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SEACOAST REGION SQUARE DANCE ASSOCIATION

The FITCHBURG, MASS. QUADRILLE CLUB ANNOUNCES--

October 20--Ralph Page  November 3, Dick Best
November 17, Ralph Page  December 1, Bob Treize

COME AND BRING YOUR FRIENDS
TAKE IT OR LEAVE IT

Have you noticed a different attitude among folk and square dancers lately? Seems to me that they are slowly recapturing the feeling of sanity necessary for healthful growth. It is surely true that more people are interested in backgrounds of the dances.

This will lead to a better understanding of the dances, and as surely as the sun rises in the east will make for better dancers.

I believe that we are leveling off for a long period of steady sustained interest. Here in the East we find great interest among the young married couples. They have found the recreation outlet needed for a well balanced life in square and folk dancing.

Leaders, let's do all in our power to keep this huge group with us. Let's keep our dances at a reasonable speed and not so complicated that they can't be enjoyed by everyone. Let's plan our programs to this end: fun for all and a real family recreation. If we can do this we needn't fear for our movement in our lifetime.

Sincerely

Ralph
I have hesitated about putting my two cents worth into the current discussion about "What is wrong with square and folk dancing" for I haven't felt qualified to publicly state my opinions. I am aware that there is a heck of a lot I don't know about dancing, and also how brief has been my teaching experience.

However, since I have moved, I have had some interesting thoughts thrust at me, which I hope may be of some help to others.

Most leaders know that they seldom get the real low-down on the thoughts of the group. Being new to this area I have done a lot of dancing and no leading for the past six months, and while these ideas may hurt somebody's feelings here is what I have found a lot of people think...
until they get to be pretty good dancers.

Some of the reasons for people going to a square or folk dance are:

A novelty or a way of spending an evening or they get dragged into it.
Fun and relaxation.
Means of meeting people.
Love of dancing and learning something more advanced.

At nearly any public dance you will find people there for nearly all the above reasons, maybe more. The leader hopes he is going to hold some of these people, and have them come back regularly.

The inexperienced dancers don’t want to dance with the “experts” because they are far too self conscious. Besides, they don’t know any one, and if they make a mistake, which they will surely do, the “experts” will make it plain that they have committed an unpardonable sin.

The experienced dancers certainly don’t want to be stuck with beginners. They feel that it is a waste of good dancing time to walk through a dance. Let the beginners go to a class and learn.

What prompts this feeling of superiority I shall probably never know; after all, he must at sometime been a beginner himself.

Maybe the emphasis is on the wrong phase of dancing. When dancers start to get pretty good, they want different and more complicated dances. That’s not bad. They are constantly being pushed into a “keep time to the music, develop a style” frame of mind, in itself—OK. Then
they form into groups because they want to be with people who dance as they do. You can't shoot a guy for having a good time.

The next logical step is a clique or set of cliques, disagreeing amongst themselves on the relatively unimportant points of the mechanical detail of dancing; how to hold hands in an allemande left; the proper foot work for a balance; the correct way to promenade; the correct way to hold hands when making a star, etc.

The novice coming into a group, like this completely lost in the manoeuvres, still is remarkably receptive to the pure harmony floating around him, and I don't mean music!

How about fun? If square and folk dancing are to continue and succeed in the purpose set for them, everyone should have an honest good time. Is the fun side of dancing subdued by the desire for precision? It certainly appears so to the average or novice dancer. Dances should not be a mechanical drill, else he won't enjoy it. That is not what he is there for; he's there for a good time.

How about meeting people? The strangers probably would not have the crust to just go around the hall introducing themselves, and it has been my experience that few of the regular attenders ever bother to see that people are introduced. How can people enjoy themselves—if they don't know anyone?

It also seems to me that square and folk dancing used to be a community proposition. I believe it has been told me a few times that the big feature is all of the people dancing together, rather than a roomful of couples wandering around alone, as in modern dancing.
But whose responsibility is all this? The leader or caller or the dancers? It seems that lately, the responsibility has been sluffed off onto the leader. To this I do not wholly agree—and here is a summation of this whole thing:

Leaders or callers responsibility—-

1. Plan programs (and I do mean plan) that all can enjoy, with difficult dances coming after intermission when the beginners are tired enough to sit out; also variety in figures during the evenings party.

2. Accent fun and the community recreation angles, making mechanical precision a secondary point—not stressed.

All this will come naturally, if the leader is teaching correctly, and if a leader does this much, he has his hands full.

