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"DUKE" MILLER calls open square and contra dances every Saturday night this summer at Fitzwilliam, N.H. Town Hall. And a special Labor Day Night night dance at Franestown, N.H. Town Hall. All welcome.
I am not talking through my hat when I say that there is a tremendous amount of interest in contra dances and old-time quadrilles. During a week of research at the Library of Congress in April I found over 40 very interesting quadrille figures in dance books of the late 19th century. Many of them worthy of revival. Some of us are going to do just that.

There always seems to be a fly in the ointment however. In this particular case it is an almost complete lack of recorded quadrille music. What a shame! Because some enterprising young owners of companies recording music for square dances are missing the boat.

What did quadrille music sound like? It is difficult to put into words. To put it bluntly, it was music written by competent musicians especially for quadrilles and had about as much resemblance to what is called modern square dance music as Mozart and Hayden have to acid rock.

You need a cornet, clarinet, fiddle, bass viol, cello, and good pianist to build your orchestra around. Many of my orchestration have parts for trombone, flute, and another cornet and clarinet as well as drums.

In our eagerness to run new figures through a computer we have entirely forgotten about the music for dancing. The present generation of callers and dancers have never known the thrill of dancing to a full orchestra.

Perhaps with the current surge of interest in live music for square dancing there will come a demand for better music.

Sincerely
Ralph
JUST LIKE
A RIVER

by RICK CEBALLOS

Not long ago this country was very different. It was largely an agrarian society. There weren't as many people and they moved at a much slower pace than the people of today. They were more isolated and independent and they made and grew most everything they needed to survive. Since these folks were both maker and consumer the things they made were done with great care - built to last.

Naturally the music of these country folk reflected their basic, independent, and self-sufficient ways. Through their music they expressed the joys and sorrows of their simple agrarian existence.

But as time passed, the agrarian society faded. The industrial revolution began to take hold, turning towns into large cities and fields into towns and highways. The pace of life became quicker as quantity replaced quality in the production of goods. People provided less and less for themselves and became increasingly dependent upon others for the necessities of life. Many folks moved to crowded cities for work; only going to the country for vacations.

The ways of the pre-industrial era were being quickly replaced and clouded over by the smoke of industrial progress. Old-time music changed too, as the barriers of isolation were broken by mass communication.

This had the effect of taking all the regional dif
ferences of the music and combining them into one, along with elements of other musical forms such as pops and blues. This kind of music was more appealing to the masses and, of course, more marketable.

But not everyone moved to the cities and not all the land was turned into factories. There were still those who saw the value of the old ways and who still enjoyed playing the tunes they learned from their parents and grandparents.

Today, more and more people are seeing the common sense of the old ways. They see a way of thinking, not anachronistic, but sensible. A saner way to live in an off-balance world.

For some, old-time music and dancing has become an expression of these values and a way to show displeasure with modern society. A rebellion against mass production, mass media and anything else that further dehumanizes people.

As John Cohen of the New Lost City Ramblers wrote: "It is a way of dealing with the past and present, a connection with people faced with similar problems - a simple statement of basic human needs..."

Whatever the music means to the people who play it or dance to it, the important thing is, it brings people together in a warm and lively atmosphere of country dancing. Where there is a lack of pretentiousness and the musicians are no more important than the dancers. Everyone shares in the occasion.

So no matter how rapidly the world keeps changing, it is reassuring to see old time music being played and danced to pretty much the way it always has been. And to know that it will probably keep going on and on just like a river, no matter what.

(from The Maine Country Dance Newsletter, March, 1977)
"All join hands in a circle--" There is magic in a circle, especially a circle of folk dancers. The circle was first used for dance in primitive rites of worship. Now the warm clasp of hands keeps out the evil spirit of loneliness, shyness, and boredom, and holds within it the good spirits of music, laughter and friendliness.

Folk dancing can be enjoyed by children in their singing games, young people whirling in a Cacak, older folk treading a stately quadrille or Lancers. Those who cannot dance come to hear the ancient folk tunes of their heritage and to watch the flying feet and whirling petticoats. It is a link between the past and present.

Wear an ethnic costume, and for a little while you are no longer the clerk, teacher, housewife, or student; you are a Bavarian maiden, a Russian Cossack, a Romanian gypsy, or a cowboy! It is instant escape! In the process of acquiring a costume, one has learned something of the needlework art and symbolism of the country, and the weaving craft.
Members of the party committee become folklorists as they seek out interesting customs to build the theme for the special occasion - it is not just another dance, it is a German Kermis, a Scandinavian Midsummer Eve, or a Cascaronne Ball. Pinatas, Maypoles, corn dollies, luminarics, and other long forgotten symbols are studied and come to life again at the folk dance party. Ethnic foods make exciting refreshments.

Musicians are drawn into the circle by the lilt of timeless music, and find an interest in the simplest peasant instruments of drums and shepherd’s pipes, or complicated bagpipes or gaidas, guitars or balalaikas. They are held by the thrilling response of the dancers, and leave their instruments only to join the dancing circle.

Yes, one can specialize in folk dance - Scottish groups, German Vereins, square dance clubs; one can dance alone - sword dances, candle dances, pipe dances. But an international dance group offers wide variety of music, floor patterns, formations and steps.

While we folk dance, we are doing our little bit toward world peace through understanding, as we learn of others by our enjoyment of the music and dance. The Scots have a wonderful proverb: "Ye canna fight the man you dance wi'."

Come, let us join hands in the folk dance circle!
FARMER'S FROLIC

by DAVID PROPER

Farm life of a century ago was often monotonous and lonesome, but it had its frolics and its outings into which the farmers and their families managed to pack considerable wholesome fun.

Work itself supplied some opportunities for merrymaking, although there was not much amusement in holding the plow, following the harrow, hoeing corn, "sprouting" potatoes or in picking up stones.

Sheep washing and shearing in the spring were sometimes considered in the light of a diversion, and haying could be the source of jollity in spite of the hard work. Corn huskings and apple paring bees were frequently social events of some importance.

Aside from these homely festivals of labor, there were occasional holidays - a day for berrying, generally in some pause of harvest; a nutting excursion in the autumn and now and then a hunting or fishing holiday. The Fourth of July and "General Training" of the local militia were high days on the farmer's calendar. The circus also tempted him to town once or twice a year, unless his principles were very firm, and the traveling menagerie, wholly uncontaminated by the wicked clown and the enticing acrobat, offered him an occasional
glimpse of zoological wonders.

And when we think of spelling schools and singing schools, of sleigh rides in the winter, we are constrained to admit that the farmer's life was not, in olden times, altogether dull and joyless.

Among the most anticipated diversions for country folk was a neighborhood dance, frequently called a "kitchen junket" from the fact that they were held in this, the largest room in most farm homes. Once the word was out, little urging was needed to gather quite a company of neighbors and friends for an evening's frolic.

Although the Puritans of early Massachusetts took a dim view of music in general and dancing in particular, the settlers of New Hampshire were under no such stern legislation once they ventured beyond the limits of Bay Colony jurisdiction, and became known as the "merry" Puritans of New England.

Every neighborhood had its fiddler, whose merits and abilities were stoutly defended against rival claims from other regions. Generations of such talented musicians and dance callers enlivened rural life without benefit of conservatory or musical score.
Dances were learned by children taken to such neighborhood "junkets" as well as from dancing masters who toured New England teaching dancing schools for terms of a few weeks, generally climaxd by a public ball. Students have spent lifetimes searching out the origins of country dances, many related to British folk dances.

