

NORTHERN JUNKET



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Congratulations to Johnny "Ti-Jean" Carignan upon his recently receiving an honorary Doctor of Music award from McGill University. A well deserved honor to a magnificent fiddler and even better - to a nice man.



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

Let me talk to you this issue about a lovely dance "The Market Lass". Word is getting around that I devised it - I didn't, but I wish I had. I found it in a manuscript by John Burbank, 1798. The original mss. lies in the American Antiquarian Society, Worcester, Mass. The tune that is used for it in the Monadnock Region of New Hampshire and many places elsewhere is a comparatively new tune - "Glen Towle". It is becoming a special dance up here and a note from a nice lady who attended our recent folk dance weekend emphasises that fact:

Dear Ralph Page:-

I wanted you to know how great the May weekend was for us and to give you very special thanks for the dancing you called Sunday morning. "The Market Lass" was better than going to church - for a very particular reason. It's funny how some things happen sometimes and that dance, your preparing us for it with your quiet, simple request for us to "listen with our hearts", the way many of us hummed quietly to ourselves.

My darling J - has cancer and we together danced with tears in our eyes - and joy. He's convinced he'll beat it. The spirit of the dance permeated the hall and spoke to us before we even knew the story. I vowed we'd both return next year still dancing.

Thank you. It was an experience which will never fade for us."

To which I will only add a simple "thank you, N - "

It IS becoming a special sort of dance up here in the hills of New England.

Sincerely

Ralph



CHARLES CHANEY

KANSAS CALLER

1918 - 1936

by DR. WILLIAM H. LITCHMAN

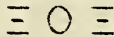
Over the past fifty years, the square dance has undergone changes, some of which have been quite significant. In many areas of the country, the Western style of dancing has so permeated the square dance that traditional dancing has ceased to exist except, perhaps, as an adjunct to the Western program. In other areas, the traditional dance still holds its own or has made a resurgence. In New England, for example, traditional square dancing was never eliminated from the folk scene and has enjoyed an extraordinary improvement in health over the last few years. On the other hand, eastern Kansas and western Missouri effectively lost the traditional dance and when the Western movement invaded the area in the late '40's, it moved into a square dance vacuum,

Traditional square dancing for the eastern Kansas area can be defined in terms of the visiting couple square, in which one couple dances with (visits) each of the other couples in turn before retiring from the scene temporarily. Such square dancing commonly uses only about twenty basic figures plus a few other (less than ten) figures danced by the visiting couple as directed by the caller. Visiting couple dancing, while strong in this geographical area at the first part of the twentieth century, diminished in importance through the years, and by 1940, square dancing was very rarely done. Dance programming in the early part of the centu-

ry resulted in two to three squares per waltz (or "round" dance as it was known) and as the years went by the number of squares on the program decreased. By 1940 only two or three squares were done in an entire evening of dancing. The remainder of the program consisted of the "round" dances such as waltz, one-step, two-step, and after the mid-twenties, the Fox-trot. Occasionally a Paul Jones would be played but no polkas, schottisches, or even "Put Your Little Foot." This trend mirrored the general national trend.



In the last half of the 19th century and the early years of the twentieth, however, traditional square dancing was strongly popular and weekly (Saturday night) square dances were common throughout the region. The dances and figures performed were dictated by the tastes and experience of the people of the region, and at least around Stanley, Kansas, many families of the region were related and had been local for two, three, and even four generations. Thus, the local dance experience of these families is unbroken from 1860 up to as late as 1940. Previously, the immigrants came from as far away as central Pennsylvania.¹ Other families of the area had moved in from nearby Liberty, Missouri, or were even descendants of the original Indian inhabitants of Kansas and Oklahoma.



Charles Chaney was born in September of 1903 and lived his early life on a farm two miles south and one mile west of Stanley, Kansas. Stanley is a small farming community eight miles west of Olathe, Kansas, and only a few miles south and west of the present outskirts of Kansas City.



Charles grew up as any normal boy would on an Eastern Kansas farm. The farm hands were a friendly and helpful part of that upbringing, especially in Charles' case. Lem Blythe (pronounced Bly), one of the hands, was particularly influential because he could play the

violin. Lem was talented enough that he was in demand as a fiddler for dances in the neighborhood and so he and a few musician friends from the area would travel from one place to another, usually on Saturday nights, to play for dances. Charles' first experience at a dance was at age 14 while he was still attending the country grade school. He and his family (and Lem) went to a "kitchen sweat" held at the Kincaid farm, one-half miles south of his house.

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A kitchen sweat (named for the perspiration involved) was a dance held in a private home. Usually, eight or ten couples gathered at someone's home with a caller and/or musicians to have a dance. The musicians and caller would stand in a doorway between the two rooms and, with one square in one room and a second square in the other, call the dance so all could hear. Most homes had a linoleum or bare wood floor so it was a simple matter to clear the rooms and prepare the floor for the dance by sprinkling it with corn meal.

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From that time on, Charles and Lem attended every Saturday night, sometimes at Stanley, sometimes at Marse, and sometimes as far away as Stilwell. Travel was difficult in the early days (usually by horse and buggy, even as late as 1923), and so the distance one could travel for a dance was limited.

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Charles wanted to become a part of this folk activity and Lem taught him to play the fiddle. He was given his first fiddle, in pieces, by his Uncle Fred. He was told that he could have it if he would glue it together. To do this required using fish glue, which came in thin plates or slices and had to be melted in order to be used. Melting the glue filled the whole house with the very strong smell of dead fish which did not

endear Charles to his parents. The final straw came when at last he began to play his resurrected martel. His noises were so strange and wonderful that his father banished him to the barn for the remainder of his apprenticeship on the fiddle.

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Charles kept at it, playing by ear. By the time he entered high school in 1918, he had learned enough so that his father supplied \$65 to buy him a better fiddle. This second instrument is the one which served him through the remainder of his years as a caller and musician. In high school, he played fiddle and guitar for Saturday night kitchen sweats all around the local area whenever there was an open house or barn raising, or just for fun. Charles moved, in 1923, to Kansas City to become a postal worker, and continued to call actively in the same manner until the mid-'30's. Even in the big city during these years, square dancing as Charles knew it remained as it was in the country.

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When Charles was 12 and 13 years old, he and his friends would do what they called "party dances" but he soon graduated from these (at age 14) to the grownup square dance. The party dance, or play party as it is more generally known, consists of dancing games either sung or accompanied by hand claps (but not by musical instruments). These games were used as substitutes for dances accompanied by the fiddle (the instrument of the devil) in many areas of the country, often because of religious reasons. Parents, realizing that their children and even young adults of courting years needed opportunities to meet one another with supervision, looked kindly on these games and allowed them even though the play party or party dance should be classified as a dance rather than a game. One party dance Charles remembers is "Skip to my Lou" or "Little Red Wagon Painted Blue." He recalls that very little swinging was done in any of these party dances. Many were done in contra, or

longways, formation but this formation was not used for any adult dances but the Virginia Reel. ²

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The squares were almost always "visiting couple" dances in which the first couple performed the figure with each of the other couples in turn. The second couple would then perform, followed by the third and then the fourth. Charles says that if the dancers were well on top of things, the caller would call four different figures for the square dance. Whatever figure the first couple did would not be repeated by the second, third, or fourth. Each couple would have its own figure to perform as a visiting couple. Many times, between figures, a break consisting of "allemande left and a do si do" (allemande left followed by a grand right and left) followed by promenade home would be done. A few of the figures and squares used by Charles and his friends follow:

1. "Down the Center and Cast Off Two" ³

- A. First couple balance and swing
- B. Down the center and cast off two
- C. Back home and swing
- D. Down the center and cast off four
- E. Swing when you meet both head and feet
- F. Down the center and cast off six
- G. When you meet, end gates swing and side boards too...repeat for second, third, and fourth couples.



Explanation:

- B. First couple moves forward and separates to walk around the corner person and come back home
- C. Couple one swing
- D. First couple moves forward again and separates to walk around the nearest side couple and come back home.
- E. Couples one and three swing

F. First couple move forward and split opposite couple, separate and return home around the outside.

G. All couples swing.

2. "Run Away With Your Corner Girl" 4



A. First couple balance and swing

B. Down the center and split the ring

C. The lady right and the gent go wrong

D. Back home and everybody swing

E. All run away with the corner

F. Same old gent with a different girl

G. Down the center and split the world

H....repeat C through G until all ladies are back home...repeat A through H for second, third, and fourth couples.

