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TAKE IT OR LEAVE IT

Elsewhere in this issue you will find an account of the recent convention in Miami of CALLERLAB 1980.

It's difficult to find the proper words to compliment them on an extremely well convention. Somebody really did their homework!!!

The officers went out of their way to see that we had a good time. We did! Our thanks to Jim Mayo and the Bob Brundages for all they did for us.

Attending the Convention enabled me to see at first hand trials & tribulations that CALLERLAB is going through in order to preserve a bit sanity in square dancing. I approve of what they're trying to do but believe that it is a hopeless task.

The whole modern square dance movement is based on complete artificiality! It has forgotten the joy of dancing; it has been sold on the idea that more is better; that one complex figure is better than two simple ones.

Most of the new figures being introduced ad nauseam are mere gimicry and many of the modern choreographers know little or nothing about music.

Modern square dancing has no roots; it is top heavy with complexity and as such is doomed as an art form. Aside from all that we seem to be in good shape!!!

Sincerely

Ralph
I went to my first contradance Saturday night and what a revelation it was! I think I've discovered a quick cure for the blues, better than alcohol and faster than therapy.

I have not seen so many smiling, happy-looking people in the same room since I was in fifth grade and Mother Superior dismissed the school at 9:05 a.m. What a delight to witness the dancers' cheerfulness and exuberance. The experience cancelled out at least a week's worth of gloom-and-doom headlines in the American press.

Contradancing seems to produce the right atmosphere and many occasions for smiling. When you meet a new partner, you smile. And you smile when you return to your original partner.

Some things are best defined by their opposites. A
contradance is the opposite of a cocktail party where people stare at each other, groping for something to say, choking on cigarette smoke and their own inhibitions.

Contradancers leave their inhibitions at home. They have to; there is no time for uptightness or embarrassment with the caller almost constantly commanding the dancers into new turns, twists and patterns.

And because the action is so fast, the need to impress new acquaintances with intellectual, or other kinds of prowess is not a factor. Hence, people are relaxed and non-aggressive.

Another heartening aspect of Saturday's affair was the complete absence of alcohol, the social lubricant so many of us need to "have a good time." And yet the dancers were high, naturally high. What energy in that hall! When we arrived it was chilly. Within an hour, the hall windows were opened!

Since contradancing requires comfortable clothing, most people wore jeans or other simple, earthy attire. This lack of "costuming" had a wonderful side effect: it produced an egalitarian atmosphere. Clothes so often give a cue to one's status, class, occupation and income bracket. Because everyone was dressed more or less alike, class-consciousness disappeared. You simply couldn't tell who was well off and who was on welfare, who was college educated and who was not.

Nor were there age barriers. Although the bulk of the dancers were in their 20's and 30's, people of all ages were integrated into the dances with special accommodations for the young. The youngest dancer was 12, I'd guess, and oldest about 65.
The prime activity of contradancing is touching... all that wonderful personal contact that used to happen before TV made lonely spectators of us all, crawling us away from the kind of basic interaction we need the most.

Physical interaction, that's what contradancing is really about. Warm, wonderful body contact. When you think about it, there are precious few group activities these days that allow of such interaction. Those that do are usually sports in which the contact is so violent it can jar your teeth.

At first the physical contact involved in contradancing is startling. After all, how many times do perfect strangers slip their arms around your waist, take your hand and swirl you about? But soon such widespread affection seems natural and gratifying.

When we were kids, we had a little game called "If I Were the King." All game players would simply tell the kinds of things they'd ordain to keep their kingdom happy. Well, if were King (Or Queen), I'd order a weekly contradance, preferably in a chilly hall where people had to dance to keep warm. No one could wear expensive clothes. All ages would have to attend. Including royalty. We'd all go there and be just people.

The 9th Annual Flaming Leaves Square Dance Festival will be held at Olympic Arena, Lake Placid, N.Y; Sept. 26, 27, & a8, 1980. Dick Leger heads an imposing list of callers for the event.
I MUST DANCE
by KIRBY TODD

I MUST DANCE!

An outrageously self-centered statement at a time when world problems of war, inflation, terrorism, economics, trade, education, politics — even individual rights and freedom — abound.

But, just maybe, it is not so outrageous to need to dance, when a sort of insanity compels our government to bale Chrysler Corporation out of its own mistakes and mismanagement; or one nation to hold free citizens of another nation hostage; or when oil companies continue to reap 100% profits over a corresponding quarter of a year ago; or when unemployment, insecurity, and fear are rampant.

What is it in Dance that is imperative and essential enough that a thoughtful analysis of why we must ALL dance yields as much sense philosophically as the millions of words peddled by the economists in the media on money problems.
A careful reading of the 149th Psalm furnishes one clue: Praise. The human soul nourished in bounty demands the right to say thanks. Just as the exuberant child leaps in the joy of being alive, so does the intelligent man find movement in Dance a satisfying way to express praise.

A similar adventure of the spirit is one of celebration when Dance marks a wedding, a graduation, a birthday, a change of season. When a lifetime of style of social communication has been in the language of Dance, then meeting with old friends and meeting new ones on the dance floor has instilled a deep-grained habit that adds up to health of body and mind.

2500 years ago the Greeks decreed that the mark of an educated man was that he danced. The admiration and success of that civilization should tell the modern educators something. Instead they continue to muddle along with the failures of TV, visual aids, fun and games that are a disaster in giving students the tools of learning to read, write and cipher. The fact remains that rhythm and Dance prepare the child neurologically for those skills and not "units of dance" but a solid, continual experience in Dance all through the school years.

My Mother was my first dance teacher when she sang songs and did rhythms and singing games with me from the cradle up. We did not have dancing in the one-room country schools as she had in the 1880's-1890's. In the Great Depression we dragged those old singing games and dances from Mother's memory, along with help from Aunt Verne. 50 years of meaningful dancing has ensued.

Then there were dance camps, institutes, weekends where dancing masters taught all kinds of dance forms.
There was Paul Taylor, Alvin Ailey, Carolyn Jones, Merce Cunningham, Lucas Hoving and the great Jose Limon who gave master classes at the university where I taught.

Some of the outstanding people in folk dance I learned from were Jane Farrell, Vyts Beliajus, Paul & Gretel Dunsming. Ralph Page was absolutely King of the Pack for contra dancing. And in the Square and Round field the list extends to Pappy & Dorothy Shaw, Herb Greggers son, Ed Gilmore, Ray Smith, Bob Osgood, Bob Howell, Otto & Carlotta Hegeman, Elyn & Dana Fresh, Roger & Jean Knapp. All of these "greats" gave more than a series of dance steps; they taught dance style, background, history of their Dances. And so deeply were they involved in Dance as a life style that they became outstanding philosophers of life in so doing. They intellectualized Dance as one of Man's greatest arts to the point that no one could ascribe to being a superior man unless he danced.

I MUST DANCE!

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Word from Bill Johnston tells of the International Gathering of the Clans is to be held in Scotland, May 23 to June 7, 1981. As President of Clan Johnston/e in America Bill is planning to organize a tour group. Anyone who would like to attend this event is urged to contact Bill at Box 523, Skippack, Pa. 19474. Even if you are not a Johnston/e, write anyway, if interested.

The 42nd National Folk Festival will be held at Wolf Trap Farm in Vienna, Va. from July 11-13, 1980.