Keene's first dancing school was conducted during the winter of 1798-99 by "Master Burbank" of Brookfield, Massachusetts. Dana Parks taught another opened in November 1807, and Timothy K. Ames advertised one in December 1818. For one or another of these Keene's printer and publisher, John Prentiss, issued a manual with the title, The Dance Instructor. Containing a Collection of the Newest Cotillions and Country Dances. Its exact author or compiler is unknown, and it is among the rarest of Keene publications.

The Lloyd Shaw Foundation, Inc., announces two summer workshops: July 11 - 16, Carleton College, Northfield, Minnesota. Contact: Robert Bonner, Director of Summer Programs, Carleton College, Northfield, Minnesota, 55057. July 18 - 22, Colorado State University, to be held at Huron Jr. High, Northglenn, Colorado. Contact: Mrs Irrel Fagan, Dept. of Physical Education, Colorado State University, Fort Collins, Colorado, 80523.

A complete seminar on the art of Irish Uilleann piping, given by Denis Brooks will be held July 15, 17 & 17 at the Ames Lodge, Mendocino, Calif. Write Jack in the Morning, P.O. Box 1176, Mendocino, Calif. 95460.
POLKA, ANYONE?

by ANDY KURZLO

Swinging five teen-age boys on a bandstand playing music for a crowd of dancers isn't unusual these days. Except in the small farming community of Durant, Iowa, that is.

There, five buddies who call themselves the Polka Chips, formed a band to play polkas, schottisches, and waltzes. They have become one of the most popular Saturday night bands in the state.

The group is booked solid for most of the remainder of the year. The engagements are mostly for Saturday nights because the boys are busy most of the time with school.

Take Mike Cielecki, for example. He's the leader and accordionist, and is the school's yearbook photographer. The bass player, Ronnie Alpen, stars on the school basketball and baseball teams. Trumpet player David Behal, mixes music with body contact as center on the varsity football team. He's also in many school plays.
The other two members just finished high school. Gary Bland, the drummer, is now a student at Muscatine Community Junior College. He's the "clown" of the band, always teasing crowds with Jimmy Carter grins. The second trumpet player, Randy Geurink, helps his father operate a feed store.

Mike Cielecki started the band. "Ever since Durant held its first polka fest in 1973, I have wanted to form a band," he said. "One night two years ago, I was in the town's bowling alley and I was listening to some promotion music for the Polka Fest. I knew I just had to be a part of it, so I decided that night to form a band."

A few nights later, Randy Geurink arrived at Mike's home for some help with his music. Mike asked Randy if he would like to form a band. He agreed, and that was the start of it.

The two boys quickly enlisted the three other members and launched rehearsals in the summer of 1975. That year they made their first appearance before nearly 20,000 people from throughout the Midwest who were attending the fest.

Despite the fact that the band opened its career against a dozen veteran polka groups, it became an immediate hit. Soon the members began to receive calls for performances at neighboring high school and community dances and celebrations.

"It wasn't just the adults," Ronnie said. "The kids really liked us too. We all played in the high
school band and students accepted our music. They were the first to buy our initial record album." That album, entitled "From You To Us", included the 12 best requested polkas, schottisches and waltzes.

Both statewide and national recognition came to the boys last summer when they were selected as the official Iowa Junior Chamber of Commerce band for the Jaycees national convention in Indianapolis. In the 1976 presidential election campaign, they were one of three bands selected to play for a rally honoring Betty Ford.

Choosing polka music over rock is not the usual route for young people today. The Chips point out that their style of playing is that of their German ancestors in Durant. They feel that such a tradition is an important influence in their lives.

* * *

You should know about Don Armstrong's Contra Dance Holiday, Thanksgiving Week-end, November 24-27, 1977, at Ramada Inn, Binghamton, N.Y. Joining Don on the staff will be Bill Johnston of Skippack, Pa. and Angus McMorran of Ottawa, Ontario. Further information by writing: Bill & Janis Johnston, Box 523, Skippack, Pa. 19474.


One of the worst moulders of public opinion is the person who, without proper knowledge of a subject, poses as an expert and writes an article on a subject which is without any true foundation. Oft times such an article finds its way into public print and its contents accepted by an unknowing public as gospel truth. This has happened to today's square dancing.

The real square dancers of this big North American Continent are a quiet sort of people who go square dancing on Saturday nights in order to meet their neighbors, and to have a lot of good, clean, relaxing fun without the necessity of spending at least one half of the evening practicing and trying to learn new and complicated patterns. They enjoy dancing in a leisurely fashion on the beat and in Phrase of the music. To them the music is more important than the newest and latest computerized figures hollered at them by some would-be expert dressed up like a rhinestone cowboy. They comprise over 80% of all the square dancers. They enjoy dancing patterns that have been proven over many generations and smoothed out year after year, and through evolution, rechoreographed to fit changing times. These patterns are smooth, interesting, and easily learned.

In every public project dissenters always appear. Square dancing has a similar section comprised of less than 20% of all the dancers. These dissenters are making a burlesque of one of our finest pastimes. Led by some dance radicals they have created magazines, fly-by-night record companies, and leaders who, for the
most part have no solid background or knowledge of what good dancing is. Their money making propaganda has become so noisy that that section has been dubbed 'The Loud Minority'.

The record companies tumble over each other in their haste to hire some rabid caller to conglomerate some pattern that even a prize army drill team would pass up as too complicated and improperly choreographed. The caller adapts it to Hit Tune #1 on the Disc Jockey rating list. Then they advertise it as the mostest in their magazines and foister it on an unsuspecting public. In reality it is an unreasonable facsimile of square dancing but which they have labelled 'Modern Square Dancing'. Naturally the record has a short life as hits on today's juke boxes are gone tomorrow, and this seems to echo among their dancers - they too are here today and gone tomorrow. The clientele is ever changing.

Let us contrast this with the type of dancing done by the other 80% - the permanent dancers. They dance to tunes that, over the years, have been accepted by our better dancing masters as proper in beat and rhythm, the patterns of their dances are smooth and flow together beautifully into sometimes interestingly tricky patterns. What's more, they come back week after week to enjoy a neighborliness that is completely lacking in the evenings sponsored by the 'Loud Minority'.

The leaders of this 'Loud Minority' know full well that if their clientele were to be exposed to a couple of evenings of the other kind of square dancing they would lose them. So they shout from the housetops in
praise of the style that is bringing them the fast dollar, simultaneously belittling what the majority has found to be the most acceptable type.

Do not be misled by the spurious claims and radical propaganda voiced by these would-be experts.

THE PHILO RECORD CLUB

If the term "record club" holds an unfavorable connotation in your mind, then you haven't heard about the Philo Record Club. Established earlier this year, the Club already has almost 1,000 members who will be receiving new release information, Philo artist touring schedules, newsletters describing what's new in production from Philo and Fretless Records, and special opportunities to receive albums by mail—often even before release to the general public. All without membership fees, hidden costs, or a regular stream of unwanted records; the Philo Club is primarily a source of information on artists, appearances and albums of interest.