Explanation:



B. Same as 1 F above

D. The lady goes to the right, gent left, and return home around the outside

E. All promenade the corner girl; she becomes the new partner

F. First gent (with new partner) repeats the figure.



3. "Carry the Swing" 5

A. First couple out to the couple on the right

B. Circle four in the middle of the floor

C. Break and swing your opposite partner

D. Take that girl and on to the left and carry the swing.

E. Circle four in the middle of the floor

F. Break and swing your opposite partner

G. Take that girl and on to the left and carry the swing...continue the figure until the first man is home again. (at this point, all girls will have moved

to the right one place. All swing at home.

...repeat for second, third, and fourth couples (all girls should then be home).

H. All eight swing like swinging on a gate.

Explanation:

C. The swing should be with the other man's partner, both couples swing.

D. As you swing you move on to the next couple.

4. "Bird In the Cage"

A. First couple out to the couple on the right

B. Three hands round and bird in the cage

C. Bird hop out, crow hop in

D. Circle three

E. Crow hop out and circle four in the middle of the floor

F. Docey doe

G. Go on to the next couple

....repeat B-C, until first couple is back home with partner...repeat A-G for second, third, and fourth couples.

Explanation:

B. First lady steps to the center of a circle made by the other three

D. The first lady trades places with the first gent.

E. The first gent steps out to his usual place in the circle

F. For an explanation of the docey doe, see Shaw "Cowboy Dances" on pp. 161-4

5. "Catch 'Em On the Fly"

A. First couple balance and swing

B. Down the center and split the ring



- C. Lady go right, gent go wrong
- D. Catch 'em on the fly as you come by
- E. Everybody swing
- F. Promenade
- G. Same old gent with a different girl
- H. Down the center and split the world
- ...repeat C-H until the ladies are back home
- ...repeat A-H for second, third, and fourth couples

Explanation:

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- D. As the first couple passes behind the corners, the corner turns around and
- E All swing their corner
- F. Promenade the corner (becomes new partner)

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Although Charles quit calling and playing in the mid-'30's, he continued to dance on a reasonably regular basis. Charles noted that when he was dancing and calling that he did "lots of swingin'" but that "in the late '40's when I quit dancin' altogether, the Western style came in and was full of sashayin' and promenadin'. At about that time (1950) Charles took a trip to Cassville, in southern Missouri and he noted that the people in that small town were doing the Western style. However, the Texas style of dancing was still being done by some in that area. Charles stopped dancing soon after this trip (1950).

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Charles also remembers some short segments of patter and filler which he used in his calling and he very kindly recited them for me:

1. Promenade and you know where and I don't care
Seat your honey in a rocking chair.

2. Chicken in the bread pan scratchin' up the dough

Take your partner and home you go.

3. Chicken in the sand pile scratchin' up gravel
Take your partner and home you travel.
4. Hoop them up boys, you ain't a-raggin' now
Like you was awhile ago.
5. Meet your partner and promenade
'til you get straight.
6. All to your places, straighten up your faces
Hook up your traces, we're off for the races.

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These filler segments were used in different ways. For example, number 1 was used during promenading as was number 5, but numbers 2, 3, and 4, were used during the docey doe figure. Number 6 was used to get people up and ready for the next square after a break.

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It is apparent from what has been shown that square dancing in many areas of the country is very similar and yet strongly held regional differences can occur. For example, the expression "allemande left and a do si do" to mean allemande left and grand right and left has never been encountered or mentioned before. It is unusual and local enough that an outside dancer confronted for the first time with this call would be completely confused. In fact, the origin of the useage is obscure although it could be based in the similarity between the docey doe and grand right and left as figures using alternating right and left hand holds. When questioned further on this point, Charles clearly indicated that the docey doe was done with two couples (not four, as was sometimes the case in Texas) and that the allemande left and a do si do had, "you know, rights and lefts" like a grand right and left. Thus, this is a local variation of a very common call.

Finally, as close as this area was to Kansas City, certainly a major cosmopolitan center and previously one of the most active and changing populations in the country, the square dance figures used by the people remained firm, steady, and unchanging over this twenty year period. This was probably true also for the fifty years preceding 1918 because Charles' parents had been doing these dances for as long as he could remember. The family, being close knit, tended to reinforce tradition and thus, these dances must surely have a continuous history in the local area for many years prior to Charles' time.

FOOTNOTES AND REFERENCES

1. The Chaney family had been resident at Stanley, Kansas, since 1862, and had previously resided in Warren County, Pennsylvania. Charles' father had 10 sisters and brothers and his mother had seven. All of the family were local.
2. S.J. Sackett states that adults were active participants in the play party at least as late as 1911 but it was the experience of Charles that this was not the case in his local area. Party dances were kid's dances and as soon as possible, the children graduated to the adult square dances never to return. "Dances and Games" a chapter on Kansas Folklore.
3. As nearly as he can remember, the exact words Charles used are recorded here. Note that this figure is very similar to "Divide the Ring and Cut Away Four" as recorded by Lloyd Shaw, Cowboy Dances, p. 286. The present figure is reverse of that recorded by Shaw. When asked about this, Charles insisted that his was the proper one.
4. This is a variant of the previous figure although Charles described it as an entirely different figure, suggesting that this and the previous figure were never mixed in a square.
5. Compare "I'll Swing Your Girl; You Swing Mine" described by Shaw, *ibid...* p. 176. Charles' figure carries the new partner on to the next and the docey doe is not done.



THE ENERGY CRUNCH & ITS IMPACT ON SQUARE DANCING

by JIM HILTON

Fuel shortages are having their impact on every activity, and square dancing is no exception. How gloomy is the picture? Are there any bright spots? Is there anything that we as callers can do to minimize the adverse effects, and to capitalize on areas of possibly increased potential? Our crystal ball is no clearer than yours, but here, as we see them, are some of the good things that may happen - some of them are already beginning.

Beginner classes should improve. When people can no longer take weekend trips, etc. for recreational purposes, it seems logical that many of them will be more receptive to a type of recreation that is available in their own neighborhoods. Increased publicity and adver-

tising, coupled with word-of-mouth campaigns, could pay off better than ever before.

Neighborhood clubs in residential developments, for the same reasons, should, after the initial period have more stable attendance and less absenteeism. If this occurs, the dancing level in these clubs will rise and the caller should be prepared to meet demand for programs with more material in them, to maintain dancer interest. On the other hand, we must face the possibility that under these changed conditions, some square dance clubs will no longer be viable, and we should bend every effort to help and encourage dancers to relocate in another club, rather than dropping out if their own club should fold.

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A reshuffling of membership may take place to some degree. At least some dancers who belong to clubs outside their own local area, because they like the caller or the people, may be forced to start looking for dancing closer to home. If dancers do leave our clubs for this reason, let's do all we can to help them settle upon another club they will enjoy, rather than doing nothing to keep them from dropping out completely. And if local dancers who have been doing their dancing elsewhere begin visiting our club, let's make them welcome, and see that nobody needles them. These are not times for petty jealousies.

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Advanced workshop groups may suffer at least a temporary drop in attendance. Since only part of the dancers have the ability and interest for this kind of dancing, one workshop group usually serves a larger geographical area than a Mainstream group. But as the level of dancing in any local area goes up, so does the demand for a good workshop!

Large festivals and conventions are almost certain

to suffer a drop in attendance, if the shortages continue. The same is probably true for square dance weekends.

Week-long camps and institutes, on the other hand, may be unaffected or even helped by the fuel shortage, if more people decide on in-residence rather than on-the-road vacations. This might be an advertising point.

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Teen dancing. A lot of kids are already almost grounded by the gas shortage. And even if it eases, 60¢ gasoline may shorten the range of a lot of kids. Callers, especially those who are young in years, might do a lot worse than explore this facet, in light of the present conditions.

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The overall square dance picture is in for some changes, no doubt about that. But if we as callers are willing to work a bit harder and gamble a little more, the shortage could prove to be a real shot in the arm for square dancing. For one thing, the chances of starting a successful beginner class at any time of the year, rather than waiting for the summer vacation and travel season to end, may never be better than they are now. And those of your dancers who have been trying for years to talk their neighbors into joining a class may get a better reception this time around! Now, as never before, is the time to give your dancers the best programs you possibly can. While there will probably be some reshuffling of club membership, and some clubs may go under, it is also very possible that the average frequency of dancing may increase, with more twice-a-month dancers moving to a once-a-week frequency, etc. This could be turned to your advantage!

(from Hilton's Caller's Gazette)

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DEAR

TRADITIONAL

by ED BUTENHOF

CALLER

Over 1,000 callers have just returned from the fifth annual CALLERLAB convention in St. Louis. Yes, I know you think CALLERLAB is a bunch of "modern Western" callers dreaming up more and more "basics" to confuse the dancers, but you would have been surprised and pleased by the attitudes expressed had you been there. Ninety percent of the callers work only with a club or two that they try very hard to please. They are not challenge callers or national names and they don't even travel out of their own community to call. They are very concerned about the continual introduction of "new" basics and are moving to limit the introduction of "trash" which is hard to remember and uncomfortable to dance.