SMOOTHNESS

IN SQUARE DANCING

by JIM MAYO

The feeling of smoothness and flowing motion in square dancing is a subject about which little has been written. We frequently hear discussions about the subject and many leaders among callers and dancers speak of the absence of this feeling in much of modern square dancing. The suggestion in these discussions is usually that smoothness in the dance action is something that we once had but has now gone away. The loss is attributed to many things. High on the list of "culprits" is the new choreography which, it is claimed, is creating situations that are by their nature not smooth. A second candidate for the blame is "the dancers" who are only interested in getting to the proper place and never worry about the style of the dances. Many also suspect that the caller may be at fault because he selects sequences of calls that are awkward. Our purpose here is to explore the question of responsibility for smoothness and attempt to describe how that sensation can be created.

In the traditional square dance activity the question of smoothness seems never to have come up. In some
areas dancing was smooth and in others it was rough but no one seemed interested in changing the way it was. This lack of attention probably arises from the fact that personal styling was a more prominent factor in the character of traditional dances than it is in modern dancing. There were fewer actions and in most instances the dancers were familiar with the sequence of actions. The callers were truly "prompters" reminding dancers of sequences that they had nearly memorized. This familiarity with the material allowed dancers to adjust their actions to make sequences that were essentially awkward into relatively smooth dances. The sequence "do sa do corner, do sa do partner" was common in traditional dancing while in modern dancing it is quite properly avoided as an inherently awkward pattern. In the traditional dances, when it was used, the dancers expected that sequence and cut the corner to make the motion fit.

MANY IMPORTANT ELEMENTS

In modern choreography it is not possible to assure that the body position is always perfect. We are always involved in some compromise with perfection. There are many reasons for this need to compromise. Certainly one of these reasons is that flow and smoothness are not the only important elements of good square dancing. The elements of variety and interest are important also, and excitement and challenge contribute substantially to the overall experience. Sometimes a deliberate violation of the smoothness rule provokes excitement and variety that is of equal importance to the dancers. Unfortunately we have overworked this excuse for bad flow. Too often the smoothness is unnecessarily bad merely because too little attention has been given to improving it. Many callers today have never given much thought to whether the action they are calling is smooth or not. Because the rules that govern the feeling of smoothness are not simple, too few callers have concerned themselves with how to accomplish this feeling in their choreography.
IN CONSTANT MOTION

Adjustment of body position by experienced dancers is one reason that the elements of smoothness have been so difficult to identify. Good dancers never stand rigidly in place waiting for the next action, they are in motion even when they are not executing a called action. Moving to accommodate the action of the other people is part of being an experienced dancer. In this instance experience means that you have learned what is likely to follow what. An experienced dancer relies heavily on the ability to anticipate which he or she has acquired through dancing experience. This ability to anticipate can be supplemented by the caller through control of the timing of the call.

\[\text{Timing means the time between the giving of the call and the start of the action. That time is measured in beats of music or steps. (We expect that one beat of music equals one step.) Normally, when dancers are familiar with all of the calls being used the command should be completed one or two beats before the execution of the action starts. When we adjust timing we give the command sooner with respect to the start of the action. (Delaying the command so that dancers do not know what the next action will be until they have completed the preceding action makes stop-and-go dancing and usually is simply bad calling.) Giving the command early when a body position adjustment is required allows the dancers to get a head start on the adjustment. The amount of extra time (number of beats) that we allow is important.}

CALLER ADJUSTMENT IMPORTANT

If we give the call too early, the dancers have a tendency to rush the action and may have to stop later
to let the call catch up with them. This hurry-up-and-wait dancing defeats our goal of smooth dancing so we must advance our call just enough to allow an adequate body position adjustment. Since almost any adjustment can be made in a couple of steps we should never have to increase the command "lead time" by more than two beats. Failing to allow the two extra beats when they are needed (for instance when you call trade by to a left allemande) can force dancers into jerky, rough motion when just a beat or two advance notice would allow them to keep the action flowing smoothly.

There are circumstances when delayed timing is justified. As a technique for helping dancers through difficult or unfamiliar material, the delay of a call to permit accurate positioning can be quite helpful. Unfortunately, this technique has been so badly overused that it has become almost the normal way of timing rather than a helpful change of pace. We start teaching dancers to move in the stop-and-go way that such delayed timing requires during the beginners' classes. Then, because of the great emphasis on workshop in today's square dance program, we continue to use the timing delay to help dancers through the unfamiliar material we are calling. Many modern square dancers seldom encounter material with which they are comfortably familiar. As a consequence many of our customers only rarely experience the sensation of dancing, by which we mean uninterrupted flow of motion that is matched to the beat of the music.

One final element in the body flow/smoothness issue in square dancing is outside the immediate control of the caller. That element is the dancers and we are not inclined to free them of all responsibility. Many of them do not move smoothly even when the choreographic material is good and the timing is correct. Some of the roughness in dancers is the result of exuberance and the desire to "let off steam" through their dancing.
However, it is often the case that dancers have never been old about smooth, stylish dancing. Unless we start to make dancers aware of smoothness in the beginner's class they may easily move into advanced levels of geometric complexity without ever knowing the experience of good dancing. In modern square dancing even the callers have given so much emphasis to the pattern complexity that it is not surprising that dancers are unaware of the elements of quality in their dancing. Most dancers believe that the only measure of their dancing skill is the number of calls they are able to execute. We do not agree. We know many poor dancers who are able to execute many calls with reasonable accuracy but do not move in time with the music and are jerky or awkward in their movement. Good dancing is measured by how you dance, not by how many calls you can remember. Unfortunately, many dancers are never told this simple truth. As caller/teachers we must make sure that our students or club dancers know the difference between good and bad dancing at whatever level of choreographic complexity they choose.

(Square Dancing, April, 1979)

The largest 2-day Irish Festival ever staged in North America will be held in Mt. Airy, Md., on Sat. & Sun. July 12 & 13, beginning at 11 a.m. each day. Over 200 musicians, singers & dancers are scheduled to appear.

There will be workshops on Irish dancing, as well as on fiddle and other instruments. Traditional arts and crafts will be demonstrated. Traditional foods and Irish brews will be available.

For detailed brochure write: Irish Festival, c/o Larry Ireland, 6111 Davis Rd. Woodbine, Md. 21797.

xox

Anything whispered or shouted usually isn't worth hearing.
CALLERLAB

7th ANNUAL CONVENTION

MARCH 30 - APRIL 2, 1980

AMERICANA HOTEL - MIAMI BEACH, FLORIDA

CALLERLAB recently completed its 7th Annual Convention and we are happy to report that we had more 940 people in attendance. They represented 544 callers and for the first time we had VIP guests from the National Executive Committee, LEGACY and ROUNDALAB. Forty Seven states were represented, also 6 Canadian Provinces and 5 from overseas. The average calling experience of the ones attending was 16.338 years, and we had 18 exhibitors.

Eight callers received Small World Awards, presented each year to the callers from overseas: Frank Cockrell, Saudi Arabia; Ien Jannaway & Pete Skiffin, England; Ron Jones, Jack Murphy & Graham Robinson, Australia; Al Stevens, Germany.

A family with three generations of callers was recognized - the Cooks: John from Florida, Jack from Michigan, and young John from Michigan.
Twenty four callers received 25 year certificates: Char- 
lie Baldwin, Vern Carmichael, Bill Davis, Bill Fowler, 
Les Gotcher, C.O. Guest, Earl Gulley, Jerry Haag, Gene 
Haley, Art Hansford, Len Jannaway, Ron Jones, Martin 
Mallard, Jack Murphy, Wayne Nicholson, Ralph Page, Dub 
Perry, Red Porter, Elmer Radcliffe, Bill Roundtree, 
Fred Shanklin, Bill Tait, Wayne Turley and John Veneski. 