A special feature of the Philo Record Club is the opportunity for its members to reserve pre-release copies of new releases for shipment to their homes at the same time that radio, newspaper and magazine promotional copies are shipped, well before the record is available in stores. The first pre-release reservations will be taken early this summer for new Philo releases by artists Mary McCaslin and Jim Ringer.

To join the Philo Record Club and for more information write to: Carol Ford, the Philo Record Club, North Ferrisburg, Vermont, 05473.
We are sitting in Jean Guy's backyard swing enjoying a cool Canadian summer evening listening to a tape of his group's (Les Danseurs du St. Laurent) performance at Wolf Trap's Filene Center. "Ahhh, listen to the applause...Beautiful!" He turns the music up for a solo by Philippe Bruneau, accordionist and specialist in Irish jigs. I ask why so many French Canadian musicians seem to have such interest in Irish music.

"We must go back very far to tell the story," he begins.

It starts in the 17th century, when Louis XIV was setting fashion and manners for all of Europe. Dance masters taught the dances of the court of France to the courts of England, Germany, Spain, Scotland and Ireland. "Folk" in these countries copied the dances, often adapting them to their own simple styles.

The New World was opening and the French were settling "New France" on the east coast of what is now Canada. The British and Scottish were colonizing to the south. In 1763 they clashed at the old fortress City of Quebec, and after a 12-minute battle, the British had taken Canada from the French.
The British in Canada were the overlords - rulers, merchants, bankers. They brought with them the dances their ancestors had copied from Louis's court, thus introducing the dances of Old France to New France.

The French lords fled Canada, leaving behind farmers who had never learned the court dances in Old France. Poor and unschooled, they had brought to Canada the folk dances of France - simple, light steps like Cotillion de Baie Sainte-Catherine and a round dance song, La plus belle de Caans (both in the repertoire of Les Danseurs).

British rule brought new settlers: Irish farmers sharing Catholic traditions with the French. Scottish shepherders and merchants among still other migrations.

During the 1800s, the British opened lumber camps in Quebec. French and Irish farmers sought winter work in the camps where their cultures met and mixed. The Irish did their jigs, their homeland adaptation of the dances from King Louis's Court, and the French did their folk cotillions and rondes. Nights in camp, they learned each other's dances in friendly (and sometimes not so friendly) competition. At spring thaw, lumberjacks became farmers again, and a new tradition had been formed: Frenchmen trying to dance an Irish jig.

It was natural, before television and radio, that the French farmer-lumberjack spent evenings at home showing his children the dances he was learning. Perhaps the Irish jig didn't come easily to French feet, so it was adapted, turned into something unique. Dances like Reel Gigue and the 6/8 Irish Jig became THEIR dances, done with the same steps as the Irish jigs but
with the distinctive rhythms of the French.

In Eastern Quebec, the same mingling occurred with an added touch. The riverboat men of the Atlantic regions, who patronized the same inns and taverns as the sailors of the sea-faring vessels that docked on the coast and along the St. Lawrence River, imitated the sailor's walk, manners and dances. While taking loggers to the camps, the riverboat men passed on to them the steps they'd learned in part, carrying the influence of the seas inland. Jean Guy's dancers always include examples from this tradition (Jig des gas, Jig des filles, Jig de tout le monde) strong in the heel slapping, foot stamping, deep knee bending style of sailors.

There were other regional blends, too — with Scottish shepherders settling around Lac St. Jean in northeastern Quebec, and with Americans along the Canadian-U.S. border. What we see today is not so much a dance melting pot but several peculiar "blends". Les Danseurs du St. Laurent typify the joy that French Canadians find in carrying on their unique version of the dance traditions of all Europe.

(From the NEWSLETTER of the NFFA, January, 1974)

The Roberson Folk Dancers hold their 12th Annual Fall Weekend, October 7-9, 1977, at Scott's Oquaga Lake House. Staff includes Ada Dziewanowska, Dances of Poland & Dick Oakes, International and Balkan Dances. Information from Roberson Folk Dancers, 30 Front St. Binghamton, N.Y. 13905.

Write George Tomov, 43-16 Judge St. Elmhurst, New York, 11373 for information about his Yugoslavian tours this summer via KLM Royal Dutch Airlines.
An LP library of any proportions is a costly investment. Proper protection, therefore, can extend the listener's pleasure and prolong the life of the records. After all an LP is a fragile thing and does not take kindly to abuse. No one likes to purchase the same record twice - but that is what happens when careless care ruins one of your favorites.

How can you prolong disk life? Here are some proven ways to help.

Store your LPs upright, side by side, in a cabinet or record rack. This prevents warping. Storing them in jackets and paper sleeves helps prevent dust from building up in the grooves. Keep them away from radiators, heaters, and direct sunlight.

Don't touch the surface of the record. When removing an LP from its jacket, keep your fingers on the label and your thumb on the edge. Hold the disk only by the edges when placing it on the turntable.

((-)
Clumsy tone arms and skipping styli damage records. Several new products are specifically designed to protect them from needle damage. To absorb vibrations from booming speakers, street traffic, and running children, you might try using an audio insulator system. This consists of brushed chrome which fit under the turntable or speaker corners. They neutralize potentially harmful vibrations. The shock never reaches the tone arm.

Cleaning is very important. Clean records before or during play, or both. While the music is on, a tone-arm-type cleaner loosens and collects dirt from record grooves. The device has special features to dispel static electricity that builds up as records play.

Two hand-held cleaners are also available. These feature an antistatic cleaning solution to dissolve gum my build-ups.

So-called "cleaning cloths" only sweep dirt into the grooves and leave a sticky residue that attracts rather than repels dirt. Remember, replacing LPs can be expensive and frustrating as well as postponing new additions to the collection.

Despite advances in other media, records, properly maintained, are still the best quality sound source available to consumers. But, handle with care!
ASHTABULA GUITAR
TOPS THE FIELD

by EMIL JENSEN

What Wimbledon is to tennis and Indianapolis is to auto racing, Mesa, Arizona is to a number of persons who devote their lives to the hand-crafting of guitars and violins. This is where they gather in conversation each year to judge each other's work and yarn about one of the world's most demanding skills.

Generally they are older men who make critical judgments on tone quality, playability, internal and external construction, materials, finish and overall appearance.

In this year's (1976) competition at the International Violin and Guitar Makers Association, with 185 entries, the grand champion was Ashtabula's 32-year-old Donald D. Banzer, young enough to pass for a grandson of some of the veteran craftsmen.

In his humidity-controlled basement workshop he sequesters himself with exotic woods which he saws and shapes with his one hand-made tools. Pine from Spain, rosewood from Brazil, mahogany from Honduras, ebony from Africa and a special hand-rubbed finish all play important roles in the unusual tonal quality of his instruments.

A former student of Dr. Jorge Morel, Banzer was a guitar soloist for several years and taught guitar in the Ashtabula, Painesville, and Cleveland area for 10 years.
Banzer operates a music store adjacent to his home and workshop, but no longer has time for teaching because, as he says: "Making guitars is a full time job. I do the entire job, from start to finish. Nobody's hands touch them but mine."

Unlike many craftsmen Banzer likes to start from scratch rather than buy wood pre-cut to specific sizes. Raw Lumber is cut to the desired thickness on a big bandsaw. Then the wood is boiled in soap and water for two or three days to remove the oils, pitch and tar before being bent on a very hot mold until dry. He believes the boiling process is a factor in achieving better acoustic qualities.

