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TAKE IT OR LEAVE IT

In the square dance season just ending, two things are apparent even to the blindest devotee of the "other network".

First, the slow but steady increase in interest in the more traditional style of dancing. "Dances of the 50s", they are sometimes called. Ralph Sweet, an excellent caller from Connecticut is announcing a two-day workshop in "Olde-Tyme" square dances later this summer. Dances of the 50s and Old-Tyme square dances are cut from the same cloth. Both are comfortable, relaxed styles emphasizing dancing on the beat in time with the music. May their tribe increase!!

Second, the continued failure in many areas to curb the suicidal number of "drop out". Plus, worst of all, a failure to interest enough newcomers to take the necessary number of lessons to be even fair, modern-day western-style square dancers.

Long and learned articles will explain the whys and wherefores of the second, and no mention at all will be made about the first. I wonder why?

Sincerely

Ralph
Those Were The Days

by RALPH PAGE

Dancing in the Monadnock Region of New Hampshire arrived with the first settlers. That is a pretty broad statement to make, but it is a statement that can be easily proven by anyone with the inclination and the time to do some elementary research through the local town histories and through the files of the newspapers published in the Region. Interest in dancing has continued right up to the present day. Naturally it was more popular in some towns than in others. The towns of Jaffrey, Keene, Peterboro, Walpole, Chesterfield; the villages of Munsonville, East Sullivan, Stoddard Mill Village and South Village in Westmoreland were among the ones in which such interest prevailed over the years. The reason for this is because of certain "dancing families" living in these towns. For instance, in Keene the names of Beedle and Barrett come instantly to mind. Beedle Orchestra was famous for many years from the Gay Nineties until well after the turn of the century. Some of the Barrett family have been members of every band and many orchestras that entertained and pleased the inhabitants of the area for many years.
The Towne family of Jaffrey and their Contoocook Orchestra is another of the best known in the area for nearly 30 years beginning in 1903. They played 3-5 nights each week throughout the year. In Peterboro it was the Taggart family that kept interest at a high pitch for generations and some famous fiddlers were born into this talented family. In Walpole lived the Jeffreys, Tiffanys and Graves families who could more than hold their own in any dancing company. In Westmoreland it was the Halls, Hatts and Fredettes who carried the torch of good dancing. East Sullivan was the home of Goodnow's Orchestra, more than well-known in its day, as well as the dancing McClures and Hastings. Stoddard was the home of the talented Holmes family, every member of which was a noted musician or dancer. Munsonville had so many excellent dancers, callers or musicians that it is difficult to name the best. Certainly the Dunn, Page, Wilder and Frazier families could be mentioned without offending any of the other unnamed people.

In the late 1930's there were four orchestras in the Region that were playing for dancing almost every night in the week. Richardson's of Marlboro, Page's of Keene and Munsonville, Connor's of Surry and Barrett's of Keene. Each one had a big following and played to capacity crowds wherever and whenever they were booked. On the same night Richardson might be playing for a dance in Marlboro, Page in Keene, Connors in Westmoreland, Barrett in Jaffrey. All four towns are in a fifteen mile circle, yet official attendance time and again showed an overall total of twelve hundred dancers. Such enthusiasm for square dancing in the Region had never been felt before. The total population of the Monadnock Region at that time was not over 35,000. It was a rural, not an urban section of New England.
There always has been an adequate supply of callers and musicians in the Region. This has to be so to account for the enthusiasm. In the years around the turn of the century the best known callers, or prompters as they were then called, were, Wallace Dunn, of Munsonville, Henry Gowing of Dublin, C.L. Sturtevant, of Keene, and Al Cutter of Stoddard. There were twice as many more capable men but the four mentioned were the most sought after. Nobody will ever know the number of younger men calling at kitchen junkets. This was the way you got experience in calling in those days. One of the men calling junket dances then was "Shorty" Durant, who went on to become an excellent old time prompter.

The best fiddlers of that era would surely have been Taggart and Forrest Barrett of Peterboro; Sewall Page of Munsonville; the Holmes brothers of Stoddard; Leslie Goodnow of East Sullivan, and Chester Towne of Munsonville. Special mention must be made of Charlie Cavender of Peterboro, a left-handed fiddler, whose prowess with the bow has become a legend.

The best fiddlers of my own era were unquestionably Al Quigley, of Nelson; Russ Allen of Keene; Winfield Farr of Keene; and one of the greatest fiddlers of all time, Arthur Maynard of West Swanzey.

During the winter dancing schools, or academies as they were sometimes called, were held weekly in the
larger towns of Keene, Walpole and Peterboro. Here the students were taught the latest steps and figures that were being taught in Boston or New York. Smaller towns had their dance schools too. Traveling dancing masters would set up a series of schools, one to a town, that they visited every two weeks. Usually a lesson of two hours from 7 - 9, with the doors opened to the general public immediately following the class. Young men and women were taught manners and social graces as well as the latest steps at these schools. For many it was the only association they would have with the "world outside".

These dancing masters were stern disciplinarians and tolerated no nonsense in their classes. People paid in advance for a series of 10 classes with a big closing ball the last night of the series, open to all who wanted to attend. Often a full orchestra would be hired for the event with dancing from 8 to 11 when all would stop for an oyster supper - at an added price of course. A full orchestra in those days usually consisted of two violins, a cello, bass viol, piano, trombone, cornet clarinet and drums. Mrs J.C. Howard of Walpole and Tom Heffrom of Keene were said to be the best of the dance teachers in the Gay Nineties.