The highlights of the Awards ceremonies was the award 
ing of the Milestone Awards at the closing night ban-
quet. The highest award given by CALLERLAB in recogni-
tion of outstanding service over a long period of time. 

Five awards were presented this year including a post-
humous award to Benjaman Lovett, the caller who worked 
for Henry Ford in the late 20's and 30's; Ralph Page of 
Keene, N.H. was honored for his many contributions over 
an extended period of time in the New England area; 
Charlie Baldwin, Norwell, Mass. for his many contribu-
tions in New England and leadership throughout the U.S. 
Don Armstrong, Florida, for his contributions, most no-
tably in the field of contras; and to Jack Lasry, Flor-
ridam for his contributions to many callers over the 
years in the fields of Education, Training and Note 
Services.

John Kaltenhaler 
Executive Secretary

There is the official communique. Now for some person-
al opinions of what went on, for what they're worth.

I'm glad I went; I had a good time. I'm 
proud and honored to receive the Milestone 
Award and accept it in the same spirit if 
was given.

At Boston's Logan airport, Dick Le-
ger, Joe Casey and quite a group of New 
England callers gathered a half hour be-
fore flight time and got the trip started
on sort of a 'reunion' basis. At the mammoth Miami airport we were met by Charlie Baldwin and his son and from then on the convention became something real and not the nebulous event we'd been thinking about all winter.

Right now let me say that the convention was a well run operation. Whoever was responsible for the overall management had done his homework! Better yet, he was smart enough to get an excellent clientele to work for him. There were four or five panel discussions taking place simultaneously both days and everything seemed to go off without a hitch. Teamwork, my friends, and don't you ever forget it!

Both days I kept my nametag in my pocket and just wandered in and out of as many of the meetings as possible. Some of them were uninteresting to me and a few seemed to be in a foreign tongue - modern square dance language.

The first morning was delightful. I roamed around the hotel lobby listening to friends meeting and lying to each other about the number of classes they were teaching and the number of clubs they were calling for! Annanias would have felt right at home! Anonymity is a wonderful feeling occasionally and I enjoyed it hugely.

Our most interesting bit of 'kibitzing' came midway of the second morning when we listened to a group of people arguing the merits and demerits of a figure they called "Linear Cycle." We never did find out whether the figure had been accepted or rejected by CALLTRLAB. We did discover that the figure took 12 counts to dance and at this point we walked away. Square dancing is done to strains of music, each strain consisting of 8 measures of music, and there are two counts or beats to a measure. If "Linear Cycle" takes 12 counts what
are you going to do with the other 4 counts to complete the strain? Something taking 4 counts must be added or else you'll have people standing around with their mouths open. If this is true than something is radically wrong and whoever does square dance choreography should take some studies in music!

And while on the subject of choreography, some of the names for dance figures that we heard bandied about during the various sessions were, to me, amusing to say the least. Such as "Ping Pong Circulate, Partner Hinge, Sweep a Quarter, Curley Cross, Relay the Deucy, Spin Chain the Gears, Load the Boat, Triple Scoot and Peel the Top." How one dances these figures, I don't know. Worse yet maybe, I don't want to know! If this dates me and puts me in the old fogey class, so be it—and I couldn't care less!

The session that interested us most was one on Tuesday afternoon concerning "Traditional Dancing" emceed by Al Sheer of Colorado. It turned out that Al's idea of 'Traditional dancing' was made up of one night stand material, along the lines of "Clap your hands and then your knees, then boomps-a-daisy if you please." It may be traditional in Colorado but it certainly is not the kind of traditional dancing that we have done here in the east for generations.

Of great interest to us was the number of really dedicated callers who are greatly disturbed over the present-day square dance picture. It seems to us that the powers-that-be in CALLERLAB might do well to listen to the suggestions some of them made. The general consensus of opinion seemed to be that there are far too many 'basics' in modern-day square dancing; that the best thing that could happen would be to forget 90% of
them. This will never happen because in so doing some toes will be stepped on and some feelings hurt and by no stretch of the imagination can we see CALLTRILAB doing anything like that. Besides, it's too easy an answer!

<<(-)>>

Several of these dedicated callers were relatively young men, so perhaps there is hope after all. Most of these same young men seemed to have their roots well established in some traditional form of square dancing. In other words, they are not "Johnny-come-latelies" to the movement. Best of all they seemed to have some knowledge of music and phrasing of the calls.

<<(-)>>

It seemed to us that the great majority of the callers were more interested in complexity of figures and had lost sight of the importance of music to the dance; that they had forgotten, if they ever knew, one of the basics of dancing - that it be fun to do.

A specialist in Leadership and Motivation, Mr. Bjorn Secher gave an interesting talk following dinner Monday evening. He seemed to know what he was talking about even though to me he seemed a cross between a Rotary Club or Lion's Club speaker and a Billy Graham-type evangelist. The second part of his talk was adjourned to another room and while that was going on we were giving a taped interview for Jack Murtha.

<<(-)>>

There was far too much talk preceding the Milestone Awards. Frankly we didn't understand or care for the heavy-handed "in humor" of the MC! Jim Mayo, Bob Os good and Al Brundage were excellent in their presentations and we've forgotten the name of the man who presented Jack Lasry with his award, but he, likewise, was a very fine 'presenter'.
Casey. It made the meals much more enjoyable. And speaking of food: dinner Monday night and the banquet Tuesday evening were excellent. The breakfasts and lunches while adequate, could have stood a lot of improving. Heck, we can drink canned orange juice at home! This is NOT a complaint against CALLERLAB. They had nothing to do with it.

This last bit has nothing to do with the convention except that it happened at the same time. As many of you know, I enjoy a good cigar. There are thousands of Cubans and Jewish retirees in Miami; both races are cigar smokers so we knew that there had to be plenty of cigar stores in town. So Monday afternoon we went looking - across the street from the hotel and to the left about three blocks we found a delightful little store - Liborio's where we found some elegant Rothschilds and laid in a supply, one of which we're about to light up!

We repeat, we had a good time and are glad that we went. We met some nice people. Too, we met several who were only names before - Les Gotcher, Cal Golden for instance, and renewed friendships with Earl Gulley and Vern Carmichael. We appreciate the honor given us and - we were really warm for the first time since last Labor Day!

If you would like a tour of Eastern Europe - Poland, Hungary, Czechoslovakia - lease contact Ellen & George Rado, 87-25 188th St. Hollis, N.Y. 11423. The tour is 15 days starting August 15, 1980.

Who should be allowed to square dance? Is part of the enjoyment of square dancing, for the average mainstream dancer, the challenge of the choreography? Why do so many more people stop dancing after completing a class than continue on in the activity? Does a caller have any control over the difficulty of a mainstream dance or is it specified by the list of calls which he uses? All of these seemingly unrelated questions are bouncing around in my head as a result of a discussion which Jim Mayo led at a recent Tri State Callers' Assoc. meeting, and in my head they are not that unrelated any more. I do not have answers, but I do have questions: questions mostly for the callers who may be reading this, but for interested dancers also.

Let me preface this by saying that I am not talking about the "Advanced" and "Challenge" dancer, but about the dancer in the majority of clubs in our area, and undoubtedly other areas around the country, and that my use of the word "challenge" refers to the English meaning and not to the square dance reasoning.

People square dance because they (or at least their partners) enjoy it. Their enjoyment may just come from the fact that it is a relatively inexpensive night out. It may be just the good feeling that they get from being able to forget the rest of their worries. (It cer-
tainly is not peer pressure that makes them dance; maybe some day, but not today!). One of the undisputed reasons and probably fairly universal reason is the enjoyment that comes from moving with music, i.e. dancing. Some say that they also like the challenge of square dance choreography, the mental stimulation that they get from trying to communicate to them, and then in turn trying to communicate that info. to the muscles in their bodies. But herein lies a potential contradiction.