The dancers responsibility is:

1. To get acquainted with newcomers; see to it that they are introduced, and help them in a friendly way, through the dances. Who knows, you might even get to like some of these strangers if you get to know them.

2. Maintain a sense of balance between fun and mechanical precision. After all I can't see very much enjoyment in dancing all by yourself. The bill for the caller and orchestra comes rather high that way, too.
September 9th to 17th were the dates. Sunset Inn, Center Lovell, on beautiful Lake Kezar the place. Jane Farwell, Michael and Mary Ann Herman, Ralph Page, Abe Kanegson, Bill & Mary Frances Bunning made up the staff. Mrs Maxwell led the corps of cooks. Sixty campers at the first session. One hundred ten at the second. Take equal portions of these ingredients, shake well and what more could you ask for a swell Folk Dance Camp?

The weather was in its kindest mood for we had but one morning's rain the whole week. Most of the time it was delightful September days and nights—the finest month of the year to take a vacation.

Theme of both camps was a "World Tour" on the S.S. Nevasink. No cases of sea-sickness were reported and happy landings were made at every port. Congenial passengers and an experienced crew insured against ennui and boredom.

An innovation was tried out here this camp—every afternoon till 4 o'clock was devoted to craft work under the leadership of the Bunnings of Colorado Springs. The men mostly went in for leather work and the ladies for jewelry. Expect that a lot of Christmas gifts were sweated out. The idea seemed to work out well, too. Some of
the most ardent dancers griped a little—but not too much, for they soon got to making things along with the rest of the camp. It certainly gave the supper committees and party leaders a fine chance to organize their programs.

Perhaps this accounted for the high quality of the evening parties. We really had some knock-outs. The Alpine party and the Gay Nineties party seemed especially nice.

Rollen Endres and Lou Fraust of Madison, Wisconsin were the farthest from home, though a couple from Washington, D.C., ran them a close second in distance and were first as to method of transportation—they biked up and back!!

Ralph Page created a mild sensation by arriving at camp in a hearse! Didn't seem any th' worse for the ride, but he warn't quite normal either; for he forgot to take his records outa the contraption and they rode back that first night to Boston with Jim Knowles.

Another new idea was the "nationality breakfasts". Can't say that they were extraordinary. Most of us would have settled for fruit juice, toast, bacon, eggs and coffee. One early morning meal though was notable: Ralph Page was there on time—he was on the committee and had to be! and Abe Leif Eriksson Kanegson visited us. In full Viking regalia in keeping with the Danish breakfast.
Sunday dinner was Hawaiian and was delicious. Everyone wore leis, and kept them on most of the afternoon. We liked too, the Balkan supper, the English supper, the Dutch dinner, the cook-out on the beach; heck! we liked them all.

After late snack and coffee one night, Jane Farwell showed color slides of her trip abroad last year. Another night, Michael Herman showed folk dance movies.

About twenty campers got there a day ahead of time and helped with decorations in the main lodge and otherwise get camp ready for the others who came in all during Sunday. It certainly showed a cooperative spirit.

Half that number stayed over an extra day and helped clean up the camp. Took over four hours just to burn up the odds and ends of the eight day session. To say nothing of the sweeping and vacuuming necessary.

That is the sad part of any Folk Dance Camp and should only be attempted by hardy leaders and veterans of many such camps. It was especially so this year for Jane announced at each session that it was to be her last camp. She is to organize a recreation laboratory there next year. So it was a good thing that all of us were 'old timers' for every time you were
alone and looked out the windows at the White Mountains that rim the western skyline. You found yourself thinking: "Take an eyeful, it's the last camp we'll ever have here."

Let's end on a happier note. There will be other camps. You must not miss the ones held next year in Bridgton, Maine, nor the one in New Hampshire, site to mentioned soon.

THE ROUNDUP

FOLK DANCE INFORMATION
PUBLISHED BY THE
FOLK DANCE FEDERATION
OF MINNESOTA

News of Minnesota and surrounding territory

$1.00 per year

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MONADNOCX REGION

DANCE FESTIVAL

The Sixth Annual Monadnock Region Square Dance Festival took place in Peterboro (N.H) Town House, Saturday, October 6th before the largest crowd yet to witness the event.

Directed by Ralph Page, the event attracted over five hundred dancers, including the exhibition groups, and a hundred more spectators in the balcony. Most of these were in town as members of the Antique Automobile Association, holding their annual meeting, banquet and field meet.

Besides Page, who acted as host and caller, the dancers reveled in the square and contra called by Larry Gauthier, Jaffrey; Larry Pickett of Keene; and Don Barker, Munsonville.