Contrasted to factory-made models using one solid piece of wood as the neck, Banzer's begin as two pieces glued together with a strip of holly wood between them. Banzer says this provides greater strength, adds to the appearance.

He abhors the growing use of plastics in factory or production line models: "Plastic is a terrible conductor of sound. And it looks so cheap."

His guitars begin at $1200. The next four to come from his shop have already been sold.

"I have no intention of ever going into a large scale operation. I just want to make the finest guitars possible and this can't be achieved on a production basis. And I try to make each one better than the previous one. The nice thing about making guitars for people who really appreciate quality is the fact that you can almost tailor make an instrument to their specific tastes in the decorative area."

(From an article in Cleveland Plain Dealer sent us by Mr. & Mrs. Joe Hritz.)
ADVICE FROM THE PAST

JACK HAMILTON

Extracted from my maternal grand-father's pocket ballroom guide, signed and dated by him "Henry Hawkins 1835" I estimate original publication to have been some twenty years earlier. The Guide is entitled:


INTRODUCTION

Dancing is now an acknowledged branch of a liberal education. It imparts a graceful mien and becoming address. It is an exercise healthful as it is pleasant, and useful as it is ornamental. It has been recommended by the most eminent medical men. No exercise or recreation (in their opinion) serving the purpose of developing, in fair proportions, the muscular and nervous energies half so beneficially as dancing.

It is not intended by reading this book that you will thereby become accomplished dancers. Many book-makers, by their efforts to make their works saleable, promise many extravagances, as, for example, how to do this or that without a Master. In nothing (perhaps)
could there be a greater mistake than in the art of dancing, yet, strange to say, there is none in which so many attempts are made to dispense with a teacher. Thus many, in the most clumsy and undignified manner, with the aid of a book, will attempt to find their way through a Quadrille, jostling and inconveniencing every one around them. It is painful to contemplate the entry of these parties into the society of the accomplished. They there become the special objects of sympathy, every one being kept in a state of excitement by their awkwardness. In contrast with this, the drawing-room or assembly should exhibit the ne-plus-ultra of elegance and fashionable ease. The least deviation from grace, the least want of polite attention, is there remarked and laid open to ridicule. I cannot, therefore, do better than recommend my readers to place themselves under the care of any respectable teacher, and with the aid of this little work, one season's training will do more to further their progress in this delightful accomplishment that a life-time's study and practice without a Master.

It is impossible, within the space allotted for this book, to attempt giving a complete code of the laws which regulate good society. I will, therefore, not enter upon the subject, but will content myself by simply reminding my readers that in all things a sensitive regard for the feelings of others is the essence of true politeness.

REMARKS ON QUADRILLE DANCING

The different classes of society have each their own peculiar style of dancing.

Allow me to divide the dancing community into
three sections. The first I will notice is composed of those who enter with great vigour and energy into their dancing, introduce a great variety of steps, turn their ladies like a teetotum, swing their partners to the imminent danger of their necks, and introduce so many uncouth attitudes, that is is positively dangerous to dance in the same set, or to be near the set in which they dance. In contrast to the foregoing is the dancing of the Upper Ten, as they have been designated. We there find, especially among young men (the middle aged are models of neatness, grace and elegance), a languid affectation of ease, a perfect indifference to the proper performance, or the time of commencing the figures, an entire listlessness, if I may be allowed the expression, that can only be understood by supposing that the objects of my remarks had been hanging on a clothesline in the wet for a fortnight before.

The characteristic of the first is a superabundance of health and spirits, of the second exhaustion and indifference.

It is quite understood that dancing assemblies may conveniently enough afford a proper opportunity for conversation and social intercourse; but, while admitting the greatest latitude for this, it is surely unseemly and disrespectful to those engaged in a quadrille, for any one by inattention to hinder its proper performance. Many seem to think, that it is undignified and ungenteel manly to show that they have the slightest acquaintance with the figures. I think, and most sensible people will agree with me, that those in such a state of mind should really absent themselves, and not insult intelligent ladies and gentlemen who are above such mawkishness.
Let us now approach a more agreeable subject and consider what, for want of a better name, we will call the middle class. Theirs is the best style of dancing. Vigorous without rudeness or display, easy and graceful without being languid, they enjoy all the opportunities for conversation and social intercourse without interfering with the enjoyment of others, and feel that it is not beneath their dignity to do properly what, by implication, they have undertaken to do.

SPECIAL NOTICE

Just received from England, a package of the LP Southerners Plus Two Play Ralph Page. For a copy by return mail send check or money order for $7.50 to; Ralph Page, 117 Washington St. Keene, N.H. 03431

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The Dance

Couples 1, 3, 5, etc active

Balance and swing the one below
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Separate, up the outside to place
Actives do si do partners
Do si do the one below
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SQUARE DANCE

SIDES STAR

Suggested music: "Maple Sugar" or similar Canadian tune
Intro; Break; Ending - your choice

Head two couples forward and back
Forward again and right and left thru
Separate, lady goes right, man goes left
By your original corner stand
Lines of four go forward and back
Side couples right hand star in center of the set to
Turn corners by the left hand around - then
Head couples right hand star in the center of the set
Allemande left your corners
Grand right and left. Promenade your partner home.
Break: Then repeat dance with side couples starting.

I recently spent a week in Washington, D.C. doing some research in the Library of Congress. I came up with over 40 interesting quadrille figures circa 1870 - 1880. They are too nice to remain buried any longer and I will try some of them out this summer at camps, weekends and workshops. The biggest problem will be to find suitable recorded music for them. There is a remarkable dearth of recorded quadrille music available for today's caller. Oh sure, you can dance them to any 32-measure tune, but the figures just don't seem to fit. Like trying to do a Scottish dance to Greek music. Do you know what I am talking about? If you don't - forget it! R.P.

If you are having difficulty with doing something do it the way your wife told you to do it in the first place.
FOLK DANCE
TOROS EN SAN JUAN

A Paso Doble, taught by Nelda Drury at Maine Camp

Music: "La Cacahuata" Peerless ECO 347

Formation: Couples in ballroom position.

Part 1: (Man) (a) Step to left side with L ft. Stamp R beside L. Repeat to R with R ft.
(b) Grapevine: Side L, front R, side L, back R.
(c) Release partner, turn away from partner with 4 walking steps. LRLR (Describe a small circle in place. Do NOT progress in this step).
(d) Repeat "a"
(e) In ballroom position pivot around with partner to finish with man facing line of direction, CCL. Pivot is done to R, CCL.

Throughout the dance the woman does same steps but she starts on opposite foot. In part "c" she turns away from partner describing a small circle to her right.

Part 2: Closed ballroom position. Lady facing CW man CCL

Man: Walk forward 4 steps LRLR. 2 side steps to L (Left, close R, Lect, close R) Walk forward 4 steps LRLR, Pivot 3 steps LRLR, turning to R, finish with man's back to center. 2 side steps (Left, close R, Left, close R) Grapevine step. (Side L, front R, side L, back R). Step side L. Step R across L and keeping weight on both feet, do a complete turn to L, pulling girl around as you turn. Girl takes small walking steps around man in this turn It is 1 ½ around. At end of dance, lady turns to R under her R arm, man's L and bows.