If a dancer accepts and expects this challenge, then he or she must expect not to meet the challenge 100% of the time or he/she is not really being challenged after all.

The question is, do we mean challenge or just variety. What do these terms mean? Without either, we are likely to get bored by the anticipated repetition, and I think I can safely say that most active dancers will agree, that this is undesirable. Variety, I feel, is when what comes next most frequently takes us by surprise — hopefully to our delight. Challenge is when this surprise makes us work at making a decision to come up with the proper interpretation.

Variety should therefore, be possible without challenge. An analogy might be a comedian delivering jokes. Without the surprise of his punch lines, he would not be very entertaining, but he need not be so esoteric that every fourth joke is over the heads of half his audience. In other words, he needs to offer variety to your normal line of thought, but not challenge.

This analogy might be carried further. There is the exceptional comedian (and caller too) who uses the same jokes over and over again, and who does the expected rather than the unexpected but is a continual hit
none the less, His success though is not because of his material, but rather because of his exceptionally talented way of delivering it. Few have that much talent and we need not all strive for it.

\[ \Xi \bigcirc \Xi \]

Let us return to the contradiction which lies somewhere between the enjoyment of dancing (moving with music) and the enjoyment of challenge (occasionally not moving).

\[ \langle \langle - \rangle \rangle \]

Let us assume that a caller has the ability to call choreography at varying degrees of difficulty at any given level. A given level refers to a published list of calls. The degree of difficulty refers to how these calls are combined in sequences relative to the dancer's ability to interpret the material.

\[ \langle \langle - \rangle \rangle \]

A caller could call anywhere from very fundamental forms of the material, as he would do when he was first showing something new to a class, to combinations which would leave everyone standing around, wondering why they had left their TV sets that evening.

\[ \langle \langle - \rangle \rangle \]

He could call material which moved along very easily, but was not totally simplistic, such as is frequently used in singing calls. The material could be just a little harder, so that even the experienced dancer was pleasantly surprised now and then. A little harder yet would have many people frequently thinking and occasionally breaking down, i.e. not dancing.

\[ \langle \langle - \rangle \rangle \]

Again, assuming that the caller has the ability to make the difficulty anywhere in the spectrum that he
wants, where should he make it? Let me repeat, "How difficult should a caller make a dance?"

A caller's main purpose is to entertain his audience - the dancers. Therefore, to answer the above question, we must ask, "How difficult should a dance be for the dancers to get the most enjoyment from it?"

Most dancers will say that they like being challenged a little and that they do not mind meeting the challenge now and then. I suspect, however, that what they mean is they like variety and if someone has to lose to the challenge, they would prefer if it were the other squares around them, but not theirs.

If their answer is that dancers like variety and surprises, but they do not really like challenges so great that they cannot dance them, then the caller must play with this fine balance of difficulty; this fine line between variety and challenge and stay on the variety side of it. He should make the dancers think that they are being challenged but only to the point where he knows that they will win. Even a caller who has this ability to make the material slightly harder or slightly easier has his work cut out for him in trying to know where to adjust his level. The abilities of each dancer vary from square to square so what is right may also be wrong. And even if all squares were made up of clones of the front square, to find this level, he must go over the line at least once, to know that he is there.

Let us then assume that a caller is good, and his dancers only falter ever so infrequently. Have we now reached an optimum condition? Most active dancers would say yes. They can tolerate an occasional stop in exchange for just the right level the rest of the time. I
think I would agree too. For the bulk of our active dancers, this would be ideal.

Now, let us also look at another side of the big picture; to speculate on the inactive dancer, the silent majority, the drop out. Yes, the drop outs are the majority. Shortly after graduation class we lose more than we keep. I've heard numbers as high as 80% quoted lately! It is possible that some of these people would have stayed with us if they had been able to find dancing with less challenge, maybe even less variety? May be they just wanted to dance!

The best advice I have heard for dancers who ask if they should take a workshop at the next level up from where they are dancing is "Wait until you are bored with the level you're at, and then by all means." Maybe recent class graduates are not yet bored with fundamental mainstream dancing which they have enjoyed at class balls. Yet most clubs, no matter how relaxed, are not that fundamental.

Where can recent graduates go to dance? They can angel at classes, but what about just plain old good dancing? All too frequently, the few times that a club will try to run this type of a dance, they will hire a less experienced caller than they would for their normal club dances. Shouldn't a newer dancer be given the benefit of dancing to better callers also? It may even be more important.

Is a caller any less of a caller if he calls an easier dance than he is capable of calling? Whose responsibility is it to provide a place for recent graduates to dance? I repeat: "Who should be allowed to dance?"

from "New England Caller", June, 1980
MAINE FOLK DANCE CAMP DATES

Session A - June 21 - 27
  B - June 28 - July 4
  C - July 5 - 11
  D - July 12 - 18
  E - July 19 - 25
  F - Aug. 9 - 15
  G - Aug. 16 - 22
  H - Aug. 23 - 29

Labor Day Weekend: Aug. 29 - Sept. 1

Write: Mary Ann Herman, Box 100, Bridgton, Me. 04009

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The Nova Scotia Dance Federation will hold its 25th annual dance camp at Ste. Anne's University, Church Point, Digby County, N.S. Aug. 16 - 24, 1980. On the staff for this anniversary 25th camp are: Ralph Page, George Hodgeson, Marianne Taylor and Joe Wallin. Information from: Gordon Arthur, Black Point Post Office, Halifax County, Nova Scotia, Canada, BOJ 1BO

The U.S. Post Office is now almost 200 years old. If you were that old you'd move slow too. We may be approaching the time when "Money to burn" will be the cheapest fuel available.
CONTRA DANCE

SALUTATION

An original dance by Ted Sannella

A double progression contra.
Couples 1 - 3 - 5 etc. active and crossed over

Music: Any reel, jig, or hornpipe you like

All gents balance partner while crossing over
All swing partners
In your lines go forward and back
Diagonally right go right and left thru
With opposite couple circle left once and a quarter rnd
Pass thru (actives moving UP, others DOWN)
Swing the one you meet
Right and left thru across the set and so on

Ted writes: "There are two crucial spots where a foul up can be avoided if the caller alerts the dancers. 1. While swinging partners, the actives must move down a little while the inactives move up so that the couples who did the final right and left thru are the same 4 who go nose to nose on the forward and back. 2. There is plenty of time for the circle 1 1/4 so the dancers can leisurely finish the courtesy turn at the end of the diagonal right and left thru and be sure that they have the correct couple directly opposite them for the circle."

The dance was named by Ted's daughter, Janet, to welcome in the new decade of 1980.
HAPPY SOUNDS QUADRILLE

Music: "Summer Sounds" MacGregor 5504

Sides face, grand square
Listen to the happy sounds we love to hear
Shuffling feet and laughter ringing loud and clear
Reverse
The fun and fellowship of dancing here with you
Are all it takes to make my dreams come true
All four men star by the right and then
"Turn the corner by the left, keep her, promenade
Here come those Happy Sounds
I love to dance with you.

This is a nice easy square to delightful music. Repeat
the figure three more times which gives the ladies an
opportunity to do the 'grand square' from four differ-
ent starting positions. They'll like it, and if the la-
dies like a dance you have something good going for you.