Exhibition groups were: Fitchburg (Mass) Quadrille Club; Interstate Square Dance Association; New Hampshire Scottish Country Dance Group; and two sets selected at random from the crowd, who did a quadrille number called by Larry Pickett.
Picking two sets from the crowd, to dance to a strange caller, with no instructions given by that caller, is something not done elsewhere. It's the real thing, neighbors, come up and find out if you don't believe it.

Those invited to dance in this number—Mr & Mrs Barney Priest; John & Amos Lamilla; Loretta Richardson; Fred Richardson; June Ramsay; Mr & Mrs Sheldon Barker; Agnes Webber; Walter Hall; Claudia Barker; Chickie Worcester; Sarah & Don Barker; Joe Pollock.

Members of the Monadnock Square Dance Association had charge of the decorations which were most appealing in a farm scene of corn shocks, huge Hubbard squash, big orange pumpkins, a cart filled with harvested vegetables—and scores of falling leaves suspended from the ceiling. In charge of the decorations was June Ramsay, assisted by Barney & Edna Priest, Allen Williams, Red & Carla Farrar, and Paul Cummings. The Peterboro Girl Scouts sold refreshments during the evening.

It is no exaggeration to say that this was the best of the six festivals held yearly. Exhibitions were of the highest quality. More of the region's callers took part. Above all, general dancing was the best seen anywhere in many years.

Daniel Enegues, region secretary, greeted the dancers thusly: "Thanks for coming. Are you having fun? Would you like an Apple Blossom Festival next spring?" Which proves that New Hampshire folks are men of few words and not given to long-winded ramblings when asked to say a "few words."
STARTING A SQUARE DANCE ORCHESTRA

by

Dudley Briggs

(Continued from last issue)

THE SAXOPHONE

This instrument has yet to build up any tradition as a folk-instrument, but is such commonly used that one may be easily found.

There are three styles of saxes commonly used: the E-flat alto, the C melody, and the B-flat tenor. Of these, the rare C melody is the most suitable as it can be played directly from violin music. The tone range is low pitched, roughly like that of a cello. Any type of music can be played by a capable musician. It may be said though, that its players are only rarely capable because it is seldom used in any orchestra.

About the same things are true of the B-flat tenor, except that it is a transposing instrument like the clarinet. All the saxes have suffered because they are so easy to play that there is a tendency for a beginner to shirk practicing, and because they have been hurt so seriously by the awful things done with them in
jazz music. Actually they are very fine when played with discrimination.

The Eflat alto is the commonest sax, and unfortunately is the least adaptable to our style of music. However it can be used if the player is willing to apply himself to study and practice. The transposing here consists of playing either three notes below the melody as written for violin, or six notes above, meanwhile adding three sharps to the signature. This is apt to thrust the poor player into ungainly keys like five and six sharps and really makes him work. Also because of its truly alto range, many of the hornpipes have to be played to the extreme range of the horn and then broken off abruptly to be continued an octave higher or lower. That is why I say that the player must be willing. Having to play a tune like Money Musk on an alto is something too horrible to consider.

THE VIOLA AND CELLO

These string instruments are in the same class with the violin, though a bit larger and more awkward. They aren't seen much in small orchestras today, but I would use one if there was a good player handy and I needed strings. They have an orchestral tradition of being used on accompaniment and obbligato parts, but they most certainly could be used on the melody in folk music. I know their players would love the responsibility of the melody after playing ump-ta ump-ta for years in other groups.
This tinkly little plectrum instrument plays from violin music and has the same range of notes. It is useable and will make your orchestra sound Russian or Yugoslavian. Its tone is weak and it is difficult to play on fast runs.

THE BANJO

The common banjo is the four string tenor and it is useable on rhythm, although it can carry a melody. It suffers from the common fault of picked instruments in not being able to sustain a tone, but if the player can improvise, he can fill in with suitable plunking. The better banjo is the older five string type. This one plays the tune most of the time, together with a very attractive set of plinks and jangles as fill-ins.

