly from North Hadley had a straw ride, oyster supper and dance Monday evening, going to Sunderland to Swan's Hotel, and arriving home early the next day. Many thanks were extended to the driver, the fiddler and the prompter.

From the "Strange Tales of the Highlands" by Alastair Alpin MacGregor.

There is a tale told on the Lewis of how two young men chanced to be passing a faery knoll at the witching hour, when the knoll suddenly opened and emitted a green light. For a moment the men stood in astonishment, not knowing what had befallen them, until they realized that they were listening to a faery orchestra secreted in the very interior of the knoll. So overcome was one of them by the strains of faery music - he himself being a fiddler of sorts - that he straightway forsook his companion, and made for the green light. No sooner had the passing fiddler been admitted to the company of faeries than the knoll closed. And so enchanted was he by the music of the faery orchestra, and he himself contributing his part with a fiddle the faeries lent him, he eventually returned to his people in the belief that he had been absent but a few hours, whereas he actually had been away a year and a day. So well did he play his fiddle thereafter that no one dared disbelieve his story that he had performed with a faery orchestra.
Music equally enthralling was once heard by a Skye-man in the Braes of Portree, when passing a hillock known to the Gaelic speaking natives by a name signifying Faery Knowe of the Beautiful Mountain.

A BIT OF HISTORY - From the Delaware Valley Branch Newsletter, col. 5, No. 1, February, 1981.

MONTGOMERIE'S RANT

A well-liked Scottish dance is the lively Montgomerie's Rant. Actually, though titled a rant, it is a reel and was first published as a Strathspey! There is no specific Scottish Country dance called a "rant"; this is a Germanic word meaning "to romp" and referring to a style of dance tune of the same structure as the Scottish measure and found in many Scottish songs. The dance was published in one of the earliest manuscripts of Scottish dances, the Menzies manuscript of 1747, (which also contained General Stuart's Reel, and the Reel of Tulloch, among others). The manuscript contained no music but called the dance a "strathspey reele," the first written record of the term, although there is considerable evidence that Strathspeys existed long before.

The tunes now usually used were matched to the dance much later. The RSCDS has set it to the 1776 reel Lord Eglintoune (Montgomerie being the family name of the Eglintounes). The alternative tune (which I prefer) was composed about 1796 by the Twelfth Earle of Eglintoune, Hugh Montgomerie of Coilsfield. He gained some fame as "Sodger Hugh" of a Burns poem, but that is another story.....  

Al Little

PARADES AND PROMENADES - A History of Antrim, N.H.  
p. 71. Since dancing was not allowed in school affairs and Antrim was a dry community, there was a tendency to look down upon the two neighboring towns, Hillsboro and
Bennington. Both permitted school dancing and also were wet, having one or more saloons and legal liquor. Consequently, it was almost instinctive for children growing up here to look with disdain upon any resident from those sin spots, particularly Hillsboro.

not all local people agreed. Many saw no harm in a little dabbling in sin as long as you didn't get into it all over. Antrim put on many plays and dancing was allowed in the town hall. However, there were some restrictions. Partners had to keep six inches from each other, and such dances as the Bunny Hug and Turkey Trot were barred. If violations of these orders continued, the janitor was to turn out the lights and lock the doors. This punishment left some doubts as to whose side the selectmen were on.

p. 205 - Instrumental groups seem to be constantly changing membership, along with the name of the group. So it would appear that the Antrim Orchestra of 1902 might have had much the same membership as Appleton's Orchestra of 1905, with George Appleton (and his violin) as the leading musician. No social function of the era was complete without the popular renditions of this seven member group.

p. 173 - Antrim prepared to celebrate her 175th birthday - - - One hundred people visited the historical rooms in the library, where the D.A.R. had an exhibit and a tea, and the evening was crowned with an old fashioned promenade, round and square dances at the town hall. So many visitors were present that the town hall was unable to accommodate all who wanted to get in.

p. 168 - A dance at the Grange Hall, sponsored jointly by the Grange and the American Legion, ushered in the New Year with style (1949). This was the first of a succession of weekly dances at the Grange. A square dance orchestra welcomed in the New Year with a fanfare of
drums, and everybody joined in singing Auld Lang Syne. "Everybody" included visitors from Massachusetts, Vermont and New York. Residents of the Center wondered whether the dances were held for the benefit of local people. Square dances were the in-thing in 1949; Antrim High School planned a series of them to raise money for student council activities.

p. 146 - It was a year of unusual sickness -- The Washington Masquerade Ball was carried out, and in spite of the physical condition of many residents it was deemed a success.