Sequence: Part 1, hesitation, part 2, part 1, prt 2,prt 1 hesitation prt 2, prt 1, prt 2, prt 2, Ending.
BOOK REVIEWS

THE NATIONAL MUSIC OF AMERICA, Louis C. Elson. 338 pp. Frontispiece; Preface; Analytical Table of Contents; 21 Illustrations; Footnotes; Appendix; Index. Republished by Gale Research Co. Detroit, 1974. L.C. Card No. 70-15950. $15.00

This is a standard work first published by L.C. Page & Company, Boston, 1911. The price is high for a reprint but if you are seriously interested in the music of America this book belongs in your library.

Extensive coverage is given to the origins of American music, including Puritan music, the Bay Psalm-book, beginnings of secular music in New England. Several chapters are devoted to some of the important American songs, such as "Yankee Doodle", "Hail Columbia" etc. also to categories such as sea-songs, songs of the Civil War, folk songs, Southern Plantation music, etc.

Where conflicting traditions exist, the author presents both sides of the question without prejudice.


There is a lot more history than folklore in this book. But, the line between history and folklore is a very fine line indeed. This book should prove invaluable to geography teachers as well as to young students of that subject. It just might whet their interest and persuade them to further their studies in the subject. The book is based on the principle that the association of ideas is the best aid to memory.
PEOPLE'S FOLK DANCE DIRECTORY Edited by Susan Hovorka & John Steele. P.O. Box 8575, Austin, Texas, 78712. $1.25.

This is an excellent directory of folk dance groups and leaders throughout the U.S. and Canada. Anyone who has tried to prepare such a list for just one state knows the enormous amount of painstaking labor it took to prepare a work of this kind. Many times it is a thankless task because groups and leaders simply will not answer a request for information. Perhaps this directory will inspire the "too busy" leaders to answer their next request. I hope the editors sell a thousand copies.

WHEELING & DEALING WITH NURSING HOME RESIDENTS. A Handbook For Activity Directors and Volunteers Interested in Bringing Happiness To Others. by Mary Flynn Jenkins. Published by American Squaredance Magazine, P.O. Box 788, Sandusky, Ohio, 44870. $2.00

This is an excellent booklet and God bless Mary Jenkins for doing it. Just because one is confined to a wheelchair doesn't mean that one cannot enjoy doing square dances and this handbook proves it.

Mary says "This handbook has been written with the sincere hope that it will inspire, encourage and help many activities directors in Nursing Homes and Homes for the Aged, volunteers, and those interested in bringing joy and happiness to the residents of these facilities." It certainly will do just that.

All profits from this publication will be donated to St. John's Children's Home (a home for mentally and physically handicapped children) in Carrolton, Ohio.

This is an excellent book for the devotees of modern club-style square dancing. As well as for the leaders and would-be callers of same. Despite its name it is NOT a complete book on the subject. It IS an excellent introduction to modern square dancing.

Eighty-five Mainstream Movements with calls are described, diagrammed and photographed. Chapter 3 contains 15 more or less traditional western square dance figures. Chapter 4 is devoted to round and contra dancing; round dance terms, definitions, steps and figures, symbols and abbreviations as well as good descriptions for fourteen modern round dances; plus two (count 'em, two) contras. Chapter 6 tells you about clubs, classes, costs, and camaraderie. A good bibliography and two pages on square dancing for youth and children completes the book.

Now that I've told you what I like about the book it is only fair to tell you what I don't like about it. Let's start with the name: The Complete Book of Square Dancing (and Round Dancing). For months I've thought that this was the publisher's idea - and what do publishers know about square dancing? A very conservative estimate tells us that there are between 1500 and 2000 so-called "basic" figures of square dancing. The book describes 85 of them. I believe that the 85 have a chance of survival for a few years, but complete? You decide!

By the same token there are hundreds of round dances being danced at square dance clubs all over the world. True, the fourteen round dances given here are representative of the movement, but complete? Forget it! One of the nicest "Tips of My Fingers" is not even mentioned yet it has been high on the "Top Ten List" for nearly two years. "Neapolitan Nights" is mentioned only.
One of my biggest gripes is the use of children photographed dancing traditional figures in the "Lest They Be Lost", section of the book. This is NOT the way to sell traditional dancing; it will set up blocks in the minds of the people reading the book and cause them to think that only children do traditional dances. Two contras, "Virginia Reel" and "Slaunch To Donegal" make up the "Selected Contras" section. The first is so selective that it is seldom if ever danced in "Contra Country".

Reading "The Complete Book of Square Dancing (and Round Dancing)" I got the idea that nobody east of the Mississippi River ever did square, round or contra dances. I wonder what we were dancing all those years before Texas and California were settled?

RECORD REVIEWS


Ten beautiful waltzes played French-Canadian style by an excellent orchestra. This LP belongs in the case of every folk dance leader and square dance callers who do a lot of workshop dates or one-night stands. There is nothing better for a "relaxer" between sets than a well-played waltz. Highly recommended.

JEAN CARIGNAN PAYS HOMAGE TO JOSEPH ALLARD. Philo Record Co. FL 2012. N. Ferrisburg, Vt. 05473.

This is listening music of 16 tunes credited in origin to the great Joseph Allard who was one of the greatest of all Canadian fiddlers. M. Allard is fast becoming a legend in fiddling circles. No one can do better justice to his music than Jean Carignan who is acknowledged by all as the world's greatest living fiddler. Highly recommended.

Each of these three LPs is well worth owning. Tunes from Norway and Sweden plus several from Minnesota and Wisconsin that have never before been recorded. Waltzes, polkas, schottisches played in true Scandinavian-American style. Highly recommended.


The best square dance LP of the year!

The revival in the use of live music for square dancing began in New England and is slowly spreading across the country. "YANKEE INGENUITY" is one of the excellent bands now providing delightful airs for traditional-style New England square and contra dances. Here, in "KITCHEN JUNKET", you will find the kind of music that is being heard all over the Northeast at square dances several times a week. It is music with a strong flavor of Irish, Scottish, English and, especially, French-Canadian. It is the kind of music that has a strong deterrent action on gloom and depression, the kind that defies you to sit still. From the first eight bars you are moved to dance, or tap your feet. Even if you have little use for music later than Mozart or earlier than John Lennon, you will find it hard to resist Yankee Ingenuity's happy message.

The tunes on this LP are recorded for dancing instead of just listening. Each cut is long enough for a complete square dance figure. Better yet, the music is
useable for contra dancing too. It is music that thumbs it nose at modernized, sophisticated, and synthetic modern square dance evolutions and returns to the exuberant rhythms of traditional New England dances and dancing....that is drawing throngs of young people who may not know a traditional tune from an ice-cream cone, but do know friendly gaiety when they hear it and recognize music that promises a good time "for as many as will".

The LP with calls is excellent too. Tony Parkes is one of the good young callers of New England happily specializing in traditional-style calls and dances. His calling is "right on the button" every time; no slipped phrasing here or calling off beat. It is traditional-style calling at its best.

My favorite tune recorded here? The one that's being played at the moment! That is sort of ducking the issue so let me say that it is a toss-up between "There Came A Young Man" and "Faity Toddler". "Woodchopper's Reel" and "Mouth of the Tobique" rank right up there too. Oh hell, I like them all! How can you have a favorite amongst this outstanding collection of tunes? Highly recommended.