THE ACCORDION

Here is the only instrument except piano which plays both melody and rhythm acceptably. It is useable alone and with an orchestra. In an orchestra it is often better to avoid using both piano and accordion, as they frequently do not match in pitch and neither can change. As the piano strings expand and its pitch drops as it will do as the hall warms up, they get separated still further. With the accordion as the chief melody-rhythm instrument, the orchestra is
able to move anywhere wanted; into a barn, out on the lawn, or up in the balcony without the necessary moving of a heavy piano. The accordion also is one of the few that can play sustained chords and thus make the orchestra music sound full and complete.

to be continued
Dear Folk Dancer:

How would you like to learn a few new "Folk Dances"? For instance, the very latest dance arranged to the tune of "The Thing?" This dance following the modern trend of the folk dance movement, will be the acme of bad taste and imbecility, in fact, the dance will be the mysterious "Thing" itself. Or maybe you would like to dance "Folk Dances" to the tune of such moronic music as "The music goes round and round and comes out here", or, "Three little fishes swam over the dam?"

Yes, these will be your next "Folk Dances" if you do not protest immediately to your Federation or your leaders to preserve a MINIMUM OF GOOD TASTE AND RESPECT FOR REAL FOLK DANCES, that is, Dances of Ethnic and Folkloric value.

Is our Folk Dance movement deteriorating and degenerating? It was founded on the desire to enjoy, to teach, to learn and to perpetuate folkloric dances of all nations with the help of ethnic and national groups who gave us a rich repertoire of authentic dances.

Have we run out of authentic dances? Or could it be that GREED HAS TAKEN THE PLACE OF ARTISTIC ENDEAVOR? "Would-be teachers" have appeared on the horizon of the folk dance move
ment like locusts heading for the green phantasmagoria of the almighty dollar; these self-appointed authorities on folk dancing are out to make hay while sun shines; they improvise and teach anything, just to keep the dollars rolling in: they make up new dances, they add to the general confusion and pollution by inventing several varieties of dances to the tune of the same music, and finally, they stoop down to arrange dances to fit tunes of imbecilic jukebox music and pass them on as authentic dance. They are committing the very same crime of pollution and fraud as the "composers" of tin-alley music, who in gangsterlike fashion stole melodies of famous composers, butchered them for bar-room consumption, and pass them on as original compositions to a public, which is unfamiliar with classical music accepts them.

So we have come now to dances like "Griselda down the river", etc.

I sincerely invite you to prevail upon the officers of your clubs and teachers to accept and teach only traditionally folkloric dances; to invite ethnic and national groups to participate in this endeavor; to keep jukebox music off the folk dance floors; to throw out those clumsily intricate "Pipe dreams" Exhibitionists.

I have no intention to start or to lead a revolution, but neither do I wish to jeopardize your serious attention to this matter remaining anonymous—many of the old timers have dropped out for the very reasons outlined above; somebody has to speak up in protest; might as well be me.

Yours very sincerely

Henry Steigners
San Francisco, California
CONTRA DANCE

Money Musk

That's about the way we play it in N.H.

Regular contra dance formation. Six or nine couples in a set make an ideal combination. 1st, 4th and 7th couples active. Do NOT cross over to become an active couple.
THE DANCE
Right hand to partner, turn once and a half around
Go below one couple and forward six
Right hand to partner, turn three quarters around.
Forward six once more.
Right hand to partner, turn three quarters around to place
Right and left four.

Here's how you do it

Some of you will run into trouble right off. The call is to go once and a half around. Think a minute. If you went once around you'd be exactly where you started—right? So, if you go half around from there you'll be directly across the set from where you started. That's where you ought to be. That's once and a half around. Now go behind the nearest person; go a bit below that person, and stand between that same person and the next below. Join hands— with both of them—take two short steps forward and two steps back. The active man will be between two ladies, and the active lady between two men. Think nothing of it, for you'll not be there long.

From this position, walk toward your partner, join right hands with partner and turn three quarters. Here's where most novices get fouled up. Again, stop and reason it out. If you made one complete turn you'd be where you started the turn—right? Half way around would be opposite to where you are standing—right? Then three quarters round will be half way between the two terms. The active man will have his back to the caller; the active lady will be facing the caller, and you will both be in the middle of the set. Join hands with near-
est people, take two short steps forward and two short steps back.

Now step toward your partner, join right hands with partner, turn three quarters around and head for home. There SHOULD be a convenient hole over there, between the second and third couples; or fifth and sixth if you're a fourth couple. Go and stand in this space and do a right and left over and back with the person above you.

The right and left movement with two men and two ladies side by side ought to offer no difficulties, but it always does to the novice. If the person beside was of the opposite sex how would you do it? Alright then, do it exactly the same now without benefit of helping each other around when reaching the opposite side.

About the dance

Seems like everybody who ever heard of a contra dance wants to learn Money Musk. Often it's the first contra they attempt, and after getting gloriously mixed up decide then and there that contra dances aren't for them and stand steadfast in their determination. Did you run a hundred yard dash the first time you walk
ed? Then why do you expect to dance Money Musk the first contra you try?