In November the Presbyterians held a public reception of their new minister, William McNair Kittredge, and his wife. Also in November was the annual Armistice Ball, sponsored by the Legion. The state commander came to lead the Grand March, which was followed by an impressive sounding of "Taps" at eleven o'clock. Music for dancing was furnished by Za Za Ludwig and his orchestra, who operated out of Manchester, N.H. Any Legion post in the state that was able to sign up this band for any of their dances considered itself lucky, for Za Za knew how to turn an ordinary dance into an unforgettable party. He made a point of getting to know all the local officers and wives by their personalities so that he could call them by name from the bandstand and make reference to something personal that had meaning for all the in-crowd. It is ironic that this man who had such a gift for entertainment and brought pleasure into so many lives had the need to take his own life a couple of decades later.

PORTRAIT OF A HILL TOWN, Washington, N.H.

p. 342 - Dances in the Town House made up one of the most fondly remembered old time practices. Sometimes in the 1920's, there was a dance at the Lovell House with its memorable spring floor, and also simultaneously another upstairs in the Town House, with its memorable spruce floor, where, says Stanley Drew, "everything
wore down but the knots." Visitors often came from other towns to join the neighbors here. Entire Washington families would go (later in the 1930's as well), with the children sleeping on the benches along the edges when they were worn out. Sometimes phonographs furnished the music, but often there was an "orchestra". Stanley Drew on sax led the most famous of them - with Harry Newman on trumpet, and Bill Otterson on drums. The town dance custom was a casualty of World War 2 and though there was an occasional square dance after the war, nothing could bring back those good old days.

p. 343 - There was a dance and box supper in the town hall on Saturday evening for the benefit of Robert Tandy and family. It is to be used to help defray the expenses of his wife going to the hospital for an operation" (Washington and Marlow Times, Feb. 28, 1907.

WELCOME HOME - History of Deering, N.H.

p. 91 - The Deering Community Club, although the dances were held primarily to raise funds, they were social events of great significance for the townspeople and neighboring communities. They were an institution in themselves, uniting the people, young and old. Everyone's chores were done early in order to get to the dance on time. Whole families would go; they dressed up and, whatever they wore, they wore with style.

p. 118 - Billy Burleigh, 1877-1953. Part Indian, he also repaired antique furniture and made reproductions for Mrs. Alister; later he worked for Mr. Herrick. After he retired he made two beautiful violins with wood that had been aged for years. One of these exquisite instruments is still used in the National Symphony Orchestra in Washington, D.C. He often played for his friends.

p. 122 - Chester P McNally...a "town character", loved and respected. His many ludicrous antics were the talk and delight of all. He bestowed upon himself the title, "Mayor of Deering". He wore rubber boots and often
brought his dog to the town dances. He would dance the dog or his coat around the hall once or twice and then go home.

p. 127 - The Grange was good for Deering. The regular dances of one hundred or so were a great success, even a profit; everybody came, generally they walked. They all gave generously and took pride in what they gave. It was a fine family affair. There was a woman who objected to the dances; she complained to the district attorney in Manchester, who secretly posted four men, while Mr. Sullivan himself attended unbeknown to the people. Later he wrote the club commending them for the fine family occasion.

p. 135 - Wallace and Dorothy Wood...Seldom does one see a couple enjoy participating in so many material interests - hunting, fishing, walking, square dancing. Of such is made the granite of New Hampshire.

p. 142 - (Diary of a West Deering woman who dies January 23, 1896, aged 53). The March 3 entry states "a four horse team from Cork Plain, has just gone by with a load of males and females on the way to the Assembly (a dance) at the Bridge. (Hillsboro Bridge Village).
Don't mind if I do. She's got the summer complaint. Just a dite more, or just a smidgin more. Happy as a clam in high water. Cross roads (where two roads intersect). A mess of greens (dandelions, or fiddleheads). He's a gone goose. I mistrust it'll happen. It's a hard way to make a livin'. He's kinda gormin'. I mind the time (to remember). A line storm.