Dance schools died out in the early 1900's. After that you learned square dancing at kitchen junkets or from older members of your own family. A kitchen junket is a party at which you dance, eat and sing. Quite similar to an Irish ceilidh. Most of them were impromptu affairs with only a few contras or a couple of squares being danced before coffee and snack. Though, of course two or three times a year larger planned junkets would be held in town. These were most apt to occur in fall and spring. Music for the junkets depended on who was available at the moment; usually only a fiddle or a harmonica. At the larger ones a banjo - five string -
might be added, or a melodeon. Tunes played for the dancing at Junkets were about ninety percent jigs, reels or hornpipes, with a few songs being played for the quadrilles—such as Nellie Gray, Jingle Bells, Red Wing, Spanish Cavalier; Put On Your Old Gray Bonnet, Aunt Dinah’s Quilting Party and the like.

The music that you danced to at the Assemblies of the late 90’s and early twentieth-century was something different believe me. The men making up these large full orchestras of ten to twelve or fourteen members were highly skilled musicians and they played from orchestral arrangements of such things as Strauss and Walteufel waltzes, quadrilles like "The Sailor’s Return", "Winter Roses", "Prince of Good Fellows", "Circus", "Black Cat", "Social Event" or "Queen Bee"; such schottisches as "Dancing On the Housetop" or "Four Little Blackberries"; such lancers as "The Original London Lancers" "Saratoga Lancers" or "Tuxedo Lancers"; polkas like "Jenny Lind" or "Prince Imperial" or "Sonntag’s Polka", and a host of mazurkas, galops and two-steps.

I defy anyone to tell me of a modern-day, so-called square dance orchestra that can play this music without at least six-months rigorous practice, yet the old-time men could, and did, play the tunes on sight. An orchestration that did not find the first violin quite of ten in the third, fifth or even seventh position was in deed rare. Before leaving the old-time men we must certainly make mention of Elwyn Barrett of Peterboro, who often played the air of Chorus Jig, Fisher’s Hornpipe, and Hull’s Victory on the bass viol. The style of playing the instrument then was with a bow.
Cornets and clarinets were important instruments in dance orchestras right up to the present day. The biggest orchestras would have two of each. A clarinet is a wonderful addition to a square dance orchestra. It blends well with all other instruments. All reed men of the past carried at least two clarinets on to a job — an "A" clarinet as well as the usual "Bb". The most affluent had a "C" clarinet as well.

Whoever writes the definitive history of square dancing in the Region will have to devote a long chapter to the part played by the Grange. This organization was very active throughout the area and many held weekly or semi-weekly dances in the cooler months. Many continued the dances for years. The Granges in Walpole, Westmoreland, Marlboro, Keene, Swanzey, Chesterfield, and Jaffrey are cases in point. Other organizations that sponsored series of dances would be the Firemen of many towns; Masons, Hibernians and Odd Fellows. Various Women's Clubs and similar groups also contributed to the popularity. The organizations saw to it that no holiday passed without a public dance on the Eve of the holiday or the holiday night itself. For years the Masonic order in Keene held a huge dance on the night of Washington's Birthday, and the Hibernians celebrated St. Patrick's Day with a suitable dance and party on the 17th of March.

In the winter many private groups chartered big horse drawn sleds and had "hay ride" to a nearby town, for a supper and dance. Popular places were the hotels in Winchester, Swanzey and Chesterfield. Local newspapers are filled with innumerable accounts of such parties.
With this kind of a background it is easy to understand the wave of "dance mania" spreading over a half-century, beginning in Gay Nineties. Those were the days! Here are a few items from the Keene Sentinel further illustrating the era.

Feb. 7, 1883 - Dublin: On Tuesday evening of last week the young people assembled at the town hall fixed up in disguise for a masquerade ball. Richardson's Quadrille Band from Marlboro furnished good music. The ladies costumes were generally very pretty and some were very much admired. The gentlemen behaved much better than they looked.

Oct. 14, 1885 - Walpole: In our hasty enumeration last week of the business interests of our village we omitted to mention 3 good meat markets, a singing school and a dancing school. If we had a whistling school all our wants should be supplied. Some pains have been taken of late to call attention of parents and the young people to the evils of dancing, placing it almost in the category of unpardonable evils; at the same time, it is a question in many pure minds whether a larger train of evils does not attend the wagging of the tongue than the shaking of the foot. It is noticeable that there is a greater degree of decorum and better discipline in dancing school than in the singing school. The special denunciation of dancing as an accomplishment and an amusement is akin to the taboo of cards, in comparison with dominoes, backgammon, draughts, chess, lawn tennis and croquet.

Jan. 13, 1886 - Nelson: At the sociable last week, in addition to the usual reading, recitations, etc. Mr. Sewall Page played the violin to the acceptance of the company. Mr. Page is a veteran at violin playing and one of the best players in this part of the country.

Oct. 17, 1891 - City Affairs: A new orchestra has been organized here which is to be known as "Beedle's Orchestra". It is made up, in part, of Keene musicians but
its leading feature will be the members of the Beedle family, who have moved to Keene and are said to be very skillful performers on various instruments. It is said that the orchestra will be one of the best in New England. They already have booked a number of engagements.

March 22, 1893 - West Chesterfield: The ladies society is planning for a sugar festival and old folks' dance in about 2 weeks. The proceeds to go toward the minister's tax.