Money Musk is not easy; neither is it too difficult. The steps are based on split second timing though, and therein lies much of your difficulty. To make matters a lot worse—about one hundred years ago in this part of New Hampshire the people dropped eight measures of music, then retaining the same number of figures. So you are doing a 32 measure dance steps to 24 measures of music. Done correctly you'll not have to run; but you will have to keep moving.

The dance comes to us from Scotland, and originally was known as "Sir Archibald Grant of Moniemusk Reel." The name was unwieldy and was soon shortened. The name "Moniemusk" was that of an estate. The first 16 measures make up the original tune, written by Daniel or Donald Dow, a musician of note who died in Edinburgh in 1783. It was first published in "McGoun's Repository of Scots and Irish airs, Strathspeys, Reels, etc; Glasgow, 1803. 'tis a fine dance and one of our favorites.
SQUARE DANCE

CORNERS OF THE HALL

As called by Dick Castner.

Music—Any tune you like. Dick likes The White Cockade. We prefer The Low Backed Car.

First couple promenade around the outside of the ring
And right and left through with the couple you meet (2nd couple)
Right and left through on the corners complete (3rd with 4th)
Everyone right and left back on the same old track
Ladies chain on the corners of the hall
(1 with 2; 3 with 4)
Half promenade on the corners of the hall
Half right and left back home
Circle four on the sides of the floor
(1 with 2; 3 with 4)
Break that circle out into line, forward all and back
Forward again and ladies chain the grand square
When you're home you swing your own.

Each couple leads out in turn.

This is a combination of at least two popular quadrille numbers, and is a great favorite among our French-Canadian dancers. Some times it is called "Corners of the World." No matter what you call, it remains a fine New England style quadrille.
FOLK DANCE

ST BERNARD'S WALTZ

As learned from the Hermans at Maine Camp

The music is covered by copyright, and may be obtained in sheet music form from your music or record dealer.

Partners facing each other in a double circle around the room, men's back to the center of the circle. Directions given for men; ladies do same steps with opposite foot.

Move to man's left like this:

Step to left with left foot (ct. 1) bring right foot to left (ct. 2, 3). Do same steps again. Step to left (ct. 1) stamp twice with right foot (ct. 2, 3).

Now move in the other direction, to the man's right; step to right with right foot (ct. 1), bring left foot to right (ct. 2, 3). Step BACK on left foot, then on right foot (ct. 2, 3), lady steps forward on right, left at same time.

Man then steps forward on left, right, 3 counts to each step. Lady moves backward at same time on right, left.

Partners hold right hands only and man does 2 waltz steps in line of direction while lady dances 2 waltz steps, turning under joined right hands (clockwise).

Partners take ballroom position and waltz four waltz steps. Repeat from beginning.
St Bernard's Waltz is one of the so-called "Old Time English" dances. Meaning an English ballroom dance and currently having a rise in popularity in this country.

It is available on two records: the record pressed in America rather sprightly, and the one pressed in England rather slow and dignified in tempo. Both are useable, and if you use records it's a matter of choice.

This is such a nice easy dance that it is probably only a question of time before some would be big shot leader gives it a shot in the arm (or somewhere else) and incorporates a series of claps and turns and handsprings. Beats all what some people call "improving a dance."

FOLK SONG

THE QUAKER'S WOOING

Slow and pompously

Reply: Gar faster, double time

Madam, I have come a courtin', m-m, oh dear
I'm for pleasure, not for sportin', m-m, oh dear
Reply: I want none of your Quaker action
You're enough to breed distraction
I've a ring that's worth a snillin', etc.
Thou may'st wear it if thou'rt willin', etc.

I don't want your ring or your money, etc.
I want a man to call me honey, etc.

Madam, thou art tall and slender, ---
And I know thy heart is tender, ---

Now I know you are a faker, ---
Besides, I never liked a Quaker, ---

Must I give up my religion? ---
Then I'll be a Presbyterian, ---

I want none of your turncoat religion, ---
I want a man that's a real good Christian, ---

Must I go without one token? ---
Must I die with my heart broken? ---

Cheer up, cheer up, my loving brother, ---
If you can't catch one fish, catch another, ---

I'll go home and tell my mother, ---
That I soon shalt find another, ---

Yes, my dear miss, there's no doubt of it, ---
As good fish in the sea as ever caught out of it, ---

The last two verses sung only by the man.