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July 19 - 26 Early Music
July 26 - Aug. 2 English & American Dance
Aug. 2 - 9 English Dance
Aug. 9 - 16 Family Week
Aug. 16 - 23 Folk Music
Aug. 23 - 30 American Dance & Music

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by Grant Longley

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by Ralph Page - 22 dances plus music

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FIDDLE TUNES OF OMER MARCOUX. National Materials Development Center for French, 168 South River Road, Bedford, N.H. 03102. 60 pp. Preface. Collected by Sylvia Miskoe & Justine Paul. $4.50

44 tunes exactly the way Omer plays them. Hornpipes, Reels, Polkas, Waltzes, with comments by Omer as to the origin or from where he got the tunes. Some of the tunes, as is quite common with French-Canadian music have more than 8 measures to a musical phrase; in that event the collectors have provided a "dance version" of the tune. This enables American musicians to play them without climbing the walls!

It is an excellent book and we recommend it highly and urge all fiddlers and dance musicians to purchase a copy. Sylvia & Justine have done an excellent job and are to be commended for their work and thoughtfulness in preparing it.

Omer is an excellent fiddler and his tunes capture the real French-Canadian spirit of the dance. Thank heavens they have been set down and printed before they were lost forever.

Recreational Jazz Dance is a revised, 2nd edition of the original. Seventy-two jazz dances are included for novice dancers. The book contains background material on jazz dance, history, terms, movements, dances, bibliography, discography, and sources for books and recordings. An excellent book and well recommended.


41 dances of the solo variety that many square dancers enjoy between tips of their squares. Grant's dance descriptions are straightforward and easily understood. Credit is given to the originators of the various dance routines. An excellent book for all Solo/Line dancers.

*****

JOE CORMIER - THE DANCES DOWN HOME. Rounder Records #7004.

Joe Cormier is from the French-Canadian settlement of Cheticamp in Cape Breton and, despite his name he plays the tunes in Cape Breton style. He is a good fiddler too. The record is more for listening than for dancing, yet there are three bands here that give enough music for a contra. A good record to add to your collection. An excellent booklet describing the dances of Cheticamp is included and it, alone, is worth the price you will pay for the LP.

Ron Gonnella is one of the elite amongst Scottish fiddlers; he is more than mere fiddler — he is a violinist, a master of his craft. Skinner and Marshall wrote a lot of beautiful music for Scottish dances. Skinner is probably the better known of the two. If you are a lover of Scottish music then this LP is for you. It is terrific listening.


Despite its name this is not a good LP of New England Contra Dance Music. For instance: "Goin' Uptown" is a tune for New England contra dancing? Forget it! "Avalon Quickstep" has 10 measures of music in its second strain. This is for contra dancing? Nonsense! "Mari's Wedding" is music for a special Scottish dance of the same name and should NOT be used for New England contra dances. But it's your money to do with as you see fit!

There are some good musicians here but the tunes are not well arranged. The orchestras have no body and the musicians play without soul. Band 4, side 1 is the best while band 1, side 2 is danceable, as is "My Home Waltz"


Side 1 is early American dance music and is a delight to hear. Band 4 "Country Fiddle Music" played by Rodney Miller is worth the price of the LP. Side 2 is music of about 1900 - 1920, and will bring back nostalgic memories of that era to all old-timers hearing it. Also, it has "Blaze Away" a wonderful galop that was a favorite tune for many years. Buy it!

GRAND COUNTRY BALL. Musical Heritage Society. Licensed by Arion-Paris. #MHS 3676.
Round dances of the past: waltzes, polkas, schottisches, mazurkas. Gorgeous music played by the Bentaberry Orchestra for dancing as well as for listening. By all means buy it. It's worth its weight in gold! The liner notes are instructive - and authentic! The music is from the late 1890s, an era so close to us and yet so remote. We especially liked "Trifle" a polka for clarinets. Contagious, toe-lifting music.


This is an LP played especially played for English Dances by two of the best Country Dance musicians in the country. When you speak, or even think, of English dances anywhere east of the Mississippi you automatically thing of Marshall Barron, fiddle, and Phil Merrill, piano. Listening to this recording explains why that is so.

There is no better back-up man in the business than Phil. His piano "seconding" is contagious; it sparkles; it is everything that it should be. The last band on side 2, "Hornpipes" is suitable for contra dancing too. The others are for English dances and every one of them is beautifully played. Congratulations to both of you. Highly recommended.

*****

One of the nicest things about being bald is that when company comes all you have to do is straighten your tie.

Nothing makes you doubt that practice makes perfect so much as watching history repeat itself.

These days it's easy to get the feeling that life is a tuxedo, and you are a pair of brown shoes.

Bureaucracy is based on a willingness to either pass the buck or spend it.
WHAT EVER BECAME OF

OLD TIME PATTERN?

Hurry up boys and don't be laggin' Paw's coming home with a little red wagon.

The other way back in single file Lady in the lead and show some style.

Hurry up girls and don't be slow If you don't go to meeting you won't get a beau.

Half way round that same old track Meet your partner, promenade back.

Wipe off your chin, pull down your vest And swing that girl you love the best.

Me and my wife, and a bobtailed hound Left hand lady with a left hand 'round.

You swing Sal and I'll swing Kate Swing on the corner like swinging on a gate.

Swing your opposite lady all Now the lady on the left-hand wall Then the lady across the hall Home you go and swing 'em all.

Jenny in the hay mow Shoving down straw Right hand to partner and go Gee-Haw Promenade her home.

That's all there is I do believe Just kiss the caller as you leave!
NEFFA-CDS DANCE SERIES

WEDNESDAY NIGHT FEVER

Wednesdays, 8 p.m.

July dates: First Cong. Church, Carden & Mason St. Cambridge, Mass.

All dates feature live music

2nd - Tony Salean's Dances
Music by Andy Woolf, Peter Barnes, Cal Howard

9th - Surprise Party with Ted Sannella and the
Fourgone Conclusions

16th - English Country Dancing with
Helene Cornelius & George Fogg

23rd - NEFFA Contra with Peter Barnes and Friends

30th - Tod Whittemore calling Classic Contras & Singing Squares. Rodney & Randy Miller

August dates: Concord Scout House, Concord, Mass.

6th - Judith Schrier, Folk Dancing for Contra Dancers

13th - English Dancing with Helene & George

20th - Bob Dalsemer calls squares & contras from Penn. & West Va, Music: Mary Lea, Peter Barnes, Cal Howard

27th - English Dancing with Helene & George

Also: Sept. 7th at First Church

NEFFA Contra with "The Southerners" from England

An after dinner speaker is like a mountain - slow in coming to a point.

Home is where a man goes when he tires of being nice.

Practice makes one perfect at practicing.
This appeared in the July, 1936 issue of Yankee Magazine, as part of a chapter titled "The Lace Trimmed Contras" which, in turn, became part of the "Country Dance Book" by Beth Tolman & Ralph Page. Somehow in the editing of it, the poem was not included in the hook.

Quoting from the article "We would like to thank the anonymous reader from Vermont who sent us the following verse, taken 'from a scrapbook in my family'".

I recall the buxom girls that helped the boys  
The nobler Helens of humbler Troy's  
As they stripped the husks with rustling fold  
From the eight-rowed corn, yellow and gold.

By candlelight in pumpkin bowls,  
And the gleams that showed fantastic holes  
In the old lantern's tattooed tin  
From the hermit glim set up within.

By the rarer light in girlish eyes  
As dark as wells, or blue as skies,  
I hear the laugh when the ear is red,  
I see the blush with the forfeit paid.

The cedar cakes with the ancient twist  
The cider cup that the girls have kissed.
And I see the fiddler through the dusk  
As he twangs the ghost of Money Musk.