It'll probably burn off (to clear up). Can't hit the broad side of a barn. About three dog leg-ups (short distance). It's a weather-breeder. Tougher than a boiled owl. Between me and the fence post. Gosh all fishhooks. He don't know beans. Big as a barn door.

He's a goner. The whole kit and caboodle. In comfortable circumstances. He's real clever at it. Awkward as Job's off ox. Everything's in apple pie order. Lost in th' puckerbrush. By and large. They're kissin' cousins, (distantly related). Buryin' ground.

Doing nicely, thank you. Don't know enough to pound sand in a rat hole. Til the cows come home. Tail over bandbox. The tail goes with th' hide. A thank-you-marm, (a bump in the road). Right out straight. Open 'n shut (Threating weather). She's real persnicety (opinionated or surly). Kitty-corner (obliquely across). Knee high to a grasshopper.
Over in Milton, Vt. there used to be a blacksmith noted for his eccentricities as well as his skill as a master craftsman.

One day an elderly woman, of a decidedly frugal nature, brought into his shop the pieces of a broken darning needle for him to weld.

He examined the pieces very carefully and said, "This will be a pretty particular job and will take time, but if you could come in tomorrow I'll try to have it ready for you".

After her departure he took the pieces into a nearby store and paid one cent for a new needle that exactly matched the broken one.

When she returned the following day, he handed her the new needle. She adjusted her spectacles, looked at it and felt the needle very critically and said, "I can't hardly see or feel where you fixed it!" She then added graciously, "But it's a good job. How much is it?"

The blacksmith replied, "Ten cents."

She cheerfully paid this amount, went home, and thus everybody was satisfied.

Snow in the old of the moon is apt to last. Snow that comes in the new of the moon will melt quickly.

If Thanksgiving mud holds up a duck,
The rest of the Winter you'll wallow in muck.
Years ago, when it was the custom after a death in the community for some of the ladies in the neighborhood to come and get the house ready for the funeral and cook for the relatives and friends who came from a distance, one of the ladies afterward said to one of her friends that Em made such a fuss she could not enjoy the funeral at all.

Charles had heard that Bela Merchant was losing his mind, so he felt it his duty to go and see him. He hitched up his nag and drove the eight miles to see if there was anything he could do. When he returned home after some hours, he was asked how he found Bela.

"Humph! said Charles, with an air of disgust, "I didn't see but he knew just as much as he ever did."

In the period when men who disagreed with the U.S. Government were called Copperheads, Charles had a shop where he made wagons and sleighs in the winter. One day a native resident called at the shop and made violent criticisms of the Government. Charles did not bother to refute the arguments, but merely picked up the criticiser and threw him into the street. Arguments were scarce after that!

Then there was the old man who said we always got a January thaw even if it did not come until March.

OLD MINSTREL SHOW RIDE

There ain't no justice in this here land'
Just got a divorce from my old man.
I laughed and I laughed at the judge's decision;
He gave him the kids and they wasn't his'n.

You can shear a sheep many times, but you can skin him only once.
When a rooster crows at night, warning of death.
VERMONT CONVERSATION

No great punkins. Tougher'n a green elm. Older than the devil's grandmother. A few hoe handles down the road. Up the road a snort and a heller. Steeper'n Sam Hill. You won't hurt a smile by cracking it. A drop of honey catches more flies than a barrel of vinegar. You can't judge a man by his overcoat. It's a good horse that never stumbles. Every cask smells of the wine it contains.