We first heard this song from Albert Quigley, Nelson, N.H. Quig says he used to hear it sung in his home town of Frankfort, Maine. Some ballad collectors believe that it was once a part of a mummers' dance.
Evenin' everybody. Little wintry out ain't it? Just listenin' to John Parke here tellin' 'bout things in Putney. Tell 'em what you told me about that doctor, will yer John?

Glad to Bill. This all happened quite a few years ago up in Newfane.

A notorious wag used to live there by name of Jim Fuller. Over the course of several years he managed to accumulate considerable indebtedness to the local sawbones. Bills were rendered; nothing happened.

Finally the Doc cornered him one day in the post office. The presence of a considerable audience was a point in Jim's favor, and everybody kept still to see how it would come out.

"Now Jim, you've just got to start paying something on what you owe me; that's all there is to it."

"Well, let's see now Doc. You got your book
with you? Just let me see what's on the books against me, will yer?"

The doctor produced his day book, and pointed to a long list of items—medication and house calls.

"All right now, Doc, what's the medication come to? Can you figure that up for me?"

The doctor figured: so much, in total for medicines.

"Yep. Well, doc. I'll get you some money for the medicine first thing next week. Now about the calls—I'll return 'em, every one, just as quick as I can get around."

And Jim bolted out of the postoffice leaving the sawbones to wade out of the general laughter.

You know folks, I've lived in Vermont only seventeen years, but every once in a while on the brink of some social occasion, I say to myself, that I am about to "arrive", to have my "foreign" origin forgotten, and to pass unnoticed among those I have chosen for neighbors. Then I get taken down again.

Only a month ago I was introduced to a crusty old farmer on whose place my boss and I had been hired to do some painting. His New Hampshire French ancestry was evidently thought to be far enough in the past for him to qualify as naturalized.

He nodded at me and turned to resume conversation with my superior. But when that worthy (Vermont Irish Catholic, Democrat, fifth generation) disappeared around the corner of the barn
on some brief business, the old gent opened and closed the first and last conversation I had with him.

If anyone on your side of the river suspects me of fabricating, chiseling, polishing or even punctuating the following dialogue, I am ready to swear before a notary that it is the here rendered verbatim--the truth, the whole truth, etc.

"You a native?"
"Well, no."
"'s nuthin' aginst ye."

"I'm not a real old timer," writes Al Smart of West Lyyn, "but I can remember the can of newspaper tapers on the mantle over the stove. It wasn't because matches were scarce, however, it was because of the kind on the market then. The Portland Star match, for instance. One taper could light all the lamps that were on the table and it was much better than trying to light them by tearing a match off a card (remember when they came in cards?) and getting your eyes and nose full of sulphur. Those were the good old days when most fires were blamed on rats and matches instead of a forgotten cigarette butt or faulty wiring."

Research experts have discovered how the term "haywire" came to mean something that's all in a mess.
The word seems to have first become popular in the logging camps of the north woods. Many of these camps were located in out-of-the-way places. The teamsters would keep the wire from the bales of hay to mend quickly a broken hame strap or put a link in a broken chain, thereby saving time that would have to be spent traveling to a town for repairs.

Cooks would string haywire above the stove to dry clothes and hang ladles up-and often use it to bind the stove together.

In time, a camp that was notoriously poor in its equipment, and seemed to be held together by wire from hay bales, was called a "hay-wire" camp. From this usage the term came to mean "broken", "sick", "crazy" and a score of other things, none of them praiseworthy.

The term now commonly means "mixed up" like a pile of haywire after it's been removed from the bales.

By gar, my fran, she's got some lucivee hump on top Peacham Notch, and if you want your hair lifted clean from your scalp you want to hear him yell. We have the word from Mr. & Mrs. Ludger LaRue that a lucivee in full song is akin to a lost soul with his tail stuck in the door, and that sleeping with one going under your window is a lost art.
Mr. & Mrs. LaRue, after a good day's work, had retired, and were both wrapped in soundest slumber. Then the lucivee let go. They arose, straight up, and began taking notes as to the range, timbre, quality, and counterpoint.

A lucivee is the old French Canadian habitant animal once very common in these parts, known as the Canada Lynx, and in French as the Loup-Cervier or lucivee. A bobcat belongs to the lynx family, and they can have him. In olden days the settlers found the lucivee a wary and dangerous animal, and destroyed them in any possible way. On sight, a bobcat might be mistaken for a loup-cervier, or vice versa, but when the old boy ventilates his tonsils with a good brisk coloratura wail, the similarity is purely unimportant.