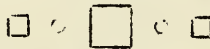
Three things in particular i'd like you to know about the meeting:

1. At last years' meeting CALLERLAB established a Traditional Dance committee. This year we had a demonstration set show some of the old figures after the dinner. We did "take a peek", "dip 'n dive", "oxbow loop", "triple duck", "three ladies chain" and others. The re-

action was "hey, that looks like fun!" Forty-five callers attended our first committee meeting - some already called traditional squares and some wanted to learn. Just swapping tradition with callers from South Carolina, Colorado, Maine, Ohio, California and Michigan (among others) was fascinating in itself.



2. At last years' meeting CALLERLAB also established a Contra committee. This year we had a contra dance which started at 10 PM and went until 2 AM. At least 20 of us prompted and over 100 callers and their wives danced contras. They danced and they enjoyed the phrasing and the sociability of these contras - many of them for the first time. I'm sure that it won't be the last time however.



3. As a result of often expressed concern for the amount of lessons necessary to reach "mainstream western club" dancing, the convention voted to encourage, publicize, and assist in the establishment of clubs which will use considerably fewer "basics", plateaus which can be reached in ten lessons or fifteen instead of thirty.



Does all this mean "western club" dancing should be your cup of tea? Of course not. What it does mean is that CALLERLAB wants to be truly representative of the total square dance field; the one-night-stand caller, the traditional caller, the club caller, and the challenge caller. What has impressed me is the tolerance for diversity shown. The attitude is "your bag is not my bag, but I'm interested in what you have to say".



I know many of you personally, and I know your concern with "modern club" square dancing. You are all in-

vited to share those concerns from within CALLERLAB. You know that dancers can be pleased and challenged without teaching them 72 or 175 basics. You know traditional dancing is alive and well. Lets share that knowledge and confidence within CALLERLAB. You are welcome and wanted on your own terms - recognition as a caller for what you do now - no need to call "modern club" style - ever.



Specifically, I'd like your participation on the Traditional Dance committee. Join us in CALLERLAB and lets infuse some real traditional dance experience and enthusiasm into the club callers. Call or write me for information on CALLERLAB and how to join.

ED BUTENHOF, Chairman Traditional Dance Committee
399 Cobbs Hill Drive
Rochester, N.Y. 14610
(716) 244-1375

A Workshop in English and Early American Dance "The Old Deerfield Dancing School" presented by Memorial Hall Museum, 8 PM, at White Church Community Center, Old Deerfield, Massachusetts with Dancingmasters: Helene Cornelius, Lila Farrar, Camble Kaynor, Frank and Joy Van Cleef. Dates are July 5, 12, 19, 26; August 2, 9, 16, 23, 1978. Information from Timothy G. Newmann, Box 174, Deerfield, Mass. 01342.

Bannerman Family Mountain Dance Weekend, May 26 thru May 29, 1978, at Camp Rockmont, Swannanca, N.C. in the Black Mountains near Asheville, N.C. Write: Mrs. Glenn Bannerman, 1218 Palmyra Ave. Richmond, Va. 23227

Howard & Marion Hogue will celebrate 25-years of square dancing at their Square Acres Dance Barn, Sunday, May 21. Why don't you join the crowd as they "Promenade Down Memory Lane"?



WHAT IS AN ORIGINAL?

by ROBIN ELLIS

What is an original? My dictionary states that it is "Existent from the first".

This would tend to reinforce the belief that comparatively few dances have genuine originals (tunes). Examples of these fall into three categories.

Firstly, dances where the title of the dance and the tune are the same or very similar and have been associated with each other for many years. Often hundreds of years. These include such as Petronella, The Duke of Perth or Monymusk.

Secondly, newer dances which have been written to a specific tune such as Bratach Bana, J.B. Milne, or The Bonnie Lass of Bon Accord.

Thirdly come the dances and tunes which have been written and published together. Examples of these are The Robertson Rant, Angus McLeod or Fraser's Favourite.

Many dances have a tune, deemed to be suitable by the publishers, printed with the instructions. This then, in time becomes the tune expected but is not a true original as both have had a separate existence for many years before being brought together.

There are published today vast numbers of dances which have only a suggested tune or no tune at all. The Blacksmith of Elgin, The Silver Tassie, and Rest and Be Thankful are three which come to mind. There are also dances which have a published tune which is seldom used whilst another takes its place. The Ship of Grace and its adopted tune, The Boatie Rows are examples of these.



As one can see the problem becomes more complex the more one looks into it. But when all is said and done, it is surely better to dance to a suitable tune well played, even if it is not the one published than to a poor one just because it happens to be that which is printed with the dance.

(This is a letter to the editor of The Reel, No. 143, Spring, 1978).



Memberships for 1978 in the North Carolina Folklore Society are now open. Regular memberships are \$4; student memberships, \$2. Memberships include subscription to the Society's Newsletter which publicizes N.C. dance events and the N.C. Folklore Journal. Send to Tom McGowan, Editor, Appalachian State University, Boone, N.C. 28608.

MANDALA, a very fine dance ensemble from Boston presents a 2-hour performance on Friday May 12 and Saturday, May 13, at 8:30 P.M. at the New England Life Hall, 225 Clarendon Street, Boston, Mass.

Announcement has been made advising that the annual Pine woods Weekend this year is July 1-5 with Tony Parkes & Karl Rodgers square dance leaders. Art & Helene Cornelius for English country, sword and Morris. Tony Saletan leads folk singing. For information write: The Country Dance & Song Society, 55 Christopher St. New York, N.Y. 10014

LEST WE FORGET



Square dancing in America, very popular during the turn of the century, followed its customary course and faded away and was forgotten, especially in the cities. Twenty years later it became popular again, and has retained that popularity, with increasing favor, ever since.

Given much credit for this revival in the 1920's is Henry Ford, the automobile genius. He remembered the great enjoyment the dance offered during the years he was experimenting with his first Ford car, and decided it should be brought to new attention.

The Henry Ford Museum at Greenfield Village (a fabulous place you should visit) in Dearborn contains many old records, books, photographs and costumes of early American dancing. A day spent at the Museum can be highly exciting and rewarding.

Mr. Ford's interest in reviving folk dancing current at the turn of the century was made manifest late in 1923 and early in 1924. The steps for such dances as the Gavotte, Varsouvienne, Schottische and Waltz were painted on the floor of the Engineering Building. Mr. Ford and a few of his intimate associates learned or relearned those dances by following the steps as they were painted on the floor.

Mr. Benjamin Lovett, a native of Washington, New Hampshire, owned a series of five dancing schools near Boston, Mass. He was invited to come to Dearborn in August, 1924 to act as dancing instructor for Henry Ford. He remained there until the late 1940's when he retired to his old home in New Hampshire, the recipient of a large cash bonus, an excellent pension the best of his life and a new Lincoln car every alternate year.

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In July, after an old fashioned dance had been given by Mr. and Mrs. Henry Ford at Harbor Beach, Michigan, Mr. Ford made the following statement: "Yes, I am interested in reviving the old fashioned dances. The old fashioned dances, you know, never actually died. In the country, away from the cities, people still dance the Quadrille, the Virginis Reel, and the Gavotte". (New York Times).

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It became the practice for Mr. and Mrs. Ford to act as host and hostess for weekly dances attended by Ford executives as well as Detroit and Grosse society. By 1926 old fashioned dancing was being taught to the school children throughout Michigan. Mr. Ford had empowered Benjamin Lovett to conduct dances and dancing classes for schools and fraternal, church and social organizations all over the state.

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In March, 1926, Henry Ford donated a cup to be awarded the winner of a North Atlantic States fiddling contest sponsored by a New York radio station. In August of the same year a Henry Ford night was held by the United Dancing Masters of America.

Oscar Olson had given instruction in old fashioned dancing to children located in or near sites of the

Ford Industries in Northern Michigan. A school for old fashioned dancing was opened in Pequaming in 1934.

As late as November, 1941 the Farm Journal published Henry Ford's views on the square dances as follows:

"The square dance is as native to America as Plymouth Rock. Fortunately, it is coming back; people in cities as well as in country communities are rediscovering it. Nothing so robust, so colorful, so much real fun, could ever die out; it has simply been obscured for a time by amusements that never actually satisfied. The country dance banished the loneliness of the frontier for our forefathers and their children. It taught them etiquette and gave them poise and bearing. It can do something just as important for us. The relaxation, the jollity, the friendliness of the square dance is something that America especially needs right now."