The boys and girls in a double row  
Wait face to face till the magic now  
Shall whip the tune from the violin  
And the merry pulse of feet begin - Money Musk.

In shirt of check and tallowed hair,  
The fiddler sits in the bulrush chair  
Like Moses' basket stranded there  
On the brink of Father Nile.

He feels the fiddle's slender neck,  
Picks out the notes with thrum and check  
All ready? Now he gives the call,  
Cries, "Honors to the ladies all"  
The jolly tides of laughter fall  
And ebb in a happy smile.

D-o-w-n comes the bow on every string,  
"First couple join right hands and swing!"  
(As light as any bluebird's wing)  
"Swing once and a half times round."

Whirles Mary Martin all in blue,  
Calico dress and stockings new,  
And tinted eyes that tell you true,  
Dance all to the merry sound.

She flits about big Moses Brown  
Who holds her hands to keep her down,  
And thinks her hair a golden crown,  
And his heart turns over once!

His cheek with Mary's breath is wet,  
His heart makes one more somerset!  
He means to win the maiden yet,  
Alas for the awkward dunce!

"Your stoga boot has crushed my toe!  
I'd rather dance with one-legged Joe!  
You clumsy fellow." "Pass below!"
And the first pair dance apart.

Then, "forward six!" advance, retreat,
   Like midges gay in a sunbeamed street.
'Tis Money Musk by merry feet,
   And Money Musk by heart.

"Three-quarters round your partners swing!
   Across the set!" The rafters ring,
The boys and girls have taken wing
   And have brought their roses out!

'Tis "forward six" with dip and grace,
   "Right hand to partner! Swing to place!"
With golden clouds of old point lace
   They bring the dance about.

Then to the call "All right and left!"
   They swiftly weave the measure deft
Across the woof in graceful weft,
   And Money Musk is done.

Oh, dancers of the rustling husk
   Goodnight. Old friends, 'tis growing dusk.
Goodnight for aye to Money Musk
   For the heavy march begun.

SPECIAL

1 copy each of HERITAGE DANCES OF EARLY AMERICA & The COUNTRY DANCE BOOK, autographed, to the same address, $10.00, postpaid. Save $1.00

The average man has five senses - touch, taste, sight, smell, and hearing. The successful man has two more - horse and common.

Tact is a rare talent for not admitting you're right.
The following items are from The Cheshire Republican, a newspaper published in Keene, N.H. for 86 years, until 1914. We find these dance items of interest and hope that you will too.

3/18/92 West Swanzey: "Old Line Dance." The Swanzey old line dance was held this year in Tuesday afternoon and evening at Evans' hotel at West Swanzey. This is an occasion which every inhabitant of the good old town of Swanzey and every native and former resident is cordially invited to attend.

The afternoon was spent in card and other games till the dancing began at 5:30, the order of dances being arranged to suit the older dancers. The first figure "Money Musk" was led by Sylvander Whitcomb, who at 84 is as agile as any of the younger dancers.

The music was furnished by local talent, and a hot turkey supper was served from 6 to 11 o'clock. About 150 joined in the festive occasion, of whom 20 were from Keene.

During an intermission in dancing a literary treat was afforded by Mrs. Frank Allen, of Natick, Mass. who read "The Poetic Courtship," and also, in response to a hearty encore, recited "The Bootblack."

West Chesterfield: The Ladies Society had a festival appointed for March 18, but owing to so much sickness,
it has been indefinitely postponed. There is another as-
semble appointed for April 1.

Hinsdale:- This week it is dances. Next week sugar sup-
pers.

3/25/92 Local Affairs:- The music business and stock of
the late Thomas Maynard has been purchased of Mrs. May-
nard by C.C. Beedle, by whom it will be continued at
the present stand.

Swanzey:- Last Friday evening a large number of old and
young, lads and lasses, gathered at the old Town hall
to enjoy one of the pleasantest occasions of the season
which had been planned for the benefit of Mt. Caesar
library.

People generally expected a pleasant time for Miss
Nellie Belding had the entertainment in charge, and Nel-
lie knows no such word as fail. She met with many dis-
couragements, however, in the enterprise, the first be-
ing the burning of her father's barns with all their
contents, including two good horses that Miss Nellie de-
pended upon to take her around the town to see the
young people who were to be engaged to help her in the
evening's entertainment, and from this cause the party
was postponed.

After the entertainment those who desired engaged
in dancing. The Automath orchestra of West Swanzey fur-
nished music.

Marlow:- The Rebeckahs will hold a Leap Year sugar par-
ty at their town hall on Wednesday evening, March 30.
All are invited and the gentlemen especially are expect-
ing a good time.

Alstead:- The Leap Year Ball on Thursday evening of
last week, was attended by some 50 couples. We learn
that the ladies were exceeding polite to their partners
and thoughtful of every need.
4/1/92 West Chesterfield:— The great event of the past week has been the reception tendered by Mr. and Mrs. C. P. Gilson in honor of the 25th anniversary of their wedding last Thursday, March 24, in the hall which was neatly decorated with pink bunting, festooned with laurel & evergreens. On one side of the stage, in gilt figures, was the date "1876" and on the other "1892", and in the center a large gilt harp. The windows were draped with pink bunting, festooned with laurel. About 300 guests partook of a bountiful supper furnished by Mrs. Gilson: roast turkey, pork, beef, pies and cakes, oysters, etc. which was supervised by Mrs. George Ware. Musical selections were given during the evening by the Philharmonic orchestra. At 9 o'clock dancing began, the march being led by Mr. and Mrs. Gilson, followed by about 40 couples. Mrs. Gilson was dressed in brown silk, with a corsage of carnations. The party broke up about 2 o'clock, and was a very enjoyable affair.

4/8/92 West Chesterfield:— The last dance of the season's assemblies was held last Friday night, with a large company. The Ladies Society furnished a good supper for all that wished.

4/15/92 Local Affairs:— Miss Mary F. Bailey gives a musical soiree and ball at the Armory on Wednesday evening next, which promises to be a very brilliant social event. A very interesting programme is arranged in which Miss Bailey will be assisted by Mr. van Ransselau Wheeler of New York City, H. T. Lake, Beedle's full orchestra and a number of young lady pupils. Two pianos and an organ will be used during the evening.

4/22/92 Marlboro:— The festival of the Merry Gleaners at the Town hall last Tuesday was quite largely attended. A drama "Anitias Trial", presented by the young ladies being quite creditably performed. Between the acts
Charles George, of Keene, rendered a cornet solo in a very acceptable manner. The celebrated "Bellamy Quadrille" given at the close of the play created considerable amusement. After the entertainment dancing was indulged in to the music of Farr's orchestra.

5/6/92 Alstead:— May dance at the town hall, Friday evening, May 6. One of landlord Chapin's hot turkey suppers will be served at the Alstead hotel.

5/13/92 Marlboro:— The dancing school closes this Friday evening with a private ball. Music will be furnished by Farr's orchestra of Keene.

Munsonville:— Mr. Harry R. Green and Mildred S. Barrows who were married and left town soon after on a bridal tour returned home last week. An invitation had been extended to their many friends to meet them at the home of the bridegroom's father, where an entertainment was provided. About 130 responded to the invitation, many of them coming from Sullivan, Harrisville and Keene. A brass band made up of members from this town and East Sullivan (the bridegroom being a member) were promptly on hand making merry the occasion with excellent music, after which they marched to the carriage house in S.A. Green's barn, which had been cleared and prepared for the occasion, where the young people enjoyed themselves in dancing, while the older ones repaired to the house and enjoyed a social time, playing cards, backgammon, etc. until about 11 o'clock, when all were served with sandwiches, cake, bananas, coffee, etc. After the inner man had been supplied dancing was again resumed and continued until 2 o'clock in the morning. After wishing the bride and groom health, happiness and prosperity, all returned to their homes to dream over the pleasant time that they had spent together.
5/29/92 Local Affairs:-- Fred P. and Harry L. Beedle, members of Beedle's orchestra expect to become members of an orchestra connected with one of the hotels at Rye Beach.