MAINE FOLK DANCE CAMP DATES

July 2 - July 8   August 20 - 26
July 9 - July 15  August 27 - September 2
July 16 - July 22 Labor Day Weekend Sept. 2-5

Further information by writing Maine Folk Dance Camp, Box 100, Bridgton, Maine, 04009. or phone: 207-647-3424

Many of us would enjoy the day more if it didn't start so early!
An ordinance from Oliver Cromwell dated 1631 prohibits all persons "commonly called fiddlers" or minstrels from playing, fiddling or making music in any inn, alehouse or tavern and also from "proffering themselves, or entreating anyone to hear them play or make music."

The Moralist by Owen Feltham, in his "Resolves" of 1631, also touches on the subject. His remarks are: "It is a kind of disparagement to be a cunning fiddler. It proves neglect of better employment and that he has spent much time upon a thing unnecessary. Hence it has been counted ill for great ones to play like an arted musician."

Then Westminster Magazine in 1775, ran an article entitled "Fiddling Defended", which may really have a truthful thought. It runs thus: "Some people are unreasonably severe against Fiddlers, but surely there is no absurdity in attracting the "eyes of the fair" in displaying a white hand, a ring, a ruffle or sleeve to advantage. Who can blame a performer who is successful enough to fiddle himself into a good fortune. Whatever the rigid and austere may think, the approbation of the ladies is no small spur to proficiency in music as well as in many other sciences. It is highly probable that Achilles would not have strummed his harp with so much glee if the ears of Deidemia and Brifeis had not been tickled by it."

(From "FIDDLER'S NEWS", January, 1971)

If we could see ourselves as others see us, we'd probably never forgive them.
The following items are from the pages of The Cheshire Republican, a newspaper published in Keene, N.H., for 85 years, until 1914. We find these dance items of interest.

12/14/88 Odd Fellows Grand Ball. Canton Ashuelot, IOOF, will hold their next assembly December 20, in Odd Fellows Hall. It is intended to close the assemblies by a grand ball and a concert in a short time. Music will be furnished by the Lynn brass band of Lynn, Mass. The high reputation this band gained at the Canton’s concert given at the Armory in September is a sure guarantee that there will be no empty seats, if any standing room, and their grand ball and concert.

Marlboro: Torrent Engine Co. No. 2 ball and entertainment took place at the Town hall last Tuesday evening. Keene orchestra furnished music for the dance, which was excellent. An oyster supper was served upstairs. The attendance was large.

12/31/88 Troy: The dance at the Town Hall last Friday night was attended by about 30 couples. Haskell’s Orchestra furnished music.

12/28/88 Local News: The next in the series of concerts and balls of the Keene brass band will occur at City Hall this evening. A.N. Stockbridge of Boston, violincello soloist will be heard on this occasion. Mr. Stockbridge is well known to Keene audiences and will
doubtless attract many of his admirers in this city to the concert this evening.

Last Wednesday evening the private ball at the Armory brought together a brilliant company. The Keene orchestra supplied the music and gave a concert in the early part of the evening. Many beautiful costumes were noted, and the affair surpassed anything of the kind that has been given this season.

Troy:— H.E. Goodrich of the Monadnock Hotel, will give a grand New Year's ball Tuesday evening. Music will be provided by the Keene Quadrille band. It is expected this will be the event of the season.

Gilsum:— Forefather's Day was observed here by a grand ball at Shuelot House. Pratt's orchestra of six pieces furnishing music to the satisfaction of about forty couples. Although a runaway team caused the delay of one couple by a furious dog springing at the horse's head when they started out. Lucky for them no one was hurt in their alighting, but the buggy and harness were scattered in pieces for half a mile, when the horse put into a deserted shed and was found in the morning.

1/4/89 Troy:— H.E. Goodrich's New Year's ball was a success being attended by about 75 couples. The supper at the Monadnock hotel was one of Homer's best.

Marlow:— The Colonel scored another success with his New Year's ball. Nearly 80 couples being present and all pronounced it one of the best parties of the season. The music was by the Keene orchestra, 6 pieces. At about 11 o'clock the company sat down to one of Mrs. Pett's famous suppers consisting of the following menu: Oysters, raw and cooked; fresh lobsters, turkey, chicken and cold tongue; pies, meat, lemon and cream; cake, fig, orange, chocolate, fruit, citron, bride, cocoanut,
Dolly Warden; dessert, apples, oranges, grapes, ice cream and confectionary. Tea, Coffee. Parties were present from Lempster, Acworth, Alstead, Surry, Gilsum and Antrim.

1/11/89 Local News:— The concert and dance of the Keene Brass Band was, as usual, well attended last Saturday evening. Every number on the concert was a solo. Encores were frequent, and the soloists were all well received. About 100 couples enjoyed the evening's dance after the concert. The next of the series will occur to morrow evening.

Two select assemblies will shortly be given by the Keene Light Guard. The dates are fixed at Friday, Jan. 25, and Wednesday, Feb. 6. Giles Taintor, Fred Nims and John Colony constitute a committee in charge of the arrangements.

1/18/89 Local News:— The Keene Orchestral Society respectfully beg to announce that they will give a grand concert in City Hall Wednesday, Feb. 13, after which a dance will take place and continue till 12 o'clock. Admission same as brass band concerts. For further particulars see bills.

Pop Concert:— More people than ever attended the last Saturday night concert and dance given by the Keene Brass Band. The orchestra have won for themselves many admirers by their excellent showing thus far. It is an organization that any city might well feel proud of. And what set of dances for so low a figure has furnished so large an orchestra as this present — from eight to fifteen men in the dance orchestra? Any one who never danced ought to be able to trip to such music.

2/1/89 Two Society Events:— The first of the twoballs
to be given by the Keene Light Guard Battalion occurred at the Armory last Friday evening. The Keene Orchestra gave a very enjoyable concert in the early part of the evening, including a clarinet solo by Burt Cass. Forty-one couples occupied the floor. Members of the battalion and Patriarchs Militant, the latter being invited guests, appeared in full uniform. Among the ladies many beautiful costumes were noticed, and the general effect was pleasing and brilliant. Supper was served during the evening.

At City Hall last Wednesday evening one of the largest and most enjoyable balls of the season was given by Canton Ashuelot No. 11 of this city. The Lynn Brass Band gave a concert which was greatly enjoyed by the large number present. Many of the gentlemen appeared in uniform and the ladies' costumes were elegant and beautiful. The members of the Canton had reason to be proud of the entertainment they provided on so generous a scale for their guests.

Swanzey:- Additions to the articles in Antiquarian Hall are being added every week. They have the organ that was played on years ago by Morey A. Thompson in the Orthodox Church; also the big fiddle played upon by Samuel Rockwood. They ought to have the little fiddle that was used by Edwin Read, and the flute by Ezekiel Lane to go with them.

Winchester:- A number of Masons and their friends attended the ball at Hinsdale, Wednesday evening and report a fine time, everything being done by the Hinsdale people to make the party successful.

2/8/89 Swanzey:- There were 75 couples at the party given by the P.I.Q. club at the Town Hall last week Thurs-
day night. The music by the Automath Orchestra of West Swanzey was first class, and prompter Hines of Brattleboro spoke for himself. It would be a grand idea if the ladies (?) who took a quantity of artificial flowers from one of the dressing rooms at the Central House on the night of the dance, to take a few lessons in propriety before they again appear in public.

Troy:— There is to be a dance at the Town Hall tonight (Friday). There has been a great improvement in the music at these dances, which occur once in two weeks of late.