ANY OLD RECORDS IN YOUR ATTIC? The Scandinavian Collection of the Pacific Northwest Archives of Recorded Music has been initiated by the Skandia Music Foundation. They are looking for old Scandinavian 78 RPM's wire or tape recordings, in order to preserve the heritage of Scandinavian immigrants in the Pacific Northwest. More information by writing Skandia Music Foundation, P.O. Box 5657, Seattle, Wash. 98105.

Kalman and Judith Magyar announce the release of a new and unique recording of authentic Hungarian folk and dance music. \$6.95 plus \$0.75 shipping from Hungaria Records, Box 2073, Teaneck, N.J. 07666.

Pinewoods Folk Dance Weekend, June 23-26, 1978, with Andor Czompo, Ada Dziewanoska, Karin Gottier, Conny & Marianne Taylor. More information from: Folk Arts Center of New England, Inc. 62 Fottler Ave. Lexington, Mass. 02173.



Help Is On The Way

How often have you combed the folk music catalogs for materials on dancing and been unable to find what you were looking for? Probably more often than not. Well, help is on the way. There is a new mail order company which is specializing in materials for square and contra dancing, and related crafts.

ALCAZAR, INC., is the brainchild of three New England callers and musicians: Joan Pelton, Tony Parkes and Donna Hinds, and was conceived to help fill the gap of available dance and dance-related materials. The company's original intent was to record New England style dance music and calling, and this purpose has already begun to be fulfilled. Alcazar's first release, Kitchen Junket, on the Fretless label, features the well-known Boston dance-band, Yankee Ingenuity. The LP has ten cuts suitable for squares and contras, and a polka and a waltz as well. The jacket includes instruction for ten squares using traditional New England figures. It is available with or without calls by Tony Parkes. This group has played for the Boston Centre of the Country Dance Society for three years, and has helped to "spread the gospel" of New England dancing at festivals such as Fox Hollow and Eisteddford, and through appearances elsewhere.

The company's second release, Maritime Dance Party featuring fiddler Jerry Robichaud, is due for release in May 1978. This record has ten cuts for dancing, including a waltz. Jerry is a transplanted New Brunswicker living in the Boston area, with previous releases on the Voyager label and on Rodeo in Canada. His style is reminiscent of Don Messer, and the tunes are primarily from that tradition. An insert will include dance directions for the squares done at the French-American Victory Club in Waltham, Mass., where Jerry plays regularly.

Since Alcazar could not hope to fill the entire needs of callers and leaders through their own releases they began to compile a catalog of top-quality LPs and 45s for dance and listening, and added books of dance directions and about dancing, as well as tunebooks for musicians. They have also added several lines of PA systems for callers and leaders who must use recordings including the Statler 100, a reincarnation of the old Bogen PA.

For more information about Alcazar's offerings, write for their free catalog to

Alcazar, Inc. The Barn, N. Ferrisberg, Vt. 05473

The Catskill Folk Festival will be held August 12 & 13, 1978 at Catskill Ski Center in Andes, N.Y. The purpose of this festival is to celebrate the folklore of the various people of the Catskill region.

Canadian Folk Dance Service, 185 Spadina Ave., Toronto, Ontario, M5T 2C6 announces DANCES OF FRENCH CANADA, an LP album with book of instructions. Extensively field tested by Dale Hyde. Many dances published for the first time. It is an excellent LP for young peoples dances.

CONTRA DANCE

CHAPEL HILL CONTRA

An original contra by Beth Okun, Chapel Hill, N.C.
Couples 1 - 3 - 5 - etc active & crossed over

Suitable music: "Smash the Windows"

The image shows four staves of musical notation for the song "Smash the Windows". The first staff begins with a treble clef and a key signature of one sharp (F#). The notation consists of eighth and sixteenth notes, with some measures containing rests. There are several plus signs (+) and a first ending bracket (1) above the notes in the second and third staves, indicating specific musical instructions or ornaments.

In your lines all go forward and back
Forward again and pass thru, turn alone
Gents take your right hand lady & right and left thru
Opposite ladies chain (don't return)
Down the center four in line, turn as couples and
Come back to place
Same two ladies chain (don't return)
Gents swing your left hand lady - - while head & foot
couples cross over

Beth says: "After crossing over at the beginning, no one has to worry about who is active or inactive. Only the caller must be explicit!"

SQUARE DANCE

RUN OUT NAMES

An original patter call by the late Ed Gilmore

Music: Any medium fast breakdown you like

One and three bcw and swing
 Promenade the outside ring
 Go all the way around two by two
 Two and four do a right and left thru
 One and three go to the right
 Circle four you're doing fine
 Spread right out and form two lines
 Forward eight and back with you
 Forward again and pass right thru
 Turn to the left, go single file
 Make a wheel (left hand star) and turn it awhile
 Gents reach back with your right hand
 Now pull them thru to a right and left grand
 Go right and left and don't be late
 Meet your honey with a catch all eight
 With the right hand halfway round
 Back with the left all the way around
 Promenade the corner when she comes down

#####

You really should make an effort to attend the Cavalier Days Historical Folk Festival, to be held Saturday thru Tuesday, May 27th-30th, 1978, in Prince Frederick, Md.

The Castle Hill Early Dance and Music Week at Castle Hill, Ipswich, Mass. July 9-16. More information from: Castle Hill Early Dance and Music Week, P.O. Box 283, Ipswich, Mass. 01938.

#####

For Sale

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

The Country Dance Book - \$5.50
by Beth Tolman & Ralph Page, reissue of 1937 original

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

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

The Ralph Page Book Of Contra Dances - \$2.00
by Ralph Page - 22 dances plus music

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

Swing Below - \$1.50
by Ed Moody

A Time To Dance - \$10.00
by Richard Nevell

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we have many of the back issues

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Order any of the above material postpaid from:

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

SPECIAL

1 copy each of HERITAGE DANCES OF EARLY AMERICA & THE
COUNTRY DANCE BOOK, autographed, to the same address
\$10.00 - you save \$1.00

CONTRA RECORD HEADQUARTERS: We have over 300 books and records for square and contra dancing. PA systems, record cases, mikes, clo-down for floors. Send for our free catalog: Alcazar, Room 106, The Barn, N. Ferrisburg, Vt. 05473.

Do you like Contra Dances? Then read and remember!!!

The DON ARMSTRONG HOLIDAY, Thanksgiving Week-end, November 23-26, 1978 at the Ramada Inn, Binghamton, N.Y. On staff with Don will be Bill Johnston, contras; Angus McMorran, squares & rounds. For further information - write or phone: Bill & Janis Johnston, Box 523, Skipack, Pa. 19474. (215) 584-4025.

17th Annual Philadelphia Folk Festival will be held on the last weekend in August (25th, 26th, & 27th) at the Old Poole Farm near Schwenksville, Pa. Tickets and information are available from the office of the Philadelphia Folk Song Society, 7113 Emlen St. Phila, Pa. 19119.

The Lloyd Shaw Foundation announces a Dance Week, July 16 - 20, 1978, at Scandinavian Lodge, Steamboat Spring Colorado. Staff includes: Don Armstrong, John Bradford Bob Howell, Bill Litchman, Deane and Helena Serana. Information from the Lloyd Shaw Foundation, Educational Mailing Division, 1480 Hoy's, Lakewood, Colo. 80215.

29TH
ANNUAL
FALL CAMP

with

JIMMY BROWN & ANDRE STEGMAN

CONNOR TAYLOR DICK LEGER

JOE WALLIN RALPH PAGE

at THE INN at EAST HILL FARM, TROY, N.H. September 5th
thru noon meal September 10th.

\$98 per person for full session. This includes N.H.
room & meal tax. 3 meals a day, plus snacks, sport fa-
cilities, arts & crafts, dance instruction & evening
parties.

Complete information from ADA PAGE
117 Washington St.
Keene, N.H. 03431

WANTED

Copies of old recipe books, the privately printed ones gathered together by Ladies Aid Groups, Rebeckahs, or Churches & Granges. AND old dance & festival programs, Convention Programs. ALSO, any old-time dance music for violin or full orchestrations. Dance music only.
Send to:

Ralph Page

117 Washington St.

Keene, N.H. 03431

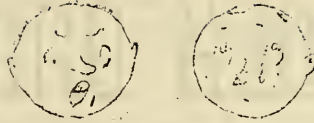
Conny Taylor, 62 Fottler Ave. Lexington, Mass. announces a new FOLK DANCE RECORD CENTER. For more complete information call him at VO 2 - 7144

DO YOUR FRIEND A FAVOR! Send him/her a subscription to NORTHERN JUNKET. Only \$4.50 for 10 issues in U.S. and U.S. Possessions. Canada & Foreign \$6.00. A Dance Magazine That Is Different.