Stoddard:-- There will be a calico ball in the near future, but the date is not yet determined.

6/2/92 Local Affairs:-- Prof. W.A. Barrington will play during the summer with Blair & Wheeler's orchestra at the Memphremagog House, Newport, Vt.

West Chesterfield:-- The Ladies Society connected with the universalist church will hold a strawberry festival on Friday night, June 10.....the entertainment to close with a dance. A cordial invitation is extended to all.

6/17/92 Gilsum:-- J.W. Isham has leased the Pine Cliff House at Warren Pond, Alstead, for the season. He will be assisted by J.M. Bundy. The opening ball is to come off this Friday evening.

9/2/92 Local Affairs:-- Deluge Hose Company will give a dance at City hall, Friday evening, Sept. 16.

9/9/92 Stoddard:-- There was a dance at the Town hall, Thursday evening, Sept. 1st and a very civil party attended.

9/16/92 Local Affairs:-- The Hook and Ladder Company will have a dance at City hall, Friday evening, Sept 30.

9/30/92 Stoddard:-- There was a dance at the Town Hall, Thursday, Sept. 22. But few were present. Another dance is in contemplation and bills of the same will be distributed.
10/7/92 Local Affairs: - Annual Fire Inspection . . . at City hall, the dance under the auspices of Washington Hook and Ladder Company was attended by about 150 couples. The balcony was filled with spectators. The proceeds netted a handsome sum to the treasury, which will be used for furnishing its new quarters at the fire station.

West Chesterfield: - The ladies connected with the Universalist parish will hold a harvest supper and dance in their hall on Friday evening Oct. 7. A cordial invitation is extended to all. It is also desired that all who can, will contribute something for the harvest supper. Proceeds go toward painting the hall.

10/21/92 Local Affairs: - An old fashioned corn husking was held at Albert Hamblets, Winchester street, last Friday night. Grange members of the Order of Pilgrim Fathers, neighbors and friends to the number of 150 were in attendance. At 11:30 supper was served, after which there was dancing which continued till morning.

A concert and ball under the auspices of the A.O.H. of this city will be given at City hall, Friday evening Nov. 18. Blaisdell's orchestra of Concord, N.H. eight pieces, will furnish music.

East Westmoreland: - Mrs. Howard, who is well known as a good teacher of dancing, is to begin a school in Centennial hall, next Wednesday evening, with a good number of those who wish to learn terpsichore.

A critic is someone who doesn't wait for opportunity to knock.

Half a loaf is what you get for what you once paid for the whole thing.
THANKS TO:

M&M Joe Hritz - folklore items
M&M Dan Foley - Chivas Regal
Ed Wilfert - The Wild-Horse Book #3: Airs and Dances In An Irish Tradition
Ira Laby - LP's "Come and Trip It" & "Grand Country Ball".
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MARRIED: March 14 - Joe Wallin & Aary Ann Stapleton

DIED: February 28 - Louis Beaudoin
May 3 - Mike Fasulo

Be sure to write to: Alcazar Productions, Inc. R.D. #2, Box 82, Waterbury, Vt. 05676 requesting their new catalogue of music, LP's etc. suitable for traditional dances.

Don't forget Don Armstrong's Contra Dance Thanksgiving weekend. Write: Bill Johnston, Box 523, Skippack, Pa. 19474 for more information.

The Country Dance & Song Society wishes you to write at once for their new catalogue of traditional English and American material; both records and books. Write them at 505 Eighth Avenue, New York, N.Y. 10018

Why is it that insomnia never seems to trouble some folks in church?

The man who says that he never forgets a face has probably never been to a class reunion.
WHAT THEY SAY IN NEW HAMPSHIRE

He's stiff as a boiled shirt. Flax around.
Busier than a cow's tail in fly time.
She enjoys poor health. Not overly.

Faster than butter on a hot griddle.
Don't bid the devil good morning till you meet him.
Don't know twice across. Feeling kinda bungy.

As easy as eating ice cream out of a jug with a knitting needle.
Don't know two rounds up a ladder.
Drink it (or eat it) it's good for what ails yer.

A dog that will fetch a bone will carry one.
He was dog and gun to a family.
Can pull hell right through Jerusalem.

It's a tough world and you can't get out of it alive.
Thinks so much about money that he can hear a dollar bill rustle in a bag of feathers.

Looks like the last run of shad. Bad cess to you.
Busy as a hen pickin' up corn.
Crooked as a ram's horn.

He's breedin' a scab on his nose.
Don't know B from bull's foot.
That's the pot callin' the kettle black.
TOLD IN THE HILLS

Every town in northern New England had folks who were known for their story telling ability. By story telling we do not mean liars, but recouters of interesting events that they remembered from years past. Men and women qualified for the post. The men mostly held forth on the store steps of summer evenings and around the stove on stormy winter days; the ladies told their tales at sewing circles, quilting bees and the like. A few of the stories were really 'tall tales' and you were supposed to know the difference between one of the yarns and the truth. Ninety-nine percent of the stories were the truth. They were the keepers of folklore.

XXX

Some years back a blacksmith in Claremont was making some horseshoes for a customer. He heated one of them up until it was glowing, hammered it into shape, then set it aside to cool for a while.

Shortly thereafter the customer dropped in, spied the shoe and picked it up before the blacksmith could warn him. It was still warm enough that the customer dropped it in a hurry.

"What's the matter?" asked the blacksmith grinning "Was it hot?"
"Nope. It just don't take me long to look at a horseshoe."

This happened during Governor Powell's term of office as Governor of New Hampshire. He tells it himself like this: He says he was flying over Concord with a bunch of associates when he opened the window and started to throw out a ten dollar bill. "Why are you doing that?" someone asked him.

"Because I like to make people happy," said the Governor. "Whoever finds this bill will be delighted."

"Then why not throw out ten one dollar bills and make ten people happy?" asked the man.

Before the Governor could answer, a third person asked, "Why don't you throw yourself out and make everybody happy?"

The following is probably a 'tall tale' but it was told us as the absolute truth. Well, it could be!

Scene: country store; proprietor is taciturn New Hampshire merchant of the old school. Enter prosperous city looking fella who purchases big cigar and proceeds to light same.

"No smokin' allowed in here," says the proprietor pointing to a sign posted prominently on the wall.

"Whaddaya mean, no smoking!" blusters the stranger. "You sell cigars, don't you?"

"Ayuh," came the dry response "Sell toilet paper too."

Old Si Moses celebrated his one hundredth birthday. Some
one asked him if he minded growing old. He answered quickly "Nope. If I couldn't grow old I'd soon be dead".

Many years ago the village of Randolph had a professional butcher who used to furnish his services at pig killing time. Lige Hoskins had a few pigs he wanted butchered and made the necessary preparations. The butcher came back a few days later and said. "I was coming the first of November to butcher your hogs, but find I will be unable to come before the fifteenth. I hope that is all right with you?"

Lige pondered a moment, then shrugged his shoulders - "Nope, it don't matter a mite, what's time ter a hog?"