Fools and children tell the truth. When a kettle boils dry, a storm is brewing. The frogs freeze up three times before spring comes. When the chickadee says "Phoebe", sugaring time is nearing the last run of sap. Keep on red flannels until you see no snow on the hilltops. To see a spider is a sign of money. Listeners hear no good of themselves.


Perkinsville Epitaph

Here lies the body of
Solomon Drew
A more sudden death you never knew
As I was leading the old mare to drink
She kicked and killed me quicker than a wink,

It was formerly the custom for shoemakers to go from house to house once a year or oftener to mend the family footwear and make new. This practice was known as "whipping the cat."

He was behind the door when brains were passed out. All over Hell and part of York State.
SUPERSTITIONS? MAYBE!

Pushing an empty baby carriage - bad luck
Sewing on the Lord’s day, you will rip the stitches out with your nose in heaven.
Two chairs with backs together signifies that company is coming.
A dog howling at night signifies death.
Spilled salt should be thrown over the left shoulder.
Wish on a new moon and the first star.
Looking over left shoulder at a full moon brings good luck.
Rocking an empty rocking chair - bad luck.

Dropping a dish cloth - company coming.
Taking more food on plate when you already have some - someone is coming hungry.
Any clothing put on wrong side out - good luck.

Eat the crust of a pie first - you will be rich.
Burnt toast makes your hair curly.
Dream of the dead, hear from the living.

Never give a pocketbook as a gift unless you put a coin in it for good luck.
Anything started on Friday never gets finished.

Sing before breakfast, cry before supper.
Smoking before breakfast is another nail in your coffin.
Never accept anything pointed unless you give a coin for it.

Whistling girls and crowing hens always come to some bad end.
Never watch anyone out of sight.
Double wedding - only one couple will prosper.

If a pot burns dry, it is going to rain.
If your right hand itches, you are going to have company.
WHATEVER HAPPENED TO

Some things remembered because they were once important to us -

Movies that didn't cost $5.00 and they had JuJubes and ladies with flashlights showed you to your seat and there was gun under the seat and they gave you a lot of coming attractions and you stayed to see the movie over?

Galoshes ... and they were really ugly and never fit and they had big buckles on them, but once you got them on you stepped in the slush or the snow and it didn't matter because you had your galoshes on and when you tried to take them off your foot came out of your shoe?

The colored junk you ate out of little tin cups with tin spoons that cut your lip?
People having dogs that weren't poodles - and if they didn't know what they had, it was a Spitz/Flypaper?

The single wing formation and the buck lateral series?
Meatless Tuesday - Minuteman Savings stamps?
Tap dancing?
Penny loafers - penny candy - pennies?

Hanging around the playground waiting for the ball game to be over?
Making book covers out of brown paper bags?
Swan decals all over your bathroom?
Singing cowboys?
REAL PEA SOUP

1 Ham bone
1 large onion chopped
2 stalks celery, chopped
2 carrots scraped & diced

2 C. dried green split peas
2 qts. water
1 tsp. salt, or more to taste (The ham will contribute some salt)

Reserve a ham bone with some meat still on it. Dice a slice of the fat and render it in a large, heavy pan. Add onion and celery; fry until vegetables are softened and yellow. Add peas, water, salt, pepper, and bone. Cover, bring to a boil, reduce heat, and simmer over very low flame for 1 1/2 hours, stirring occasionally to prevent sticking. If soup becomes too thick, add more water. At the end of 1 1/2 hours, remove ham bone and add carrots. Cook until carrots are tender, about 20 minutes. Meanwhile, strip the bone of meat, dice it, return meat to soup, and discard bone. Taste for additional seasoning. Just as good the second day. In reheating, thin with 1/2 C. water, if necessary. Use a double boiler to prevent sticking.

Pans or percolaters which have become dull with use may be restored to their former luster by buffing the surface with a cheesecloth bag containing a little flour. If the inside of the pan is blackened, fill with water and boil a few minutes, and then scour with a good cleanser or steel wool.