March 22, 1893 - Chesterfield: Between forty and fifty friends made a surprise visit to Frank Wheeler and wife on Thursday evening, taking along the materials for a fine supper and a good time. Games, music and dancing filled up the hours until the strokes of the clock grew larger. "Ye reporter", though absent, was not forgotten and returns thanks for "sweet memories".

April 11, 1893 - Keene: The masquerade ball given by Miss Mary F. Bailey at the armory last evening was attended by twenty-five couples in costume and by a crowd of spectators that filled the balcony and occupied a portion of seats upon the floor. The dance programme was made up of thirteen figures and the unmasking came in the fourth figure. After that a number of spectators joined in the dance and the floor was comfortably filled during the rest of the evening. Preceding the dancing a very pleasing concert of five selections was rendered by Beedle's Orchestra of eleven pieces. Between the concert and the dancing came the grand march and circle.
Dance will be one of the several theatre art forms employed in a brand new Peace Corps program in community development theatre now being developed for Latin America. It is designed "to reach people who have had little communication with the world on the move, encouraging them to become part of that movement, to take responsible action in order to have a say in their own futures." Through theatre arts, volunteers will try to contribute to a sense of community spirit - particularly among the poor - that will encourage self-help in the solution of common problems.

Prospective volunteers experienced in all phases of the performing arts - drama, dance, music and the technical aspects of production - will now have an opportunity to use their special skills to help the Peace Corps achieve their objectives. Working at the request of the governments of Venezuela, Costa Rica, Panama and Chile, these volunteers will utilize the resources of organizations such as little theatres, drama and fine art schools, youth groups and university clubs as nuclei for performing groups that will present plays and programs of music and dance all over the country. Some-
times the production will have a practical message - a play describing good sanitation or health practices. Then again, the program may be purely to amuse and to expose the audiences to a cultural experience.

The audiences will be comprised mainly of the poor - the villages and slum-dwellers who have never seen live theatre, who have few amusements and no thought of participating in cultural activities themselves. They will in no sense be captive audiences because they are eager for any diversion; but they will be appreciative audiences for the same reason.

These productions have a larger purpose than entertainment or even instruction. They are meant to stimulate an interest in developing local performing groups. A volunteer with a touring troupe, often working with other community volunteers in the area, will assist communities in setting up workshops or clubs of their own. Once organized, the community performers will constitute a nucleus for group action as well as an outlet for local talent and the means for local entertainment. Volunteers stationed in these communities should then be able to capitalize on the interest in these little theatres to enlist the participation of the villagers in other community projects from building schools to conducting public health campaigns. A brief synopsis of the projected program follows.

In Costa Rica the emphasis will be on Peace Corps volunteers who can teach theatre arts and help establish a touring troupe. They will work with primary and secondary schools. In Chile, the Peace Corps program will stress the revitalization and preservation of indigenous folk art and drama. Volunteers will be attached to various universities and community centers. In Pana-
ma, volunteers will concentrate their efforts in teaching. They will work with existing community centers in the barrios or slums offering classes in the performing arts. Others will be assigned to the School of Fine Arts, the University of Panama or Catholic University, where they will teach drama courses. In Venezuela, volunteers will be called to work at the National Professional Theatre School, two local professional theatre groups, university extensions and in the YMCA recreation centers in Caracas and two provincial capitals.

Anyone interested in the Peace Corps Theatre Arts Program is urged to write to:

Miss Margaret Schwartz, Office of Public Affairs Peace Corps Washington, D.C. 20525

BEST EASTERN DANCING  BEST WESTERN CLIMATE

The NORTHWEST FOLK DANCER'S "Camp" is held at Bellingham, on the beautiful Pacific coast of Washington State, on a modern campus, in a climate in which it is never too hot to dance.

This year RALPH PAGE will be on the faculty!

Other leaders will be: ATANAS KOLAROVSKI
                       RUBI VUCETA
                       GORDON ENGLER

 Dates: August 8 - 13th
 Cost: $75.00 inclusive

Further information from: Mr & Mrs Howard Hicks
                         Rte # 3, Box 62
                         Anacortes, Wash. 98221

*****  *****  *****  *****  *****  *****  ****
WHERE ARE WE GOING?

by ED MOODY

In rereading recently one of Alexander Dumas' novels of French history I came up short on a paragraph which described a trend of those times to a pack of hounds on the chase. Dumas said that a few of the fastest, loudest hounds followed the scent of the selected quarry and the rest of the pack followed the scent of those few in the lead.

In today's square dancing it would seem that some of the loudest hounds have gotten off the scent of the intended quarry and have followed another scent in an off direction, and that the pack have mistakenly followed them instead of the few who have stayed on the proper trail. Naturally consternation becomes apparent in the pack when they find at last that they have been led into a cave with the outlet so small that only the false quarry can slip through.

The barking of those who have followed the true trail can be heard faintly in the distance and the smaller ones of those who have been misled abandon the cave where they are trapped and, miles behind, take up the pursuit of the few who have been keen enough to stay on the true scent.

The others, thinking they can see light through the tiny aperture through which their false quarry has escaped, still stay in the dark cave, yapping noisily at their long gone false victim. However, as they are a
pack of well trained hounds they will stay there, barking and bugling at what little light they can see until dark and the sun goes down leaving them in complete darkness. And that's enough for a square dance fable.