Canadian Folk Dance Service supplies all folk dance records and Record Players. Instruction books. A service founded by folk dance teachers and folkdancers and teachers. 185 Spadina Ave. Toronto, Ontario, Canada. M57 CES. Write for listings.

JUST ARRIVED FROM ENGLAND a shipment of THE SOUTHERNERS PLUS TWO PLAY RALPH PAGE. \$7.50 each. The finest LP of music for contra dances yet produced. Postpaid from:

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



RED FACE DEPARTMENT!

In Volume 12, Number 12 of Northern Junket I had a long article containing 18 easy contras. I was SO proud of that Issue! So, wouldn't you know? Two of the dances had bad mistakes in them! Now the man who says he never makes a mistake is either a damned fool or a damned liar! I may be the first but I am not the latter. I can not account for the mistakes but I am truly sorry. Here are the correct instructions:

SATURDAY NIGHT REEL by Herbie Gaudreau

In your lines all forward and back
Men, swing your left hand lady (leave her on your right
and face the middle of the set)
Opposite ladies chain, DON'T return
Take THIS lady, promenade across the set
Same ladies chain back, DON'T return
Take THIS lady and promenade home
Come into the middle with a right hand star
Left hand star back to place

NEEDHAM REEL (sometimes called Needham Special)

All join hands, go forward and back
Then all swing your left hand lady
Put her on your right, join hands
Down the center in a line of four
Turn as couples, the other way back
The same two ladies chain (over and back)
Everybody pass thru - turn alone
With the right hand lady promenade home.

O.K. Ted? O.K. Myrtle? O.K. Everybody else who wrote?

FOLK DANCE

WALTZ OF THE BELLS

An American Round Dance composed by "Doc" Alumbaugh of Alhambra, California

Five records are available. They are all good. Use the one you prefer. Folkcraft 1061x45; Old Timer 8049; Lloyd Shaw 2-109; Windsor 4605; World of Fun M 113.

Position: Couple dance

Steps: Waltz, three-step turn, rock step.

The Dance

3/4 time Directions are for man; lady's part reverse

M 1-2 1. Swing and Waltz

Beginning left, step forward and swing right forward. Step right backward and swing left slightly across in front of right. Joined hands swing forward and back

M 3-4 Repeat action of measures 1-2

M 5-6 Beginning left, two waltz steps. Partners turn away from each other making one full turn, lady right, man left, and progress in line of direction. End with two hands joined facing partner.

M 7-8 Step left, draw right to left. Step left, draw right to left, keeping weight on left. (Holding count 2, move on counts 1,3,1,3). This is known as canter rhythm.

M 9-16 Beginning right, repeat action of measures 1-8 in reverse line of direction.

11. Step Close and Lady Turn

- M 17-18 Partners facing, join two hands. Beginning left step sideward left, in line of direction. Close right to left. Step sideward left, close right to left (holding count 2, move on counts 1,3,)
- M 19-20 Man takes step left, close right, step left, touch right in place keeping weight on left. Lady takes a three-step turn clockwise under man's upraised left arm (counts 1,3,1) to face partner. Close left to right, keeping weight on right (counts 2,3)
- M 21-24 Repeat action of measures 17-20 in reverse line of direction, lady turning under man's right arm. Note: In the original dance, man turned lady with the trailing arm, but it is generally danced as given here.

111. Rock Step and Waltz

- M 25-26 Partners facing, man's right hand holds lady's left. Rock back on left away from partner, then rock forward on right toward partner.
- M 27-28 Repeat action of measures 25-27. Take closed position on the last rock step together.
- M 29-30 Two waltz steps, turning clockwise, progressing in line of direction.
- M 31-32 Six little steps, man stepping place and turning lady clockwise under his upraised left arm.

YWCA of Greater Pittsburgh at Camp Carondowanna, featuring Yves Moreau, Bulgarian Dances, and Jerry Helt for American Squares. Information from: Folk Arts Director, YWCA, 4th & Wood, Pittsburgh, Pa. 15222.



BOOK & RECORD

REVIEWS

MEMORIALS OF A HALF-CENTURY by Bela Hubbard, Originally published 1887 by G.P. Putnam's Sons, New York & London New edition, Revised xx # 581 pp. Introduction; Preface Analytical Table of Contents; Illustrations. Republished by Gale Research Co. Detroit, 1978. CIP: L.C. Card No. 75-23322. ISBN 0-8103-4268-5. \$15.00

This is the work of pioneer Michigan geologist Bela Hubbard. It is a delightfully interesting book of first hand observations of long-gone rural Detroit and Michigan. It may be nearly one hundred years since first publication but it is still a most readable history and folklore book. The style is similar to that of Thoreau. It is organized by chapters which cover virtually every aspect of nineteenth-century Michigan, and which gives us firsthand knowledge of what Michigan was like before industrialism gained the upper hand.

FOR THE CHILDREN'S HOUR by Carolyn S. Bailey and Clara M. Lewis. Milton Bradley Co. Springfield, Mass. 1920. 336 pp. 6 Illustrations by G. William Breck. List of Illustrations; Footnotes; Title Index. Republished by Gale Research Co. Detroit, 1974. CIP: L.C. Card-No 73-20186. ISBN 0-8103-3958-7. \$13.00

For a family with children or grandchildren this is a delightful book and one your young ones will want you to read over and over again. As any child can tell you, a story worth reading once is worth reading a dozen or more times. It is an anthology of over 130 children's stories the authors have drawn from a wide variety of sources and authors. The stories were chosen for their educational value, their relationship with a child's everyday experiences, and their appeal to the imagination. The stories have been edited to retain their basic storyline while maintaining and stimulating a child's interest. Each selection has a footnote for exact reference. The stories are perennial favorites, popular in the past, present and future. The price is high for a reprint but you'll get more than your money's worth so buy it and enjoy it along with the people you read it to.

BUNDLING Its Origin, Progress and Decline in America. by Henry Reed Stiles. Book Collectors Association, Inc. 1934. 146 pp. Preface; Footnotes; Appendixes; Index. Republished by Gale Research Co. Detroit, 1973. CIP: L.C. Card No. 78-167211. ISBN 0-8103-3204-s. \$9.00

This book will tell you more about the art of bundling than some of you will ever want to know! It says that Bundling was a pleasant custom brought to America by the Puritans and if this is so - and it probably is - than it should give you another concept of early Puritan ethics and mores. It's an interesting book and there are those who will love it.

ALL JOIN HANDS. by Lenie Melamed 99 pp. \$4.00 Available from the author, 494 Victoria Ave. Montreal, Quebec, Canada, H3Y 2K3

This book is geared to the new teacher of folk dances and as such it is an excellent work. Containing a collection of dance descriptions of dances from many countries it is intended to make the reader more aware of the "people pleasures" inherent in this particular art form. Consequently, it should prove to be a valuable tool for teachers, community workers, camp counselors, etc. It also gives useful pointers as to just how to approach the teaching of folk dances to people of different skills and interests. An excellent book and recommended to all folk dance teachers.

LINE DANCE MANUAL, by Grant F. Longley, Ph.D. \$5.00. Order from: The New England Caller, Box NC, Norwell, Mass. 02061

Here you will find instructions for some 49 so-called line dances, the latest craze among club-style square dancers. In addition you will find a short history of Line Dancing; the use of the Line Dance; Choreography of Line Dancing; the Future of Line Dancing; Definitions of Line/Round Dance Terms; Dance Abbreviations; A Professional Tip on Cueing. It is an excellent book for Line Dance devotees and I hope it sells well. The only thing I don't like about the book is the title. The dances are NOT line dances; they are solo dances. Every ethnic dancer in the country will be opposed to the name "Line Dances". There will be repercussions among the lovers of Balkan, Greek, and Israeli dances and it seems to me that we have trouble enough in square dancing without inviting more from outside sources. But, no matter what you call them, Grant Longley has procured an excellent book and it should sell well.

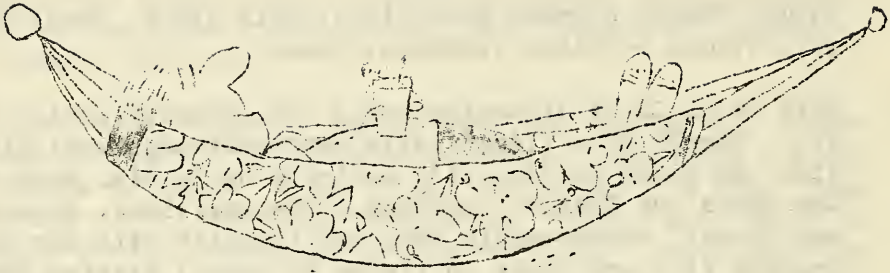
FIDDLE TUNES. Voyager Recordings. VRLP 320-S. Frank Ferrel, violin - Graham Townsend, piano.

