

# NORTHERN JUNKET



60¢

VOL. 14

NO. 3

# INDEX

Article	Page
Take It Or Leave It - - - -	1
One Nite Stands - - - - -	2
How To Kill A Square Dance Club - -	7
A Young Violin Maker - - - - -	9
People Were "Folks" In The Old Days, Too -	11
Newfoundland Lancers - - - - -	17
Contra Dances - Canadian Breakdown - You Name It	20
Calico and Crinoline - Turn-A-Page	
Cheshire 11 - Nixhaus Contra	
Classic Rounds - - - - -	23
Book & Record Review - - - - -	24
Squares - Right and Left Eight - Mixed Quadrille	
Wearin' O' the Green - - - -	27
Mixer - "I Miss My Swiss" - - - -	30
Report From Legacy - - - - -	31
Singing History - - - - -	32
It's Fun To Hunt - - - - -	34
What They Say In New Hampshire - - -	40
Vermont Folklore - - - - -	41
Superstitions? Maybe! - - - - -	44
Whatever Happened To? - - - - -	45
New England Cooking - - - - -	46

\*\*\*

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



T A K E I T O R  
L E A V E I T

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 Saletan. At one point in the final minutes there were by actual count twenty-odd musicians on the stage behind us.

Tru- 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



# ONE NITE STANDS

by ROGER WHYNOT

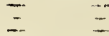
I've been a caller (sic) for nearly twenty-five years. There have been many memorable nights during this time, both good and bad. One thing becomes clearer as time goes by - the one nite stand is the ultimate in this caller's opinion.

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 would 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 these 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 - Allemande 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 Allemande 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. "Blayden 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.

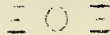
Formation - improper, duple sets

Balance and swing below	-	-	8 measures
Put her on your right and			4 "
Circle left with opposite couple			4 "
Circle right			4 "
Two by two with own partner go	-		8 "
Down the center and back			8 "
Ladies chain			8 "

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 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 Stands 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?"
6. Gripe about club officers - but never, never do anything to help.
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.

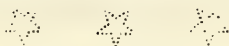
12. Be sure to wear pantsuits and granny gowns to beginner or regular or party dances. NO ONE tells you what to wear. If those Klutzes think you ruin the looks of their dance, that's their tough luck. Also, it lets the beginners know right away that no one pays any attention to ground rules (Ground rules 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

Interlockes nails, puzzle rings, etc. etc.

Stan Isaacs, 1530 San Antonio St. Menlo Park, CA 94025

# A YOUNG VIOLIN MAKER



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 Mezelle, 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!





## PEOPLE WERE "FOLKS" IN

## THE OLD DAYS, TOO

by "CHIP" HENDRICKSON

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 hops 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 Rigadoon step. (Quite lively, springing off the floor).

III O III

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).



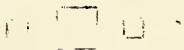
In "Twenty Four Early American Country Dances, Cotillions & Reels for the Year 1796" (Morrison, New York, 1976), Jim Morrison has put comments from diaries and letters on most of the pages along with selected dances from the latter part of the 19th century as done in America. A fine book and the notes show that our dancing ancestors were jigging and foot-ing 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 Dukes). 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

FOR THE FURTHER IMPROVEMENT OF DANCING, Feuillet, Raoul Auger. Translated by John Essex, 1710.

THE DANCING MASTER, Rameau, Pierre, 1725. Translated by Cyril Beaumont.

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 New  
foundland is difficult to obtain down here in the States  
so why not try some of the music from Cape Breton or Que  
bec?

## 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  
 Foot 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 wel-  
 come. 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.

SPECIAL! Friday, Sept. 3, 1982. NEFFA contra dance with  
 The Southerners. Scout House, Walden St. Concord, Mass.  
 8 pm.

\*\*\*

# 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

## CALICO AND CRINOLINE



Formation - Triple - improper

Music: Any 6/8 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 different enough to be interesting.



## CHESHIRE 11

An original contra by Al Brozek

Formation: Duple - improper

Music: Most any tune you like

Allemande left the next below  $1\frac{1}{2}$  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 omce 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 Gal.

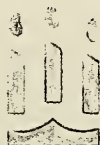
The intermediate list of fifteen includes:- Birth of The Blues, Answer Me, Folsom Prison Blues, Feelin', My Love, Continentinal Goodnight, Dream Awhile, Green Door, Roses For Elizabeth, Spaghetti Rag, Hold Me, Moon Over Naples, Neapolitan Waltz, In the Arms of Love and Patricia.

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 casets  
 Bob McQuillen - Book 5 his original tunes  
 M&M Leland Tichnor - dance program  
 Lila Boyd - cookbooks  
 Rich Castner - D.O.R. Handbook  
 Jack Hamilton - 5 copies "Folk in Kent"  
 Ira Laby - LP "Our Musical Past"

DIED - April 6, 1982 Omer Marcoux





WAYNE ERBSEN'S BACKPOCKET OLD TIME SONGBOOK, Pembroke Music Co. Inc. Sole Selling Agent, Carl Fischer, Inc.  
and

WAYNE ERBSEN'S BACKPOCKET BLUEGRASS SONBOOK, Pembroke Music Co. Sole Selling Agent, Carl Fischer, Inc., 62 Cooper St. New York, N.Y. 10003.