Several years ago, when the snowball started rolling down the hill and was beginning to pick up all sorts of debris on the way, one old friend of mine dropped in and during our conversation told me that a group of newly graduated dancers came to a class that he and his wife always attended every week. The group had been dancing comfortably for several years and the neos came in to show them their prowess as experts of the "new look!" The caller, without a walk-through started a dance that he had been using for years, and one that his people always requested each week - "Rose of San Antone".

Well, weave the ring and swing your honey round in gay cowboy style, sure threw the red hot dancers who had been told by their instructor that they were ready to dance anywhere, because they were well grounded in all of the necessary square dance basics. I simply passed this off as an unimportant happening.

But – several months ago one of our nation's leaders who is respected and looked up to throughout the entire North American continent, addressed a callers association and told them of an incident that had just happened to him. This man never intentionally threw a floor in his life, and is never satisfied unless 99% of his dancers are on the beam all of the time. He is, to say the least, "exceptional". At an open dance he maneuvered his dancers into the position of a lady on both sides of the side gentlemen and the head gents standing alone. This can be the start of many interesting figures – at least a score or more – and he called a traditional figure "Right hand lady over, left hand lady under". That did it!! There was such a con-
glomeration of Knot Heads, Rovers, Idiots, and club dancers with several years service stripes, milling around in different directions that he had to take the needle off, stop, and explain and teach them the figure. He had made the mistake of assuming that this group of expert dancers knew the basic, traditional figures of square dancing.

Yesterday, I picked up a copy of "Let’s Square Dance", an English magazine published in London, and an entire article was devoted to a mess that was unenjoyed by a visiting American caller of note, who tossed "Tea Cup Chain" at his floor – was forced to stop the floor, attempted to teach the movements of that particular old and interesting figure, but was forced to abandon the attempt when he saw that he was losing the interest of the dancers.

These are but three examples of folks who took a post-graduate course before they entered primary school. In no way can we blame the dancers. They know only what they are taught. Their instructors are to blame. They are to blame because they never bothered to expose themselves to the traditional figures of square dancing. They are sold on the idea that any dance figure over six months old is not worth knowing and will never be danced again.

Progress – yes we must have it, but history has proven that true progress must be built upon the firm foundation created by those who went before, not on visionary tangents veering off on oblique tangents.

Tritely, as I’ve said before, and will say again and again, there are patterns in the old call books that can easily be modernized to make permanent friendships and will be of a much more interesting nature than most of the hodge-podge that over-ambitious callers are throwing at their dancers today.
I took my wife out to a square dance one night, I had nothing to drink so I sure wasn't tight, I thought we should try it, I'd heard it was neat, You just walk in a circle and drag both your feet.

So the night of the dance we come into the hall, We kick off our rubbers, hang coats on the wall, And then stand around, you know, right at ease, Just passing the time and shooting the breeze.

Then I see this guy up in the front of the place, In a bright fancy shirt all covered with lace, And he's wearing high heels to make himself taller, And I heard someone say that he was the caller.

Well, after a while we're out on the floor, And there's one couple facing us and crosswise two more, And the music is playing, it's lively and gay, And the people all shuffle in an odd sort of way.

They smile, and they nod, and I see at a glance, They know what they're doing, they know how to dance, So to show that big crowd that I'm nobody's fool, I shuffle too and act mighty cool.
Then the caller gets up and starts stamping around, he picks up the mike and I hear his loud shout: "Go sashay your corner and seesaw your own, Promenade partner and swing her at home".

The whole crowd starts walking, they're rarin' to go, but which way they're headin', I'm darned if I know, but I see I'd best hurry and make up my mind, and start walking too, or get left behind.

I'm facing my partner, when up from the rear come a whole bunch of people and they're sure acting. They push us and shove us around in a ring, queer, until we're right back where we started this thing.

I look all around to find a good clue as to just what the heck is the next thing to do, and I see them all hugging and spinning around, like those little toy tops that you pump up and down.

So I face my old woman and throw my arms round her, I give her a whirl, but that's when I flounder, the next thing I know I'm flat on the floor, that's all I can take, I don't want any more.

For if that's what you all call having some fun, you can have it, I'm finished, I'm sure I'm all done. I sure can see now that it's taking some chance, this getting mixed up in a crazy square dance.

GUNNI GOODMAN
"Zone News", v9n5 2/66

With some help to make it scan as well as rhyme.
Problems Of

The Practioner

by SARAH GERTRUDE KNOTT

Folk songs and dances do not stay "frozen", as do arts and crafts; as does a piece of sculpture. Ancient examples of these arts may be passed down for centuries as typically representative of the arts of their period. But traditional music, folk songs and dances - because they require personal transmission - often change materially in this passing down to make for a better expression for other generations, or even other countries. Such changing creates a problem for those who deal with the living, pulsing folk songs, dances and other lore of today.

A scholar may take a certain song, orally or from a book. He may analyse, classify and "dissect" various versions in the quietness of his classroom or at his desk, with all kinds of references as to what other scholars have said. He can, with leisure, write his own
opinion and change it as many times as he wishes. The audience may judge the song or dance by some modern standard which the true Festival leader who attempts to hold to the most genuine, does not possess. The Festival leader draws his talent from the changing living source. This is a real adventure whether he includes a well recognized, definitely traditional ballad or tune, or a newer adaptation based on a traditional version. Will the audience see why he included the "long old song" with that story of long ago? If it is a new song based on the old tune, will the scholars say it is not a folk song? Has it lived long enough? Is the composer known? Have the "folk" failed to take it over?