This is an LP of listening music and gorgeous music it is. Ferrel is a fiddler with extraordinary possibilities. He could go far. It's entirely up to him. Many of the tunes are Eastern Canadian - the Maritimes, Ontario and Quebec, consequently they are familiar with our New England fiddlers. Just to listen to Ferrel playing "The Bee's Wing Hornpipe" is worth the price of the record. Only the great fiddlers appreciate this tune without trepidation or a bad case of the jitters. Oh I could name you dozens who could play the notes but they would play them with the grace and aplomb of a chain saw waffling its way through a Polonaise by Chopin! Ferrel plays it with beautiful intonation, each note clear and distinct yet with delicacy and a feeling for the tune.

Some words should be said too of the piano seconding of Graham Townsend. He proves that he is a masterful chord man as well as a superb violinist. He plays with what is called a "walking bass" so necessary for good accompanying. He is content with being background and without it so many fiddlers are merely scrapers of strings. The only thing wrong with this LP is the fact that none of the cuts are long enough to dance to. When will record companies learn that they will sell four-five times the number of records if the cuts are extended to 4-6 minutes? By all means write to Voyager Recordings, 424 35th Avenue, Seattle, Wash. 98122 for this LP. It may well be THE fiddle LP of 1978. No price was quoted but it is safe to say the cost is in the neighborhood of \$6 to \$7.

Dates for Maine Folk Dance Camps: July 1-7; 8-14; 15-21 August 19-25; 26 - Sept. 1; Labor Day Weekend, September 1-4. After May 15th write: Maine Folk Dance Camps, Box 100, Bridgton, Me. 04009

Write for new catalog from The Lloyd Shaw Foundation, P.O. Box 203, Colorado Springs, Colorado, 80901



IT'S FUN

TO HUNT

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.

1/3/90 Local Affairs:- The private concert and dance of the Big Six will be held at the Armory on February 12.

About forty couple participated in the German held at the Armory, Monday evening, under the management of Messrs Walter R. Porter, Wallace L. Mason and Giles Tainter. It proved to be a most enjoyable affair, the dancing being kept up until 12:30 a.m. The gentlemen wore dress suits and the costumes of the ladies were elegant and tasteful. The Keene Orchestral Society, eight pieces, furnished music for dancing and a collation served by caterer Lettenmayer.

Munsonville:- The young folks had a dance in Union Hall night before Christmas - or rather the night and morning - as they broke up about 5 o'clock in the morning. Music was furnished by the Munsonville orchestra, the supper by Mr. and Mrs. Frank Wilson. There were thirty couple present, many of them coming from Keene and other places, and as some of them have left some of their property here which consists of many empty rum bottles, the owners can have them by proving property, and we

would ask them if filled again that they do their dancing at some other place more congenial for such company. If rum is to be brought with them, we want no more such here.

Swanzey:- There was a large gathering in the library building on the evening of Christmas. Music, singing, recitations, Christmas trees and supper was on the programme. On the same evening there was a dance at W.H. Buttrick's hall, Central house, with upwards of 30 couples. Good music. John Guillow of East Swanzey, prompter and every one present enjoyed themselves.

3/10/90 Local Affairs:- The Light Guards propose to give a series of dancing parties and concerts at the Armory to enable them to build a bridge across the river at their range. One will be held in January, one in February and a grand concert and ball will be given the night of the annual inspection.

Marlow:- Notwithstanding the inclemency of the weather on the evening of Jan. 1, about 40 couples participated in Petts' New Years Ball.

1/17/90 Local Affairs:- The management for the entertainment to be given by the Big Six Wednesday evening, Feb. 12, are all completed. The managers have made a special engagement of Miss Edith Christie, the celebrated lady violinist of Boston to take part in the concert.

Swanzey:- The third dance of the season at the Central house last week Thursday evening was well attended.

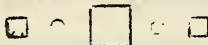
The society of box-makers give a Grand Ball at the Town Hall, this Friday evening, Jan. 17. Supper at the Central House. Everybody is invited.

Troy:- There will be a grand concert and ball at the Town hall on Monday evening, Jan. 27, with music by Brigham Orchestra of Marlboro, Mass. It is expected that this celebrated band will draw a crowd to both concert and ball that will fill the hall to overflowing.



1/24/90 Local Affairs:- The concert and ball last Friday evening for the benefit of the Firemen's Relief Association was well attended, and seventy-five couples were on the floor late in the evening. The attendance of spectators at the concert was quite large. The Relief Association will realize about \$40 from the entertainment.

Troy:- The social event of the season will be the grand concert and ball next Monday evening, Jan. 27th with music by the celebrated Brigham's orchestra of Marlboro Mass. who have been over a decade in the harness together and have filled 1738 engagements in the last 11 years as follows: in 1879, 103; 1880, 129; 1881, 168; 1882, 143; 1883, 144, 1884, 147; 1885, 179. 1886, 154; 1887, 186; 1888, 192; 1889, 193. Last night they played in Mechanics hall, Boston, for the grand ball of the 2nd Regiment P.M. I.O.O.F. This organization has no date open till after March 10, and have booked a number of engagements for 1891. This speaks well for their popularity, but they are so well known and have given such universal satisfaction that but little can be said to add to it. The Committee, J. Lyford Stanley and W. Divine, having the matter in charge, is a guarantee of the success of the entertainment.



1/31/90 Gilsum:- The Brass Band gave a free concert last Saturday evening, which was greatly appreciated by our people, as it is some time since the band have appeared in public before. Frank Taylor is leader. The concert was followed by a dance, Pratt's orchestra furnishing music.

Troy:- The concert and ball last Monday evening was attended by a large company, and was a success in every respect. The supper was served in the Engine Hall by J. L. Stanley and was pronounced the best supper that has been spread in town for 10 years. The music by Brigham's Orchestra was excellent.

□ □ □ □ □ □

(a 2-column story)

2/14/ 90 Local Affairs:- Dance of the Big Six

On Wednesday evening last the grand Big Six concert and dance came off. All its features affording universal satisfaction and enjoyment to all who participated. The following account in detail is mostly from the report of the Daily Tribune.

"The most successful of the series" was the general verdict at an early hour Thursday morning when the guests of the Big Six said farewell to the festivities of the sextettes' tenth concert and ball and departed for their homes. That the popular verdict is correct cannot be denied by any person who visited the Armory Wednesday evening. Every seat in the balconies was sold in advance and the knowledge of this fact caused spectators who had not secured reserved seats to come early. At 8 o'clock in the evening all available room upstairs and down in the large hall was taken. The Germania Band of Boston, assisted by Miss Edith Christie, its celebrated violinist rendered a delightful concert programme.

It was after 9 o'clock when the concert was concluded and the dancers took possession of the floor. The Big Six directed the festivities. These gentlemen, who have done so much for the social life of Keene are Mr. Geo. W. Rossman, Mr. Geo. E. Sherman, Mr. C.L. Kingsbury, Mr. Giles Taintor, Dr. B.C. Russell and Mr. John Masden. The latter's absence was the only thing that marred the happiness of the occasion but in the midst of all the festivities many thoughts turned to popular

John's sickroom and words of regret at his inability to be with his friends were heard on every hand.



The guests from out of town were numerous and contributed not a little to the enjoyment of the evening. By invitation of the Big Six, Chief Engineer Haines and the assistant engineers with the gentleman who came to superintend the testing of the new steam fire engine on Wednesday, attended the concert and ball.



The scene as looked upon from the crowded galleries and the sides of the floor was a brilliant and fascinating one and held the large number of spectators until after midnight. The hall was lighted by electricity and again proved its claim to being one of the best buildings in the state for such a gathering. The Germania Band, with Mr. Percy Hayden as prompter, occupied the platform at the north end of the hall, and their music was one of the best features of the evening. The general arrangements, as usual at the Armory, were made complete by the efforts of the managers. Refreshments were served by Caterer Lettenmayer at 11 o'clock during an intermission in the festivities.



There were many elegant costumes worn by the ladies and beneath the brilliant light they contrasted with pleasing effect with the conventional black "claw hammers" of the gentlemen. It was noticeable that the ladies "costumes" were all in good taste. (follows almost $1\frac{1}{2}$ columns of names of ladies attending and what they wore.)