The LaRues said that their dog made a bit of a commotion just prior to the solo, but when the lynx started, the dog went up in the haymow and hid behind a setting hen. Some people are wondering if some of the missing dogs around Reacham have been done in by the varmint.

Folks around there have long noticed a scarcity of deer, partridge, and rabbits this season, and wonder if a lynx can do all that. They surmise that maybe a forest fire drove the lynx out, and he's foraging in new places now, and was born to the LaRues to look the chicken situation over.

On a back road in East Washington, Wash. is a remodeled six room house, recently bought by Norman Fletcher, local carpenter and builder.
For years the house was deserted but it has an unusual and interesting history as revealed by painting on the walls and doors.

Mr. Fletcher made the discovery and has left intact the paintings, particularly the huge eagle that adorns the ceiling of a front room on the first floor that was revealed after the blackened ceiling was washed.

The artist left his name, H.C. Fern and the date 1887. Nearly every room received his attention. On one door panel is seen Lady Godiva, and on another, King Neptune, in brilliant coloring. On the kitchen door panels a couple of fish are seen. The artist, in another mood painted flowers on other panels but the outstanding work was the graining of the woodwork, which was evidently done with small brushes with oil paints in all colors of the rainbow.

A few old timers recall the eccentric painter who had been a sailor in his earlier days, and did painting for his board and lodging wandering about the country.

Today, the old house has a new look with its exterior painted white, and every room modernized and well insulated, but the paintings of the old timer still remain along with the eagle on the ceiling and Lady Godiva in her natural beauty.
FAVORITE RECIPES OF GOOD COOKS

by Ada Savage Tucker

STRAWBERRY SHORTCAKE

In these days of frozen fruits a good recipe for a strawberry shortcake is handy. Try this one.

2 cups flour 3 teaspoons baking pwdr
½ teaspoon salt ½ cup shortening, or
2/3 cup milk 8 tablespoons

Sift flour, measure; add baking powder, salt and measure again. Work in shortening until mass resembles coarse meal. Add enough milk to make a soft dough—one that you can barely handle. Turn out on lightly floured board, knead a few seconds (to knead is important). Divide dough in half. Roll out to about ¼ inch in thickness. Put into deep buttered 9 inch round cake pan. Butter the top. Roll out second half and place on first in pan. Brush with softened butter and bake in hot oven—400-450 degrees, depending on your oven.

When baked, pull layers apart. Spread sugared fruit on first half. Stack second on first crust down. Cover with more fruit. To gild the lily, we can add whipped cream in a ring around edge on top of shortcake, leaving berries in center showing, or cover top with whipped cream and decorate with whole or halved berries. You'll
need 1 quart or more of strawberries.

This is my mother's recipe, except that she lives on a farm with farm help, children and grandchildren to feed, and she doubles the recipe and bakes it on the inside of a cover that used to go on one of those large, metal lard containers that stand about four feet high. She lives in Lunenburg, Vermont.

ALL BRAN MUFFINS

There's nothing that dresses up a meal any more than some sort of hot bread. Now, with food prices so high, they are also penny savers. These are ideal for any meal, any day of the year.

1 cup ALL BRAN cereal 3/4 cup milk
1 cup sifted flour 1/2 teaspoon salt
1 egg 2 1/2 teaspoons baking powder
1/4 cup sugar or molasses
2 tablespoons of soft shortening

Combine ALL-Bran and milk in mixing bowl. Sift together flour, baking powder, salt, into same bowl. Add sweetening, egg, and shortening. Stir only until combined.

Fill muffin tins 2/3 full and bake in 400 oven for 25 minutes. Makes 8 large or 10 medium muffins. They may be baked in an 8 x 8 pan, the same as Johnny Cake, and cut into squares, if you are pressed for time.

Make it for breakfast, and cut a large square, split, and fill with desired filling and use in place of one sandwich in your husband's lunch box, well wrapped in waxed paper.

Chopped raisins or dates is a good addition, added before cooking.
Secret! This recipe came right from the ALL BRAN box!!

BREAD AND BUTTER PICKLES

12 small or 6 large 1 pint cider vinegar
4 medium onions 3/4 cup sugar
1/4 cup salt 1 teaspoon mustard seed
1/2 teaspoon tumeric 1 teaspoon celery seed
1 teaspoon ginger

Cover cucumbers with cold water and let stand over night. In the morning wipe dry and slice thin; slice onions lengthwise. Mix well the cucumbers, onions, and salt. Let stand 1 hour. Do not drain, add remaining ingredients and bring to a boil. Boil 3 minutes. Seal while hot.