Linoleum should be washed with thin hot starch. It forms a clear gloss to which dirt will not stick and protects surface, making it easy to clean.
APPLESAUCE CAKE

2 cups applesauce  1 cup melted butter
2 cups zweiback crumbs  3/4 cup sugar
1 heaping tsp. cinnamon

Mix crumbs and melted butter with fork. Add cinnamon and sugar. Put thin layer of crumb mixture on bottom of angel cake ring pan. Sprinkle with sugar mixture, then applesauce. Repeat until ingredients are used up. Bake at 350 for 1 hour. When cool, invert onto serving plate. Delicious when frosted with whipped cream.

BAKED MACARONI AND CHEESE

1/2 lb. elbow macaroni, cooked  1 tsp. salt
3 Tbs. butter, divided  2 C. milk
2 Tbs. flour  1/2 lb. sharp cheddar cheese, grated
1/4 tsp. dry mustard  1/2 C. bread crumbs
1/4 tsp. white pepper  paprika

While macaroni is cooking, melt 2 Tbs. butter in the top of a double boiler. Add flour and seasonings, stirring to keep smooth. Gradually add milk and cook over hot water, stirring until hot and thickened. Add cheese and cook until just melted. Combine macaroni and cheese sauce in an oblong casserole. Scatter bread crumbs on top, dot with remaining Tbs. of butter, and sprinkle with paprika. Bake in a preheated 350-degree oven until browned on top, about 20 minutes.

Piano keys may be cleaned by rubbing with a soft cloth dipped in alcohol.

Kitchen walls (painted) can be cleaned easily by wiping with a damp cloth dipped into dry baking soda.

The next time you eat rhubarb, remember that it was Benjamin Franklin who first had it imported to this country.
CORN CHOWDER

3 slices bacon 1 tsp. salt
1 onion, chopped 2 C. fresh corn cut from
1 1/2 C. peeled, diced potatoes, 1 C. milk, cub
2 C. water 1 C. light cream
white pepper to taste

In a soup pan, fry bacon until it is brown and crisp (but don’t burn fat). Remove bacon; reserve on paper towel. Fry onion in bacon fat until it is tender and yellowed. Add potatoes, water, and salt. Cover and cook 5 minutes. Add corn. If desired, 1 C. of corn may be pureed first. Cook 5 more minutes, or until potatoes are tender but still firm. Add milk, cream, and white pepper. Heat through, but don’t boil. Serve with crumbled bacon on top.

CODFISH CAKES

8 medium or 6 large potatoes, cooked and mashed
1/4 C. milk 2 Tbs. butter
2 eggs, beaten 1 lb. cooked salt codfish
salt and pepper to taste

Mix mashed potatoes with milk and butter. Cool, & add eggs. Whip until light. Add codfish, salt, and pepper. Shape into cakes. Fry until crusty and brown on both sides.

Try rubbing the skin of chicken or turkey with olive oil before roasting for a better crispness.

A mixture of brown sugar, brandy and brewed coffee added to baked beans will give them a gourmet taste.

If you’ve oversalted your soup at home, put in a few pinches of brown sugar. It will overcome the too salty taste yet not oversweeten the soup.

For a great party snack, stuff pitted prunes with peanut butter.
Five dollars per 10 issues in U.S. & U.S. Possessions
Everywhere else $8.00
in U.S. Funds please
Single copies $0.60 each
Back issues: Vol. 1 thru 6
$1.00 per copy
Vol. 7 thru current issue
$0.75 per copy
Editor - - Ralph Page
Published at 117 Washington St. Keene, N.H. 03431


The 1982 NEFFA-CDS Summer Series, every Wednesday evening, 8:pm at the First Church, Congregational, Cambridge Mass. featuring New England contras & squares, English Country Dancing alternate weeks. AND a SPECIAL EVENING OF DANCING, Friday, September 3, 1982 at the Concord Scout House, Concord, Mass. with THE SOUTHERNERS ORCHESTRA from England. Don't miss it!