Two very interesting songbooks. One of the most noteworthy things about each is a paragraph telling of the history of each song - who wrote, when, etc. The pictures in both books of old-time musicians and singers are worth the cost of each.

The Bluegrass book has a short history of that style of music. It goes back much further than you imagine! Do not be misled; these are not folksong books in the pure sense of the term. They ARE songs that the people sing and have sung, some of them, for over one hundred years. A good buy, either or both.

THE NEW ENGLAND FOLK DIRECTORY, 1982 edition. A source-book for Folk Music, Traditional Dance and Storytelling In The New England States. Compiled and edited by Wayne Licwov. \$6.00 plus \$1.50 postage and handling, from either Wayne Licwov, 16 Forest St. Brattleboro, Vt. 05301 or Alcazar, Inc. P.O. Box 429, Waterbury, Vt. 05676. 62 pp plus Introduction.

Seven dollars and fifty cents may seem like a lot of money for a directory, 10x12, printed on newsprint. BUT before you shrug and say "Not for me", listen to what you are getting for your money! Ninety-nine orchestras are listed, all of them playing for traditional New England-style dances; fifty-four callers, leaders and teachers of the same; as well as one hundred one musicians and the instruments they play; thirty-five dance

# FOR SALE

A Time To Dance - \$6.95  
by Richard Nevill

Easy Level - \$6.00  
by Bob Howell et al

Solo Dance Manual - \$5.00  
by Grant Longley

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

Modern Contra Dances - \$3.00  
by Herbie Gaudreau

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

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

Fiddle Tunes Of Omer Marcoux - \$4.50  
by Sylvia Muskoe & Justine Paul

The Ralph Page Book Of Contra Dances - \$3.00

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

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

Any of the above material plus \$0.75 postage and Hand-  
ling per order from"

Ralph Page  
117 Washington St.  
Keene, N.H. 03431

# SQUARE DANCE

Nov. 5-6-7  
1982 at The  
INN at East  
Hill Farm  
Troy, N.H.

## WEEKEND

*with*

### RALPH PAGE

Contras & Lancers

### ROGER WHYNOT

Squares

### GEORGE FOGG

English Country

### GEORGE HODGESON

Squares

### TONY SALATAN

Folk Songs

COST: \$77.50 per person. Part-timers accomodated and cost pro-rated.

SQUARE DANCE WEEKEND begins with supper Friday, Nov 5th and closes with noon meal Sunday, Nov. 7th, 1982.

Please send \$10.00 per person advance registration to assure you space. Deluxe accomodations at \$87.50 per person.

Call or mail your reservations to:

Ralph Page  
117 Washington St.  
Keene, N.H. 03431

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

33<sup>rd</sup>

ANNUAL

33<sup>rd</sup>

FALL CAMP

Sept. 7 - 12  
1982

Sept. 7 - 12

1982

at

The INN at EAST HILL FARM

at  
EAST HILL  
FARM

with

DICK LEGER

Squares

CONNIE TAYLOR

General Folk Dances

RALPH PAGE

Contras & Lancers

YVES MOREAU

TONY SALATAN

Folk Songs

Bulgarian &  
French-Canadian

PLUS

JOE WALLIN

3 members of the Southerners  
Orchestra from England!!!

Scottish

COST: \$180 per person full time. Includes all meals (3 a day), room, snacks, all classes, parties, swimming pools (indoor one is heated. PART TIMERS at \$40 per day per person IF accomodations available after full time campers have been placed.

FALL CAMP begins with supper Tuesday, Sept. 7th. Closes with noon meal Sunday, Sept 12th.

Bring your own soap and towels - everything else is furnished. Also bring bathing suits for swimming pools.

Send \$30.00 per person advance registration to:

ADA PAGE

117 Washington St.

Keene, N.H. 03431

DO YOUR FRIEND A FAVOR! Send him/her a subscription to  
NORTHEAST JUMJET. The square dance magazine that is dif-  
ferent! \$5.00 for 10 issues in U.S. and U.S. Posses-  
sions. Anywhere else \$8.00 per 10 issues..Check or mon-  
ey order (U.S. funds please) to!

Ralph Page  
117 Washington St.  
Keene, N.H. 03431

\*\*\*

CONTRA DANCE HEADQUARTERS: We have over 300 books and  
records for square and contra dancing. PA systems, rec-  
ord cases, mikes, slow-down for floors. Send for our  
free catalog. Alcazar, Rt. #2, Box 82, Waterbury, Vt.  
05676

\*\*\*

Conny Taylor, 62 Fottler Ave. Lexington, Mass. 02173  
announces a new FOLK DANCE RECORD SERVICE. For more com-  
plete information call him at (617) VO 2 - 7144

\*\*\*

CAN-ED MEDIA LTD  
SUPPLIES AND FOLK DANCE RECORDS  
and  
RECORD PLAYERS  
Instruction books as well as  
Record Cases, Etc.