Yet, a leader may feel the pulse of the present, the urge, the life of the song of today, and not want altogether to leave out songs of "folk kind" which he considers best - those that reach audiences today, even though they cannot now be called folk songs. What to do?

The mighty John Henry who struggled with his "10 pound hammer", in a race between the old and the new, finally had to admit that the newfangled steam drill had replaced his mighty hammer for good. It had come to stay.

We who are interested in the folk music situation today, are not struggling against the oncoming march of a new civilization. We know that it must come and that many new customs must replace some of the older traditions which have lost their usefulness; but we also know that many of the useful forms of traditional customs and cultural manifestations are timeless. Part of
the old and part of the new will march down Time's road side by side. There is little, if anything, altogether new or altogether old — there is some of each in the other. We reach for wisdom to find which should stay and which should pass — which of the new is of the right "folk kind", to grace the tomorrow! Who knows for sure?

The new postal regulations go into effect on January 1, 1967. For one thing it means that every subscriber must furnish us with his ZIP CODE. Without it the post office will not deliver magazines after January 1. Be sure when you renew your subscription you include your ZIP CODE.

Just received a card from Canada with this information: "This is to inform you that THE MARICOSA FOLK FESTIVAL will be held August 5, 6, 7 just outside Toronto, Ontario.

SQUARE DANCES OF THE 50's
at the
CANOE CLUB
West Bridgewater, Mass.
Friday Nights
May 13 - June 3

HAROLD MATTSON, caller
May 21 - June 11. An evening of Relaxed Squares, Contras, waltzes, polkas, schottisches. All welcome.
The American Old Time Fiddlers Association, an international association of fiddlers, seconds, violin-makers-repairmen devoted to the preservation and promotion of the art and skill of old time fiddling and its related arts and skills, is planning a publication honoring the fiddlers, seconds, violin makers-repairmen and all others who have contributed to the old time fiddling arts and skills. This will require the cooperation of everyone who loves old time fiddling.

The need is for information from every community in the U.S. and Canada (and anywhere else in the world) to make this project successful and to insure a true representation of men who deserve to be included in the publication. Nearly everyone has known a fiddling personality sometime during his life.

There is no complete reference book on old time fiddling and its related arts. There should be one and the association is working to provide one. These are the items about which information is needed:
1. Biographies of fiddlers, seconds, makers-repairmen and others devoted to fiddling past or present.

2. Fiddle tunes
   a. the tunes themselves.
   b. origins of tunes.
   c. composer and age of tunes.
   d. stories about the tunes.
   e. various names for the same tune.

3. Community attitudes toward fiddling - including religious - toward fiddling and dancing.

4. Fiddling recordings, new and old.

5. Radio and television use of fiddling and fiddlers, yesteryear and today.

6. Tapes and records of fiddling archives, collections, etc.

7. Photos of fiddlers, makers, repairmen, seconds (with their instruments, if possible), past and present.

8. Articles about fiddling, fiddlers, makers, etc. from other publications.

9. Various tunings used by fiddlers and the tunes played in these tunings.

10. Fiddling contests and conventions - sites - chairmen, etc.

11. Unusual fiddles, fiddle bows, fiddle sticks straws, etc.

12. Information about the early fiddlers in North America, and elsewhere in the world.

13. Fiddling experiences of fiddling personalities

14. Legends about fiddlers and fiddling.
Biographical information needed:

1. Birth date and place of birth.

2. Date of death and place - if no longer living.

3. How subject became interested in fiddling.

4. Community attitude toward fiddling and dancing.

5. Favorite fiddling tunes.

6. Communities where subject lived, and where fiddling was done.

7. Compose any original tunes?

8. Make or repair violins and other instruments? How many?


10. Fiddlers associated with and where they learned to fiddle.

11. Able to read music? Any music lessons?

12. Second for fiddlers?

13. Programs and contests subject participated in.


15. Comments about what fiddling means to subject.

16. Comments about favorite fiddle.

17. How many fiddle tunes does subject fiddle.

18. What tuning does subject play in, what tunes in each tuning?
19. Who taught subject to second?
20. Who taught subject to fiddle?
21. Occupation?
22. To whom did subject pass on his fiddling knowledge? Instruments?

Please forward this information to: American Old Time Fiddlers Association, 3836 16th St. Lincoln, Nebraska, 68502, U.S.A. It will be greatly appreciated. The fiddler and his fiddling played an important part in our early history and heritage. For this, if nothing else, he and his fiddling counterparts of today deserve recognition for carrying on this traditional art.

THANKS: To Iva Randall, dance program. To Herb Warren, music & directions for Orford, N.H. version of "Honest John", an "heirloom square".

THANKS: To Howard Smith, dance program. To Joseph Hritz festival programs.


BORN: To Mr. & Mrs. Andor Czompo, a son, Andor Steven, January 24, 1966.

BORN: March 30, to Mr & Mrs Walter Grothe, a son, Thomas Edward.