Over in Whitingham, right after the Civil War, the children were so undisciplined that teachers stayed no more than a few days. Then the school board hired Will Brown to try his hand at it. Will had his own way of handling the situation. He didn't open school with a song and a prayer. Instead, he carefully displayed on his desk a horsewhip, a ferrule, and a revolver. Quietly he said: "There ain't goin' ter be any rules. So behave yourselves!" Trouble ended as if it never existed.

Up in St. Johnsbury one Sunday an irate churchgoer stumped into the railway station and complained because the train was late. The agent asked him where he wanted to go: "I don't want to go anywhere," shouted the complainer, "but our preacher times his sermon on that train whistle."

Today you can get some of the greatest penny candy you ever tasted for 15 cents.
Remember when we talked about looking "spiffy" or being "all dolled up" or wearing "Glad rags" or being "Dressed to the nines?" Or remember when in the most unlikely places you encountered a sketched face with a nose hanging over a fence and the inscription "Kilroy was here?"

I lament the passing of the suit with two pairs of pants. For the man who hangs up his jacket at the office the pants wear out about twice as fast.

Boys now miss what was once a thrill; the great day that marked the progression from knickers to long pants. Television now blares out commercials for things that weren't whispered about when I was young.

It probably would be asking too much to hope for a world without nuclear wars, but there's no harm in searching for a world with bigger Hershey bars, better prizes in Crackerjack boxes, dress shoes whose tops don't separate from their bottoms the first time they get wet, undershirts that are long enough so they don't crawl up under the armpits, store clerks who don't insist on wishing the customers to have a good day, people who don't begin every other sentence with the word "Hopefully".

What it all comes down to is what most people already know, namely, that new is not always better, that old is not always dead, and that sometimes the backward look is the very best way to see things clearly.
Shush your mouth, small fry. Tell it to Sweeney. The nerve of some people's children. He's rifing high wide and handsome. Looks like dirty work at the crossroads. He's slower than molasses in January.

I haven't seen hide nor hair of him. He has nice company manners. I just spent my last simoleon. He got the sack. He's a doubting Thomas. She's not the only pebble on the beach.

**WHATEVER HAPPENED TO --**

Thinking that everything French was risque?
Slave bracelets. Dixie cup pictures?

Eating something without knowing how many calories it had, or caring, or even knowing what a calorie was?
Being happy with a little box of raisins?

Being blackboard monitor and clapping the erasers together to get chalk on a kid you didn't like?
Janitors who used to come and fix things and who never gave you enough heat unless you banged on the radiator?

Furniture and rugs and baby cribs that never wore out and stayed in the family?
Having nametags sewn in your clothing to go to camp -- and coming home with somebody else's underwear?

And -- whatever happened to Ish Kabbible?

***

Vacation time is looming near
When all our grandkids will be here;
They'll come by plane, by thumb, or bus
To make a wreck of both of us.

***
FIGURES DON'T LIE

If you had $50 in the bank and withdrew it as follows:

\[
\begin{array}{c c c}
\$20 & \text{leaving} & \$30 \\
15 & " & 15 \\
9 & " & 6 \\
6 & " & 0 \\
\hline
\$50 & & \$51
\end{array}
\]

Where does the extra dollar come from?

*****

EPITAPHS

In an old graveyard in the White Mountains:

"Here lies William Green, who died in Manchester, September 18, 1845. Had he lived, he would have been buried here."

An old cemetery in New Hampton has the following:

"Under this sod Henry Robinson lies, His mouth and his grave are both of a size. Hush, reader, step lightly upon this sod, For if he gaps, you're gone to God."

*****

An oldtimer remembers that in the days of kerosene lamps there was a saying that "the dimmer the light the greater the scandal power."

The Coffee Break Boys were talking about a certain man known for his cockiness. "Why he's so sure of himself," said one, "he could strut sitting down."

A Yankee is a man who ain't leanin' on nuthin'.

*****
FRENCH-CANADIAN PEA SOUP

4 cups whole dried peas
8 whole peppercorns
2 ham hocks, or a ham bone with
  meat scraps or a cube of salt
3½ qts. cold water
3 ribs celery, sliced
2 small onions thinly sliced
3 carrots, diced
Salt

Soak peas overnight in water. Drain and cover with 3½ quarts of water. The peppercorns in piece of cheesecloth and add along with remaining ingredients except salt. Simmer, covered, over low heat until peas are tender and soup is slightly thickened, 3 or 4 hours. Remove bones and salt pork. Discard bones, skin and fat. Return any pieces of meat left on bone to soup. Season to taste with salt. Makes 3 quarts of soup.

FIDDLHEADS

This type of fern is found all over northern New England especially along the banks of streams, usually in month of May. A bright green in color, they must be picked before the fern starts to uncurl. Wash thoroughly, removing all brown fuzz, at least five times in cold water; cut ends. Cook in boiling water 30 minutes in covered pan and serve with olive oil, vinegar, butter, salt & pepper. Fiddleheads freeze well. Many consider it our finest green. Note: Pick only those ferns covered with brown fuzz, never those covered with white wooly material.
MOM'S FRIED PIES

Mix 1 cup sour milk and 1 tsp. soda. Add $\frac{1}{3}$ tsp. salt & 2 Tbsp. sugar, along with enough flour so you can roll in small pieces $\frac{1}{2}$ inch thick. Fill with applesauce and fry in deep fat.

MIDNIGHT CAKE

<table>
<thead>
<tr>
<th>Ingredients</th>
<th>Amount</th>
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<tbody>
<tr>
<td>1 cup hot water</td>
<td></td>
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<tr>
<td>$\frac{1}{3}$ cup cocoa</td>
<td></td>
</tr>
<tr>
<td>$\frac{1}{2}$ cup shortening</td>
<td></td>
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<tr>
<td>2 eggs</td>
<td></td>
</tr>
<tr>
<td>1 tsp. vanilla</td>
<td></td>
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<tr>
<td>Frosting</td>
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Pour into two greased and floured 9-inch cake pans. Bake at 350 for 35 to 40 minutes. Frost when cool with favorite recipe.

---

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

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

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

When sour or buttermilk is called for, use 1 Tbsp vinegar per cup of fresh milk.
Sandpapering a discolored cork bulletin board will make it look like new.
Put a pinch of sugar in the water when boiling potatoes or corn, to retain the vitamin C.

Bits of cooked bacon added to bread pudding will improve the taste.
For a delightful flavor, add a few drops of steak sauce to potato salad.

Mayonnaise that's been thinned with pickle juice makes a tasty dressing for a vegetable salad.
Slivers of orange rind and some orange juice enliven canned baked beans. Just put in oven — and wait for the raves.

Try a little kerosene followed by boiling water the next time you have a clogged drain.
Cabbage is much crisper and easier to slice if you soak half-heads in salty ice water for 30 minutes before making cole slaw.

Sprinkle cooked buttered Brussel sprouts with sesame seeds, then broil for a few minutes.
Capers chopped up right along with the meat, add a piquant flavor to tartare steak.

Pineapple juice poured over fruit cup makes it a tastier appetizer.
Sprinkle toasted coconut on yams for a real treat.
Peaches can be peeled easily if they are dipped in boiling water, then in cold water.

A flashlight is what you carry dead batteries in.
Leisure time is when the wife and kids can't find you.
Statistics are no substitute for judgement.
We would like to call your attention to a very fine publication "The Troubadour" published by The Canadian Folk Arts Council: 1499 de Bleury, Montreal, Quebec, H3A 2H5 at $4.00 per year. Each issue contains highly interesting articles about Canadian folk arts, folklore and folk dance. A bilingual magazine.

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