185 Spadina Ave. Suite 1, Toronto, Ontario, Canada  
M5T 2C6

\*\*\*

SPECIAL THE SOUTHERNERS PLUS TWO PLAY RALPH PAGE - -  
The finest all-purpose LP of contra dance music yet re-  
corded \$9.50 per copy, postpaid from:

Ralph Page  
117 Washington St.  
Keene, N.H. 03421

\*\*\*\*\*

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

MASTERS OF FRENCH CANADIAN DANCES, Joseph Allard, violin, Folkways Records, RBF 110. Selected and annotated by Gabriel Labbe. Produced by Richard Carlin.

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.

REELS by J.O. Albert la Madeleine, Vol. 3. Bonanza records B-29656.

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.

CLEM MYERS - Northeast Regional Oldtime Fiddle Champion, 1967 & 1970. Fretless 103.

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.

THE CAMPBELL FAMILY: CHAMPION FIDDLERS. Fretless 101.

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!

20



# SQUARES

## RIGHT AND LEFT EIGHT

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, courtesy 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 afraid

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" Belco 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. 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 in book-form for review by interested persons.

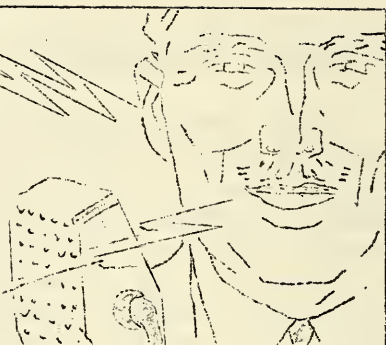


The dancers concerns for the overall square dance activity is highly evident in their responses. Briefly, there is a strong demand for increased emphasis on square dance etiquette. "Callers sticking to the announced level of dance" and "fewer new figures" were second and third respectively among the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



# Singing History



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:

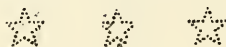
**MUSIC TO SURRENDER BY.** What tune did the British play 200 years ago at Yorktown in October, 1781? Most history books say they played "The World Turned Upside Down". Where does the history end in that story and the "fake-lore" begin? Illustrated with the original songs and tunes.

**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.

# IT'S FUN TO HUNT



From the Amherst  
(Mass) Bulletin, 1/7/81

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 sinspots, 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.

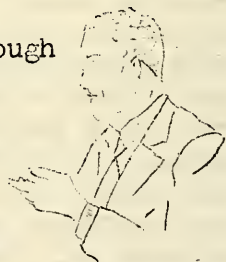
p. 342 - Dances in the Town House made up one of the most fondly remembered old time practices. Sometimes in the 1920's, there was a dance at the Lovell House with its memorable spring floor, and also simultaneously another upstairs in the Town House, with its memorable spruce floor, where, says Stanley 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 F 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).



## WHAT THEY SAY

IN

## NEW HAMPSHIRE



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 fish-hooks. 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.



# VERMONT FOLKLORE



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 critiser 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 RIME

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 beller. 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. Ev-  
ery 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 fam-  
ily 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.

7)

# 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 gum 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?

# NEW ENGLAND COOKING



## REAL PEA SOUP

- |                           |                             |
|---------------------------|-----------------------------|
| 1 Ham bone                | 2 C. dried green split peas |
| 1 large onion chopped     | 2 qts. water                |
| 2 stalks celery, chopped  | 1 tsp. salt, or more to     |
| 2 carrots scraped & diced | taste (The ham will con-    |
| pepper to taste           | tribute 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  $1\frac{1}{2}$  hours, stirring occasionally to prevent sticking. If soup becomes too thick, add more water. At the end of  $1\frac{1}{2}$  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  $\frac{1}{2}$  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  
2 cups zweiback crumbs  
1 cup melted butter  
 $\frac{3}{4}$  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

$\frac{1}{2}$  lb. elbow macaroni, cooked  
3 Tbs. butter, divided  
2 Tbs. flour  
 $\frac{1}{4}$  tsp. dry mustard  
 $\frac{1}{4}$  tsp. white pepper  
1 tsp. salt  
2 C. milk  
 $\frac{1}{2}$  lb. sharp cheddar cheese, grated  
 $\frac{1}{2}$  C. bread crumbs  
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
1½ C. peeled, diced potatoes	1 C. milk <sup>cob</sup>
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	
¼ 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.



## NORTHERN JUKET

Vol. 14

No. 3

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

\*\*\*

AMC-CDS WEEKEND AT CARDIGAN LODGE, September 24 - 26, 1982. Information from: The Country Dance Society, Boston Centre, Inc. 309 Washington St, Wellesley Hills, Mass. 02181. Leaders are: George Fogg, Mitch Robbins, Louise Winston. Musicians: Ellen Mandigo, Roger Pinard, Andy Riffin & Ralph Jones.

\*\*\*

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

\*\*\*

U.S. POSTAGE  
Paid  
Keene, N.H.  
Permit No. 79  
Zip Code 03431

Fred Richardsca  
RFD 1 - Box 248  
Jaffray, N.H. 03452

4/9