Surry:— Invitations are put for a grand ball at Ordways hall, Feb. 22. Maynard & Wheeler's orchestra furnish music.

2/15/89 The "Big Six" Ball. The social event of the season will be the concert and ball to be given by the Big Six at the Armory, next Wednesday evening. Elaborate preparations will be made and the efforts of the managers indicate that the evening will be the most enjoyable of the season to lovers of music and festivity. The hall is lighted by electricity, and can be called by telephone 16-2, placed in the building expressly for this occasion. Brown's Brigade Band of Boston will furnish music. Balcony tickets will go on sale at the drug store of F.G. Dort & Co. Monday morning.

It's really tough when you make a mistake. It's even tougher when you discover that you're so unimportant that no one noticed it.

Invest your money in taxes. They're bound to go up. One good turn gets most of the blanket.

Rich is when you can laugh all the way to the bank—and all the way back from the supermarket.
THE CHORES OF YESTERDAY

by IRENE MASON

As a rule when a bunch of women get together, after they've dealt with the matter of who's to be the next president, and the horrible way the government wastes money — — — —

(For instance, in the postal department. Get a woman managing that and we'd soon cut down the costs so we could go back to the one cent postcard; we'd get rid of junk mail, take off the pay roll men who aren't working, do away with seniority and put the best men on delivery. Well, I don't want the job but you could find plenty of women — —)

Anyway, it doesn't take a bunch of women long in their gabbing to gravitate to matters of cooking, cleaning and shortcuts in their work.

And recently a bunch of us got to reminiscing on the awful old ways of cleaning; work that used to take a whole day to do we now do in an hour.

Since some of these women were considerably younger than I, I was surprised that by their time things weren't more modernized.

For one woman said that her mother, before the days of vacuum cleaners, used to sprinkle her carpets with salt before sweeping, then wet the broom to sweep it up. She said the carpet always looked beautifully fresh 'n clean.
I don't remember that. But I do recall that in our hotel the chambermaids sprinkled sweeping powder over the carpets before going after them with a broom. The powder, being damp, kept down the dust. A broom 'n dust pan in those days were a woman's trademark. The badge of her profession.

When vacuum cleaners eventually came into being how envious I was of my city-sisters who were cleaning their floor electrically while I, on a farm with no electricity, we still tied to broom and carpet sweeper.

Another woman spoke of a scouring brick her mother had for cleaning pots and pans. She'd scrape the brick with a knife and the resultant powder would serve as does our Ajax or Comet powders today. The brick stood always on one end of the sink with a knife beside it.

Another gadget my mother had, in place of today's variation of scouring pads, was a series of small steel rings all hitched together, square in shape. While these did the job, they were a long way from touching today's more efficient cleaners.

Then one of us mentioned recently seeing at a flea market an old-fashioned carpet beater and the woman she was with didn't know what it was. Well, I certainly would have known, the many times I've used one. It's a fan-like arrangement of strong wires hitched to a wooden handle, used to beat the life out of a rug or carpet—in house cleaning time—hanging on a line.

Any one who didn't have a carpet beater used some strong green switches cut from the nearest tree. They were used mainly when we had wall-to-wall carpeting.
(You think that is a today's invention?). Only our carpets were tacked firmly down all around the room and had to be removed tack by tack and replaced in the same laborious manner.

Housecleaning back then was such a pandemonium that every man who possibly could escaped during "House cleaning week" as we spoke of it. For a week at least was the time it took.

Instead of doing one room at a time, the entire house underwent an upheaval. Curtains were taken down 'n laundered and as most curtains were fluffed, the ironing was prodigious. Carpets were yanked up and dragged out to the line to be beaten and the dust that rose from them could almost choke you. Occasionally we would take a recalcitrant pre-teenaged son out to the line, hand him the beater and tell him to go to it!

Mattresses were carted out to the lawn for beating, blankets, bedding, clothes were hung on the line for airing. Dishes pulled out of the cupboards and washed, pictures taken down off the walls, walls papered, woodwork painted.

As many women did this job themselves, the task took longer. As the dining table was covered with knick knacks to be washed, meals were eaten on kitchen or card tables.

It was a horrible week for all concerned. Women, long skirts pinned up around their waists, a towel pinned around their heads, rushed around like crazy. You couldn't even speak to them without touching the end of
a sensitive nerve and sending them into a tirade.

But, believe it or not, though the whole family might be a mass of aches and pains at its end, the house itself emerged as bright 'n shining as a freshly cut diamond, and the man of the house could come home and rest in peace.

Soap back then left much to be desired. Naptha, was the kind I used when first married. A rough-hewn, ugly brown bar of irregular shape, I bought it by the case. It was like a country cousin to the more aristocratic P&G to which I eventually switched. Both got my clothes beautifully clean, but faded them, P&G especially.

Materials then were not fade-proof as of today. To keep them from fading, we'd soak articles in vinegar and salt which was supposed to set the color. We even soaked new material, bought by the yard, then ironed it before cutting it for a dress or whatever we'd bought it for.

Another bad job of those days was kerosene lamps to be filled daily, the wicks to be given a weekly trimming and the glass chimneys cleaned.

No, I don't want to go back. But it's kind of nice to sit back and talk about it!

Love thy neighbor - but look out for her husband.
The Scots didn't introduce the bagpipe - the Greeks did. A psychologist is a man who, when a pretty girl walks in the room, watches everybody else!
DO YOU REMEMBER?

When the church bell tolled for funerals and weddings? An artificial wreath, with black ribbons was hung on the door of a home when someone died and was left until the funeral? the operator on the telephone was called "Central"? and Ivory toilet sets consisting of comb, brush, hair receivers, powder box, manicure tools were coveted by all young ladies?

When switches made of hair were worn by ladies? Some of the ladies saved comings of their own hair and had them made up, putting them on their head in back and had a large topknot or bun?

When quarantine signs were always put up in the window if you had the more serious contagious diseases and none of your friends could come to see you during that period? when colorful "carousel" of fancy and brightly colored buggy whips hung from the ceiling in the general store? On the fancy covers on the spare tires, many witty sayings were used in advertising as these were usually given free to motorists?

The little girl dressed ready for bed, carrying a lighted candle with the slogan 'Time To Retire' which advertised a brand of tires? The "Blue Plate" special in restaurants, usually only 35¢ for practically a meal? how 'napkin rings' were used at the table? Each member of the family had his own ring. Many were silver and quite beautiful. These held your own napkin and you always rolled it up and placed it in the ring at the close of the meal?

The canvas bags carried by many motorists to hold water
to replenish a boiling radiator? the cart used by the
man who carried the mail bags from the railroad depot
to the post office and to carry the outgoing mail from
the post office to the depot?

The 'board' sidewalks that made lots of noise when you
ran on them? It was fun to see who could be the loudest.
When some of the sayings were 'Whoopee!' 'Oh, Yeah!'
'So's your old man! 'How do you get that way?' and 'Hot
Dog'?

If you recall these, you're not as young as you used to
be!

During a recent conference in Seattle for educators in
Scandinavian studies, entertainment was provided by some
of Skandia fiddlers: Bud and Laurie Johnson, Art Nation
John Sears, Shirley Storment. Members of the Swedish Ra-
dio Broadcasting Corporation who were present were so
impressed that they asked to record them. Subsequently,
recordings were made of the fiddlers and of the Skandia
Kopell and these will be broadcast in Sweden to show
how the old-time Swedish music still lives in far-off
Seattle.