Westmoreland:- There will be a social concert and dance at the Town Hall, Friday evening, February 21, in honor of Washington's birthday. A collation will be ser

ved at the Pynchon House at 75 cents per couple. The Keene Orchestra, Thomas Maynard director, E.D. Knight prompter will furnish music during the evening. Prof/Will A. Barrington, cornetist and S.L. White, clarinetist will favor the audience with a few choice selections. Dancing 50 cts. Concert tickets 10 cts.

Winchester:- The fourth annual party of the ladies of the Universalist parish will be held at town hall Friday evening, Feb. 21st. Chicken pie supper served at 6 o'clock and through the evening. Putnam & Burbank furnish music for a promenade and dance. A good time guaranteed.

W.W. Ball will attend to one or two dancing schools if desired.

7th Annual Summer Folk Dance Festival at Holiday Hills, Pawling, N.Y. August 4-6-12 with Sunni Bloland; David Vinski, Moshe Eskayo; Mary Bejian; Atanas Kolarovski; John Wagner; Joe Wallin. Further information - phone - (212) 674-7033 or (212) 942-0274.

THANKS TO:

M&M Joe Hritz, folklore items
 Bob Krebs - hundreds of dance items
 M&M Glenn Bannerman - Colonial Ball program
 Glen Nickerson - more of Murphy's Laws
 Berda Treyz - dance music
 Iva Randall - cookbooks
 Beth Okun & Rich Castner - new contra dances
 Gordon Tracie - 2 Scandinavian dance LPs

DIED: January 25, 1978 - Don Durlacher
 February 12, 1978 - Bill Mankin



Fact? Fiction?

Superstition?

Three generations ago innumerable old housewives' tales followed our Great-Grandmothers through their daily chores. Superstitions regulated her life just as other charms and signs controlled the planting of crops and affected the habits of youth and old age, sickness, eating, love and the barnyard.

Monday was Wash Day. "The cock went crowing to bed, He's sure to rise with a wet head." was one of the time-honored predictions. Smoke coming straight up from the chimney promised a fair drying day.

If the fields were covered with cobwebs it was a sure sign of rain in the afternoon. When rain began and the hens ran for shelter it was considered a sure sign that it was to be a short shower of not over an hour's duration. If the hens continued to hunt for food despite the downpour, the rain was sure to last a longer spell and housewives might as well give up hope of drying clothes outdoors.

A fair day was guaranteed if the ants cleared their holes and piled the dirt high before 11 a.m. but the women's wash was hung on the line long before that late morning hour!

In earlier years ladies were careful while helping with the laundry because superstition claimed she would marry a drunkard if she got wet while doing the wash. Others claimed it was dishwater spilled on an apron that foretold marriage to a drinking man.



Tuesday was Ironing Day. If washing was a drudgery so was the ironing. As women heated their sadirons on the kitchen stove and took them to the ironing board held up over the backs of two chairs, they were careful not to iron the tail of their husband's shirt. Not only was it bad luck but it would make the owner crochety. An ironing board falling across a door was a omen of death.



Wednesday was Sewing and Darning Day. Superstitions abounded with connections of pins, needles scissors buttons, and other sewing basket articles. Losing a thimble was a sure sign of trouble ahead. Breaking a needle sent fidgets creeping up a ladies' spine. Some thought the garment in which the needle had been broken would never be worn by the person for whom it was being made.

Rhyming superstitions for Wednesday shared commonly amongs country people included:

"If you mend your clothes upon your back
You will live much money to lack."

"See a pin, pick it up,
All the day you'll have good luck."



You expected misfortune if you dropped your scissors to the floor. If no one was handy to pick them up, you took a chance at diverting the devil by placing a foot of the scissors before reaching for them. If the points of them were pointed toward you than you were in a fine dither indeed, for everyone knew that the worst possible luck was coming your way.



Thursday was Catch-Up Day. A time to do odd jobs. Occasionally you had to get rid of ants in the house. This was done by drawing a circle around the area you wanted to protect and the ants would go elsewhere. It was the day too, to throw a pinch of sulphur onto the wood range to purify the air and kill lurking germs. And you never made soap in the dark of the moon for fear of its turning out fluffy.



Friday was Cleaning Day. In the old days every homemaker initiated a new broom by sweeping something into the house before sweeping anything out. Otherwise you would sweep away your good luck. It was bad luck to give away is used broom or to sweep dirt from one room to another. One never stepped over a broom lying on a floor nor leaned it against a bed. Dropping it was sure sign of company coming. And you never swept a floor after sundown.

Spider webs in the house were considered a sign of prosperity as long as they were out of sight at teatime or on "neighboring" day. Whenever a bee flew into the house, good news was sure to come.

The belief that to break a mirror brought bad luck from its roots in the age-old superstition that a mirror holds the soul, so if one broke a mirror it meant

danger to the soul. A wide-spread practice in rural homes was to cover the looking glass or turn its face to the wall when someone died in the house. That prevented the dead soul seeing and choosing one of the living members of the family to go with him.

To turn a feather bed on a Sunday brought death into the house.

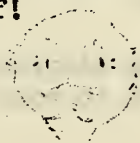
Old-timers had a sight of notions about Friday being an unlucky day. There are still those who won't begin a new job, start a journey, move into a new house, or cut one's fingernails on a Friday.

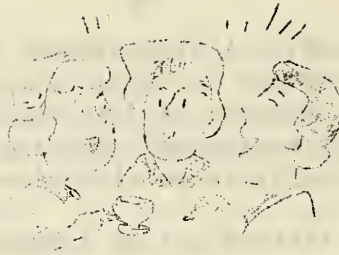


Saturday was a Day for Baking and Bathing. Many women believed that if a cake fell it was because they were worried about something. Only a light heart could bake a cake! They also believed that the girl who took a last biscuit from a plate was destined to be an old maid; that bread crusts and carrots made rosy cheeks, and strong eyes to see in the dark; that celery was a nerve strengthener; and pudding and milk would curl the hair.



The sure telling signs of a household became habits of thought and conduct in many homes during our Great-Grandmother's lifetime. Even today, in the most sophisticated homes or amongst the most cultured gatherings, many of the old superstitions are oftentimes unconsciously brought forth to evoke the memory of some old folk belief. Fact? Fiction? Superstition? You decide for yourself!





ODDS & ENDS

OF FOLKLORE

A TONGUE TWISTER OF 1860

I saw five brave maids, sitting on five broad beds, braiding broad braids. I said to those five brave maids, sitting on five broad beds, braiding broad braids: Braid broad braids, brave maids!

One thing about reunions that
Is really nothing new;
Old Schoolmates who are bald and fat
Look much the same as you.

They say that the quiet man is smart.
Well, that may be true, I suppose.
But for some I have seen, it might also mean
That he's already said all he knows.

Snipping from an old newspaper: "Much depends upon the way in which things are stated. For example, in one of our Western exchanges a reporter giving an account of a steamer accident says: 'The passengers included T.B. Nathan who owned three-fourths of the cargo and the captain's wife'".

One thing nice about growing older these days is the realization that you won't have to cope with the metric system very long.

HEATHEN QUEEN OF THE MAY

The custom of crowning a Queen of the May, which is still followed in many U.S. schools and communities, dates back centuries to the heathen celebrations of the Romans, worshipping the goddess Flora. The Queen of the May was often half-covered with flowers, sitting in a bower, accepting the admiration of her court and the audience, but not taking part in the festivities.

TWO SIDES OF A FENCE

When the other fellow takes a long time, he's slow; but when I take a long time I'm thorough! When the other fellow doesn't do it, he's lazy; but when I can't do it, I'm too busy. When the other fellow does something without being told, he's overstepping his bounds; but when I do it that's initiative. When the other fellow takes a stand, he's bull-headed; but when I'm doing it, I'm being firm. When the other fellow overlooks a rule of etiquette, he's rude; but when I skip a few rules, I'm original. When the other fellow pleases the boss, he's polishing brass; but when I please the boss, that's cooperation. When the other fellow gets ahead, he's getting the breaks, but when I manage to get ahead, it's the result of hard work.

If you wish on the new moon your wish will come true if you meet one of two conditions: Don't tell your wish, or do kiss the person nearest you.

Sweep the house in the dark of the moon and you will have neither moths nor spiders.

A bore is here today and here tomorrow.

Of course there are bigger things than money. For example - Bills!

An old-timer is someone who can remember when "on time" meant punctuality, not payments.

You're not getting younger if you remember when practically all dogs were named Spot, Rover, Tige, Rex and Prince.