WHOLE PICKLES

Medium sized cucumbers, wash in cold water, drain, wipe, being careful not to bruise. Pack in quart jars. To 1/2 gallon cider vinegar use 1/2 cup sugar, 1/2 cup dry mustard, 1/2 cup salt. Pour over cucumbers. Lids need not be air tight. Ready to use in two weeks.

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THE TOWN CRIER

BORN: To Mr & Mrs Daniel Enegues, Peterboro, N.H. a son, David Michael, August 27th.*****

MARRIED: Nancy Borgman and Morry Gelman, September, at Grosse Points, Michigan. *****

BORN: To Mr & Mrs Sidney Abbott, Sumner, Maine, a daughter, Jeanne Rence, September 24th. ****
MARRIED: Genevieve Asch and Lawrence Jennings in Flushing, N.Y. September 14th. 

MARRIED: Gail Marie Bergheira to James Shearer on Sunday, September 16th at Christ Church, Cambridge, Mass. A square dance in honor of their marriage was held Sept. 15th, in Payson Hall, Belmont, Mass. 

MARRIED: Evelyn Silver and Marcel Robidas in Dover, N.H. September 29th. Marcel is the wonderful fiddler in Mal Hayden's orchestra. 

If you are a member of the New Hampshire Folk Federation, then you should make every effort to attend the annual meeting and election of officers Friday night, October 26th in Scandia Hall, Concord, N.H. Square and Folk Dancing will precede and follow the business meeting. 

The Eire Society of Boston invites you to attend a CEILIDHE at New England Mutual Hall, Wednesday, October 24 at 8:30 P.M. There will be ballads, folk dancing, solo dances, general dancing, singing and refreshments. 

The Methodist "World of Fun" record company has brought out two 12 inch plastic records of German dances under the direction of Paul and Gretel Dunsing. M-114 has Dance Lightly; Stopp Galopp, Butterfly Dance, Tampet and Klapptanz. M-115 has Sonderburg Double Quadrille; At the Inn to the Crown, Foehringer Kontra and Alfelder. Order the records from your dealer or direct from Gretel Dunsing, 4712 N. Hermitage, Chicago 40, Illinois at $2.00 each. 

The Merrimack Valley Square Dance Association announces a square dance in Concord, N.H. Friday November 9th, with Ralph Page calling. 

Charlie Baldwin continues his Wednesday night square dances at the Y.M.C.A. Huntington Ave, Boston, Mass. 

Ralph Page will call dances at Bangor, Maine City Hall, Thursday, November 1, for the Bangor folk dancers and their friends; also in Lewiston, Maine Armory, Friday, November 2, for the Androscoggin Coun
Don't forget the Bill Greenler Benefit Dance, in Topsfield, Mass. Town Hall, Saturday, October 20th. Joe Perkins will be the caller for the Merrimack Valley Square Dance Association, in Concord N.H. Wednesday, October 10th. For other dates of this busy caller give him a ring at Topsfield Mass. 308 ring 11.

Save the date of Sunday, October 21st. Al Brundage is holding a square dance workshop in his Country Barn, along with a New England Country Supper, and to top it off--a Calico Ball.

Murray Sherman, New York Folk Dance Leader sends word that he is opening his 6th season of classes at the Washington Irving School, Irving Place & East 16th St. N.Y.C. First class was September 15th and will be held every Saturday night. All people interested will be welcome.

The Seacoast Region Square Dance Association announces their next party to be held in Dover, N.H. City Hall Auditorium on Saturday, October 20th will be a callers Jamboree. Mal Hayden will be host caller.
THE COUNTRY DANCE BOOK $2.50 pp
by
Ralph Page and Beth Tolman
New England squares and contras
stories and anecdotes of same.

LOI SINGING CALLS $2.00 pp
by
Frank Lyman, Jr.
The first and best book of
Singing Calls.

THE PLEASURE CALLS 75¢ pp
by
Helen & Larry Eisenberg
A treasure of pleasure is found in these pages
for families, churches, clubs, parties, camps, rural
groups. Group leaders cannot afford to be
without it. A chart to create good fun.

Order any of the above listed books from
Ralph Page, 162 Pearl St. Koons, N.H.

TED SANNELLA, 16 Pleasant St. Revere, Mass. has a
full line of the FOLK DANCER label recordings;
the best in folk and square dance recordings.
I'm saving the dates April 25 & 26 for New England Folk Festival
Worcester Auditorium