FADED PHRASES

That's a toe-tapping tune; Little pitchers have big
ears; She's a caution; He's dead to the world; It's
just a hoot and a holler from here, and I'm so hungr
y I could eat a horse.

You're not the only pebble on the beach; Don't kid a
kidder, kid; Well, bust my britches; So what! She's got
the giggles; He's a ding-dong daddy; He took a shine to
her, and It's nothinb to sneeze at.

He's rushing the growler; His jokes are old chestnuts;
They're thick as thieves; He left her in the lurch; He
put in his two cents worth and It's the berries.
ODDS AND ENDS
OF FOLKLORE

WHAT THEY SAY IN NEW ENGLAND

Once bitten, twice shy. Busy as a hen with one chicken. A boot on the other foot. I prefer his room to his company. Run of the mill. Since Hector was a pup.

He's his pa from the ground up. Barking up the wrong tree. It sticks out like a sore thumb. There's a place for everything, and everything in its place. The Devil take the hindmost.

He spoke out in Meetin'. That sticks in his crop. Not enough to shake a stick at. You've hit the nail on the head this time. He got it straight from the shoulder.

Bring home the bacon. Like father like son. Heart whole and fancy free. He's but a cat's paw. As bad as the Seven Year Itch. Pretty poor pickin's. The bitter end. Un easy as a fish out of water.

WEATHER SIGNS

April should be wet - or never harvest yet. A cold April brings bread and wine. Thunder in April means a merry and fruitful year, with the death of wicked men.

A fair April precedes a sad May. May weather in March - March weather in May. A May flood never did good.
When it snows apple blossoms it is time to plant the corn.

A swarm of bees in May
Is worth a load of hay (They'll make much honey
A swarm of bees in June
Is worth a silver spoon (Not worth as much as in May)

A heavy dew brings a sunny day,
And just the weather to make good hay.

Cloudy June weather is good for corn. (The roots grow deep and strong.

A cold, wet, and gloomy May
Fills the farmer's barn with hay.

Near-forgotten sounds: The scissor grinder's bell, the fish peddler's horn, the little German bands, and the "Old clothes" buyer's chant.

On April Fool's Day, to be fooled by a pretty single maiden signifies you will marry her; to lose one's temper on this day will bring you bad luck; if a wedding occurs on April 1st, the woman will be the boss of the family; and one having an April Fool's Day birthday will be lucky in business but unlucky in speculation.

Some people are like blisters. They show up when the work is done.
What most people are looking for these days is less to do, more time to do it in, and more pay for not getting it done.

You're only young once. After that you just think you are.
The best Yankee cooks state positively that the meat and potatoes used to make hash should always be chopped separately in a wooden chopping bowl, by hand, never put through the food grinder. A little cream may be added to moisten.

In Connecticut they call thick sour milk "loppered" milk. In Massachusetts they refer to it as "clabbered" milk.

In Colonial days New England housewives often baked as many as 10 or 12 pies at a time, stacked them in big jars and stored them in a shed where they'd freeze. When a pie was wanted it was placed in the pie cupboard near the fireplace chimney and thawed out.

Election cake is said to have originated in Hartford, Conn. a century ago and was served to all who voted the straight ticket. Raised cakes were also frequently made around Thanksgiving. They were proudly carried to church suppers or bestowed on married daughters for the holiday feast.

Caraway cookies are to New England butteries what orchids are to an evening dress. Full of the flavor of June fields, starred with daisies and washed with golden sunshine, they cling to a man's memory all the days of his life.

When the price of food was high and bills accumulated
and a widow with debts wanted to marry again, New England (as well as New York and Pennsylvania) had a custom known as the shift marriage. Such a marriage, performed according to law, with a woman dressed only in her shift, was made to avoid hampering the new husband with old debts. A favorite spot for many of these marriages was three miles from Kingston, R.I., where three town lines meet.

"Small potatoes and few in a hill."
"He don't know beans when th' bag's untied."

In the olden days maple sugar was about the consistency and color of brown sugar today and was the only sugar used by the early settlers.

The Puritan housewife baked her beans all day Saturday, served them fresh for the Saturday night meal (the beginning of Sabbath); warmed them over for Sunday breakfast, and served them cold or warm, depending on the heating qualities of her oven, for Sunday's noonday lunch, providing she did not consider it necessary to fast from breakfast until sundown on Sunday.

Of all the Puritan influences which fastened themselves on New England, the Saturday night baked bean supper is one of the most lasting and widespread in its effect on other parts of the country. All religious significance has been lost for many years, but the baked bean holds popular favor in its own right.

The first local peaches were put on the market in Boston in 1823 for such as were able to pay 3 cents a dozen.

If you think old soldiers just fade away, try getting into your old army uniform. It's surprising how little work it takes to keep some people busy.
For an exotic flavor, taste your next ham with honey and soy sauce. Stains will be removed from aluminum pans if lemon juice or vinegar is added to the cooking water.

For a more tangy salad, add a teaspoon of caraway seeds before tossing it. Two sprigs of tarragon, freshly chopped, add great zest to spinach, mushroom and bacon salad.

Paper stuck to a wood surface will come off if a few drops of oil are allowed to soak into it. Rub off gently with a soft cloth. Paprika sprinkled on frying potatoes will turn the slices golden brown and add flavor.

If you want a milkshake extra-thick, throw an ice cube into the blender while it is whirling. You can make an old umbrella look practically new again by brushing the fabric with a solution of ammonia and warm water.

A couple of rubber bands around a bathroom glass will keep it from slipping out of wet hands. Try using a little baby oil to polish shoes. Leave oil on for a few minutes; then polish with a soft cloth. It makes the leather supple and shoes last longer.

Dirty clothespins will dirty clean clothes. Guard against this by sealing the wooden pins with a coat of shellac. When cleaning mirrors, add a little bluing to the water and it will make them sparkle.
Waxing the feet of chairs or sofas will keep them from making unsightly marks on uncarpeted floors. When doing any painting around the house, slip a plastic vegetable bag over your brush hand to keep it from getting paint-spattered.

To make corn pop up big and tender, put the bag of corn in the freezer for 24 hours before using it. Cut frankfurters into one inch pieces, dip in batter of pancake mix and milk, then fry in deep fat till brown then serve.

A spoonful of honey in a cup of hot tea will clear up hoarseness in your throat in the morning. After removing the cork from a bottle of wine, allow the contents to "breathe" for 15 minutes before pouring. Fresh oxygen will replace the stale air and improve the taste.

The pros know that the best tasting and juiciest lemons are those with the least points on each end and the smoothest skin.

Save the heavy wax envelopes in which gelatin desserts are packaged. They make moisture-proof containers for pickles or olives in the lunch box. Fold over the top of the envelope with a rubber band.

Add one-half cup of vinegar to the last rinse water when laundering synthetic curtains and draperies. This reduces the static electricity in them. Before peeling oranges or grapefruit for salads, heat them for a few minutes in a hot oven. The white stringy fibers come off easily when heated skin is removed.

Flavor the whipped cream you serve on berries with sherry, then simply add sugar to the berries. Diced olives will give a new taste-dimension to your next steak tartare. Franks and beans will have an extra good taste if you add butter, ginger and sugar. Stir while cooking.
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