FADED PHRASES

Give him a left hook in the breadbasket. He's an old skinflint. They live out in the sticks. He gets my goat. She's between the devil and the deep blue sea. He's a thorn in my side,

I'd like you to meet my intended. He's courtin' trouble. He has a heart of stone. Are there any more at home like you? Oh, fudge! She's a little vixen,

UNLIKELY THINGS YOU KEEP HEARING ABOUT: Holding your horses (when you have no horses), giving someone a piece of your mind, burning your bridges, writing a rubber check and dropping in on a friend.

You're an old-timer if you remember when everybody had a cold and nobody had a virus.

Nostalgia is that which makes you forget about taking care of the horse and remember only the buggy rides.

If you think you're tired of the work you're doing, just imagine how weary the boss is of it.

Protocol is a State Department term for snobbery.

Take our advice. After all, it hasn't done much for us, and maybe you can put it to better use.

Why is it that your rights are violated when I tell you to stop minding my business?

IF YOU CAN SURVIVE THIS, YOU'RE GOOD!

I married a widow who had a grown daughter. My father visited our house very often, and fell in love with my stepdaughter and married her. So my father became my son-in-law and my stepdaughter my mother because she was my father's wife. Some time afterwards my wife had a son; he was my father's brother-in-law and my uncle, for he is the brother of my stepmother. My father's wife, namely my stepmother, had also a son; he is of course, my brother, and in the meantime my grandchild, for he is the son of my daughter. My wife is my grandmother because she is my mother's mother. I am my wife's husband and grandchild at the same time, and as the husband of a person's grandmother is his grandfather, I am my own grandfather!

WHY WORRY?

There are only two things to worry about:
 Either you are well, or you are sick.
 If you are well, then there is nothing to worry about:
 But, if you are sick, there are two things to worry about; either you get well, or you will die.
 If you get well, there is nothing to worry about.
 If you die, there are only two things to worry about.
 Either you will go to Heaven or to Hell.
 If you go to Heaven, there is nothing to worry about.
 But, if you go to Hell, you'll be so darned busy shaking hands with your friends, you won't have time to worry.
 So, you see - there really is nothing to worry about.

Once we tiptoes through the tulips - now we flitter through the litter.

A small town is a place where you're no longer a stranger after five minutes, but still a newcomer after 50 years.

We are only young once. That is all society can stand.

NEW ENGLAND

KITCHEN LORE



1. How do you pronounce "maple syrup?" "sumach"? "Raspberry?" "sal-eratus?"
2. What famous New England dish rhymes with "Norwich"? How do you pronounce it?
3. What is "switchel"? "Johnnycake"? What are oil nuts?
4. In place of what fruit may sumach berries be used?
5. What is a local substitute for baking powder?
6. What is "fish hash"?
7. What is meant by "crackling"?
8. How is "souse" prepared?
9. What are "huff juffs"?
10. How do you make "milk emptyin's"?
11. What is "cider applesauce"?
12. What is "sap coffee"? "Hulled corn"? or brown bread brevis?
13. How is "spruce beer" prepared.
14. What are "panijoglines"?

The first scalloped foods were prepared and served in a scollop shell - hence the name.

Eating fish balls for Sunday morning breakfast was part of Boston tradition; like reading the Transcript or taking visitors to see the glass flowers.

Finnan haddie is, strictly speaking a Scottish dish and not a Yankee dish. It gets its name from the reputation of the haddock cured around Findon, a fishing village near Aberdeen, Scotland. Once our supply was almost entirely imported, but now the great bulk of it, and some of the very finest, comes from New England.

The correct menu for the Fourth of July is fresh salmon with a milk sauce and new green peas.

A New England way of making a tough chicken tender enough to fry is to soak it overnight in buttermilk. The buttermilk also gives it a delicious flavor.

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 to put them through a food grinder. A little cream may be added to moisten.

A couple more questions: What is a "sausage gun"? And the housewife is "sugarin' off" in the kitchen, what is meant by "lifting" "airing" "graining" or "stirring off"?

When it comes to fighting inflation, nothing is as effective as the consumer who says, "I'll be damned if I'll pay that much".

He who hesitates is interrupted.

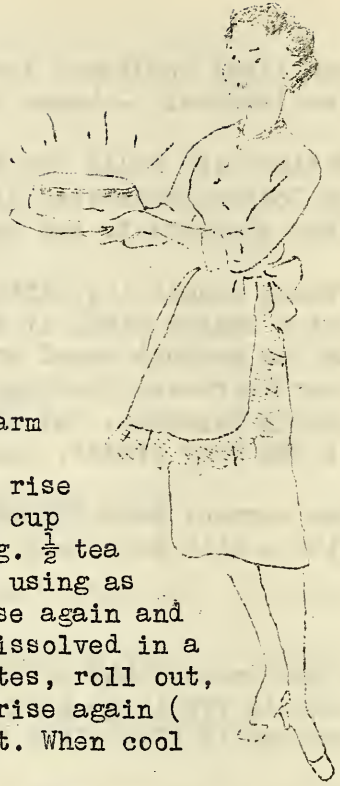
FAMILY

"RECIPTS"

RAISED DOUGHNUTS

$1\frac{1}{2}$ cups warm milk
 $\frac{1}{2}$ cup sugar
 $\frac{1}{2}$ yeastcake dissolved in $\frac{1}{2}$ cup warm water.

Flour to make a soft batter. Let rise over night. In the morning add $\frac{1}{2}$ cup butter. $\frac{1}{2}$ cup sugar. 1 beaten egg. $\frac{1}{2}$ tea spoon nutmeg, and mix thoroughly using as little flour as possible. Let rise again and when light add $\frac{1}{4}$ teaspoon soda dissolved in a little water. Knead fifteen minutes, roll out, cut with biscuit cutter and let rise again (about $1\frac{1}{2}$ hours). Fry in deep fat. When cool roll in powdered sugar.



PANIJOGLINS

1 cup sour milk; 1 tsp soda; 2 cups flour

Drop by teaspoon into hot fat. Fry like doughnuts. Serve in this sauce: $\frac{1}{2}$ cup sugar
 2 tablespoons flour and a little cold water.

Stir until smooth, then add boiling water to make proper consistant. Flavor with nutmeg.

SWITCHEL a haymakers' drink

1 gallon water 1 cup molasses 1 tsp. ginger
 2 cups sugar 1 cup vinegar

Stir well and serve ice cold.

RHYBARD PIE

1 cup chopped rhubarb	1 tablespoon flour
$\frac{1}{2}$ cup cold water	1 cup sugar

Mix together well and bake with two crusts. And don't laugh at the water involved! Try it first.

FRIED PIES.

Roll out circles of doughnut dough, thin. Place a spoonful of apple sauce on center. Fold over tight and fry in deep fat.

GRIDDLECAKES

1 quart sifted flour	$\frac{1}{2}$ teaspoon salt
1 teaspoon cream of tartar	1 egg
$\frac{1}{2}$ teaspoon soda	2 tablespoons corn meal

Add milk to mix until you can pour the mixture. Fry to a delicate brown in a greased spider or griddle, turning when it rises up. Serve in layers with butter, sugar and nutmeg between. Or, fry smaller cakes and serve with butter and maple syrup.

FISH CHOWDER

5 slices fried salt pork	Fresh fish, much as desired
1 medium onion, sliced	1 tablespoon salt
6 potatoes, pared & sliced	A dash of pepper

Cover with boiling water. When tender add 1 pint or more of milk, a little flour and cracker crumbs to thicken. Add a little butter and then bring to a boil. Serve with oyster or common crackers.

In Utopia the knob which turns on the shower also disconnects the telephone and doorbell.

Violence is the last resort of the incompetent.

KITCHEN SNOOPING

The next time you make home-fried potatoes, sprinkle them with rosemary as they fry, for a whole new flavor. To give corned beef hash a zesty flavor, add a few dashes of ginger powder.

For a better tasting oyster stew, use clam liquid instead of oyster liquid and a dash of paprika and celery salt.

For delicious and browner French toast, add at least a tablespoon of maple syrup to the batter, and mix well with the egg.

Insert hot English mustard into slits in pork, then baste with plum sauce while roasting for a delicious oriental flavor.

Try using sour cream on your sandwiches, instead of mayonnaise. It's a different taste with far fewer calories.

A kitchen match with the tip moistened will remove most ink stains from your fingers. The inside of a banana skin should also work.

Dice green peppers and pineapple into a frying pan, add whole shrimp and saute for a true Oriental flavor.

Coffee lovers: Here's a Dutch variation - add a teaspoon of cocoa to an 8-cup brew.

You can create a sour cream substitute by beating a tablespoon of vinegar with a cup of evaporated milk.

Wearing shorts usually reveals nothing more about a man than his indifference to public opinion.

While economy in government would appear to be desirable, it probably would cost more than it is worth.

The two reasons why most women won't wear last year's dress are because they don't want to and because they can't.

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