Send 35¢ to Sets In Order, 462 N. Robertson Blvd. Los Angeles, California, 90048, for their new Square Dance Guide. This is the first "complete" directory of its type, and they intend future revisions on a yearly basis. National in scope it fills a need to traveling square dancers.
For the past two years the money raised at the Festivals has been used in many different areas - support of existing folk music schools, grants and tape recorders to folklorists and collectors, instruments for performers, support of local festivals, and a concert series in the winter and spring of 1965 of traditional folk artists in Boston, New York and Philadelphia. In July and August two free concerts were presented before large audiences at the Delacorte Theatre in Central Park, New York, with the Newport Foundation picking up the tab.

After two years' experience and consideration of objectives, the Board members feel that the work of the Foundation should be channelled more exclusively towards the encouragement of live performances of folk music, regionally or at the "grass roots".

Several pilot projects have made good beginnings. Guy Carawan has done good work with festivals in the Sea Islands to revive the Islander's own musical heritage. Two festivals at Christmas this year are being assisted by the Foundation, the first on December 23 on
John's Island, the second on January 2 in Charleston.

The Presentation of Cajun music at Newport stimulated local interest and pride in many Louisiana Communities. With support from the Foundation, for the second year. Cajun music is now part of eight local fairs and festivals and the Louisiana Folk Foundation is a going concern. Quite a commotion was stirred up in Louisiana newspapers when a local non-Cajun journalist attacked Cajun music and expressed the hope that, "Their (Cajun) music must be kept as remote as possible. I suppose there will be no containing them if they get a really bad needle on one of those records the Newport Festival people took back with them and some of those modern folk music people get an earful. All we can do is sit back and wait for the verdict from Newport, scared stiff. I am not sure Cajun music is on trial at Newport. It may be us. Their verdict could subject us to tortures like the world has never known before." Well, that critic and his newspaper got an earful from all the people who wrote in defending Cajun music.

The revival of Cajun music has met with overwhelming enthusiasm by the Cajun people. Ralph Rinzler, on his recent field trip to Louisiana, met with state education officials, politicians, and French teachers to discuss reinstating French as part of the primary school curriculum. Although French is spoken in most homes in the Cajun area, children are discouraged from speaking it on the school grounds. The use of the language is dwindling, and with it, the music. A committee was formed to discuss the possibility of French as a part of the regular curriculum.

With these projects as encouragement and guideline
SIX FULL DAYS * * $60.00

INTERNATIONAL FOLK DANCE FESTIVAL
Includes: complete lodgings - wonderful food - all leadership

July 10-16, 1966

Entire cost is $60.00. Continuous leadership assures delightful folk dance vacation.

***
The Lighted Lantern is a comfortable modern mountain facility in its 20th year of operation.

***
Jerry Joris, recently of Chicago, now of Westport, Conn. will head the staff for 1966.

The recorder-flute, folk singing, folk arts, gala parties, a mountain trip, etc. supplement the dance program. Just 22 miles west of Denver. Write for brochure:

THE LIGHTED LANTERN FOUNDATION
Route 3, Box 910, Golden, Colorado.

Also at the Lantern are weeks for round dancing and square dancing - write for information if interested.

Ralph Page calls for an evening of traditional New England style squares, lancers and contra for the Hartford, Conn. Community Folk Dancers, Wednesday, June 1, 1966. All are welcome, with or without partners.
THE THISTLE

A Magazine For Scottish Dancers

Descriptions - Background - History

Times And Places for Dancing In Canada

Six Copies Per Year, $1.25

3515 Fraser St., Vancouver 10, B.C.

The Canadian Folk Dance Record Service carries a full line of NEW SCOTTISH RECORDS. Write for their list at 605 King St., West, Toronto 2B, Ontario, Canada

WANTED

Copies of old recipe books, the privately printed ones gathered together by Ladies' Aid Groups, Rebechahs, or Churches & Granges. AND old dance & festival programs, Convention Programs. Don't throw them away. Send them to me. I collect them as a part of a research project I am working on. ALSO, any old-time music, for violin or full orchestra. Dance music only, please. Send to:

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

Conny Taylor, 62 Fottler Ave. Lexington, Mass. announces a new FOLK DANCE RECORD SERVICE. For more complete information call him at VO2-7144.
FOR SALE

Musical Mixer Fun - $1.00
by Ray Olson

Swing Below - $1.50
by Ed Moody - A Book On The Contra Dance

Dancing Back the Clock - $1.50
directions for 94 Old Time English Round Dances

5 Years of Square Dancing - $2.50
compilation of squares in Sets In Order

Let's Create Old Tyme Square Dancing - $3.25
by Ralph Sweet - A MUST book for serious callers

Betty White's Teen-Age Dance Book - .50¢
by Betty White

Latin American Dances - $1.00
by Leona Lehman

New Hampshire Camp Notebook - $1.00
200 dances - square, contra, folk - songs - recipes

New Hampshire Camp Fare - $1.50
by Ada Page - favorite recipes at N.H. camps

Country Kitchen - $1.75
favorite recipes of Monadnock Region of N.H.

Order Any Of The Above Material From:

Ralph Page, 117 Washington St. Keene, N.H. 03431
THE NOVA SCOTIA SUMMER DANCE CAMP

will be held at

the INTERPROVINCIAL SCHOOL FOR THE DEAF

in AMHERST, N.S.

from JULY 9th - 16th, 1966

Classes in: Scottish Country Dance, Square Dance (both Traditional & Modern), Folk Dance, Ballroom Dance and Contra Dance offered at beginning and advanced levels in all types of dance. THIS WILL BE A FAMILY DANCE CAMP GEARED TO ALL AGE LEVELS. MAKE A NOTE OF THE DATES AND PLAN NOW TO ATTEND.

Sponsored by The Nova Scotia Dance Federation in co-op-eration with the Physical Education & Recreation Office of the Department of Education.

Further information write to: Mrs. Margaret Ellis Box 260, Port Hawkesbury, Nova Scotia.

BEST EASTERN DANCING  BEST WESTERN CLIMATE
The NORTHWEST FOLKDANCERS' ANNUAL CAMP in Bellingham, on the beautiful Pacific coast of Washington State, on a modern campus, where it is NEVER TOO HOT TO DANCE!!! Faculty: Ralph Page, Atanas Kolarovski, Rubi Vuceta & Gordon Engler. Dates: August 8 - 13th. Cost $75.00. Further information from: Mr & Mrs Howard Hicks Rte. 3, Box 62, Anacortes, Washington.
the Foundation is seeking to embark on a more ambitious program of grass-root revival of folk music on a regional scale in a number of localities. Persons who know the folk music of their areas and are a part of their communities will be the key to the projects, as well as the folk musicians who will participate. The Foundation will supply impetus, funds for organization or production, technical know-how if required. Also the many excellent programs already in existence that require modest assistance to continue will be given the required grants. Perhaps before next year's Festival these knowledgeable people and performers can get together to share their skills and discuss successes and failures.

Modern teen-age gyrations are to be replaced by ancient Indian dances in the city of Santa Fe, N. Mex. The Institute of American Indian Arts is sponsoring a war dance contest, open to Indian and non-Indian high school students. War dance teams from Window Rock, Ariz. and Shiprock and Gallup, N. Mex. have already entered the dance contest.

If you are in the neighborhood why not plan on attending the Illinois State Square Dance Convention on May 20-22. Held in the Conrad Hilton Hotel, Chicago, right on Chicago's scenic lakefront. Square, round and folk dancing will be programmed in five halls. For more information write to Dee and Bill Gresens, 25 E. Chestnut St., Chicago, Illinois, 60611.

Write to Cantabrigia Bookshop, 16 Park St. Cambridge 38 Mass., and get their latest catalog featuring Folklore and song of America's Past.
FOLK DANCE

MACCHAR
- Israeli dance for three -

Formation: One man standing between two ladies, all facing Ccw with nearest hands joined.

Part 1. Beginning on the right foot, all move forward (Ccw) with four light running steps.
   Take one step on right foot, crossing in front of left and then hop on right.
   Take one step on left foot, crossing in front of right and then hop on left.
   (Cue for all above: run, 2,3,4, step-hop, step hop).

   Repeat part 1 three more times for a total of four times in all.

Part 11 All release hands, as gent and right hand lady face each other. These two then take one step sideways to own right, leaning in that direction.
   After a brief hold, the same two then clap own hands once near right shoulder.
   Same two take one step sideways to own left and repeat the single clap as above.
   (counting one-and-two-and - the clap comes on the "and" - this is the off beat).
   Now the gent and right hand lady hook right arms and turn once Cw with four light running steps.
   The gent then faces the left hand lady and both hook left arms and turn once Ccw. This will require eight light running steps allowing for the time it takes for the man to get from one lady to the other (a total of twelve running steps for man to complete this part).
Now the gent faces the lady on the left and repeats all of part II exactly as above. (step, clap, step, clap, turn left hand lady with R elbow, turn right hand lady with left elbow).

At the end of dance each gent moves forward to dance with the two ladies ahead - to make this a mixer.

This dance should be done in a very lively manner. The music is light and gay, and the style of dancing should reflect this mood. "Machar" was created by Rivka Sturman, the noted Israeli folk choreographer, and introduced by her to this country. The word machar means "tomorrow" and Rivka sets the stage for this dance by reminding us that perhaps things didn't work out too well today - but there is always the hope for a better "tomorrow" so be of good cheer and dance a lively dance.

When we learned this dance from Rivka, she mentioned that this is one of a new breed of Israeli dances. Apparently the folk dance choreographers in Israel have realized that a great many of their dances are too difficult for the majority. In order to increase the degree of participation by the masses and encourage the use of folk dancing as part of the daily community life of the Israeli people, it has been necessary to create a number of simple dances that can be done by "anyone" without any specialized dance knowledge or ability. "Machar" is one of these new Israeli dances. It can be taught in just a few minutes and danced quite well almost immediately - either as a dance for three or as a mixer for three. Words and music by Naomi Schemer. The record we use is a seven inch (33 1/3) disc called "Israeli Dances" on Hed-Arzi label and imported from Israel. T.S.)
THE BOSTON MARCH

Suggested music: "Kitchen Reel"

Coupled 1-4-7 etc active. Do NOT cross over

Down the outside and back
Down the center with partner
Same way back and cast off
Four hands once around with couple below (3rd couple)
Left hand star with couple above (2nd couple)
Right and left four with couple below.

After you have the figure well set in your mind this is even more interesting as a duple minor set.
If danced as a duple minor there will be less scrambling around if the "right and left" figure is danced with the number two couple instead of the third. Use your judge about this (the caller, not the dancers).
MOUNTAIN MUSIC MADNESS

Music: I Love Mountain Music
As called by Rod Linnell

Opening and Ending —

Allemande left your corner
Back to your own and honor
And swing your partners, everybody swing
Allemande left your corner
Right hand to your partner
A grand old right and left around that ring
It's all the way around and all the way back home
When you're home, it's right hand round with your
Then allemande left your corner
Back to your own and honor
Then swing your partner — everybody swing

Figure:

Head two couples ladies chain
Side two couples do the same
And promenade one-quarter round that ring
The heads half right and left through
The sides half right and left too
And promenade one-quarter round again
The ladies grand chain, go halfway round and swing
Left elbow swing, promenade your corner, the dear little
Promenade your corner, your pretty little corner thing
You promenade that lady right back home.

Twice for heads; twice for sides; th

Here is another singing quadrille for your "Dances Of the Fifties".
You may talk of Clara Nolan's ball
Or anything you choose,
But it couldn't hold a snuff box
To the spree at Kelligrew's.
If you want your eyeballs straightened
Just come out next week with me
And you'll have to wear your glasses
At the Kelligrew's Soiree.

Chorus: There was birch rine, tar twine,
       Cherry wine and turpentine,
       Jowls and cavalances, ginger beer and tea,
       Pig's feet, cat's meat, dumplings boiled in a sheet,
Dandelion and crackies' teeth
At the Kelligrew's Soiree.

Oh, I borrowed Cluney's beaver,
As I squared my yards to sail;
And a swallow-tail from Hogan
That was foxy on the tail;
Billy Cuddahie's old working pants
And Patsy Nolan's shoes,
And an old white vest from Fogarty
To sport at Kelligrew's.

Chorus:

There was Dan Milley, Joe Lilly,
Tantan and Mrs. Tilley,
Dancing like a little filly;
'Twould raise your heart to see.
Jim Brine, Din Ryan, Flipper Smith and Caroline;
I tell you boys, we had a time
At the Kelligrew's Soiree.

Chorus:

Oh, when I arrived at Betsey Snook's
That night at half past eight,
The place was blocked with carriages
Stood waiting at the gate.
With Cluney's funnel on my pate
The first words Betsey said:
"Here comes the local preacher
With the pulpit on his head."

Chorus:

There was Bill Mews, Dan Huhes,
Wilson, Taft, and Teddy Roose,
While Bryant he sat in the blues
And looking hard at me;
Jim Fling, Ton King, and Johnson, champion of the ring,
And all the boxers I could bring
At the Kelligrew's Soiree.
The Saritoga Lancers first,
Miss Betsey kindly said;
Sure I danced with Nancy Cronan
And her Grannie on the "Head";
And Hogan danced with Betsey.
Oh, you should have seen his shoes
As he lashed old muskets from the rack
That night at Kelligrew's.

Chorus:

There was boiled guineas, cold guineas,
Bullock's heads and picaninies,
And everything to catch your pennies,
You'd break your sides to see.
Boiled duff, cold duff, apple jam was in a cuff;
I tell you boys, we had enough
At the Kelligrew's Soiree.

Chorus:

Crooked Flavin struck the fiddler
And a hand I then took in;
You should see George Cluney's beaver,
And it flattened to the rim!
And Hogan's coat was like a vest -
The tails were gone you see.
Oh, says I "the devil haul ye
And your Kelligrew's Soiree."
The second National Square and Round Dance Leadership Training Program will be held at Purdue University, Memorial Center Aug. 23-27. Arden Johnson, assistant professor of recreation says the conference will draw about 200 leaders in this recreation field from all parts of the nation. "There will be plenty of dancing in the four-day program, but the emphasis is on leadership training," Johnson said. "Most of the problems in the growing square and round dance movement can be traced directly to uninformed leaders."

Instructors in the seminar besides Johnson include Nita and Manning Smith; Shirley and Bruce Johnson; and Marilyn and Arvid Olson. More information can be obtained from Gary F. Lee, Division of Conference and Continuation Services, Purdue Univ. Lafayette, Ind. 47907.

Conny & Marianne Taylor have an excellent selection of folk dance records for sale. Let them know your wants! Write: The Taylors, 62 Fottler Ave. Lexington, Mass.

CDSA Boston Centre announces its annual Pinewoods June Weekend, June 24-26 at Pinewoods Camp, near Plymouth, Mass. Staff includes: Rod Linnell, Bob Hider, John Bremer, Arthur & Helene Cornelius & Renald Cajolet and features English Country, Morris & Sword Dances as well as American Squares & Contras. Information obtained by writing the Society at 3 Joy St. Boston, Mass. 02108
Because two men with long memories of Maine's early lumbering industry had a desire to preserve some of the "tools of the trade" so that future generations might appreciate the skills and ingenuity of logging pioneers in the state, the Lumbermen's Museum came into being in the small Penobscot County town of Patten. Its display of logging Americana in this country is believed to have no equal.

It was started in 1961 by Dr. Lore A. Rogers and Caleb Scribner, both more than 80 years old. With the help of fellow townsmen they began collecting articles once used by early loggers, such as, saws, axes, augers, peaveys, chain hooks and other items, many of them handmade to fill a particular need.

A vacant store in Patten first housed the growing collection. Later it was moved to the town library. Then in 1962 the present museum was built of logs taken from two log houses erected about 100 years earlier. Inside walls and ceilings are fashioned from seven varieties of native hardwood panels.

To add to the collection of interesting tools, Dr. Rogers built scale models of lumber mills and machinery, some of which may be operated by visitors to the museum. There are also models of lumber camps, from the earliest types to those built in later years.

In an adjoining building, open in the front, is a collection of rare old logging sleds, tractors, a tote wagon and a steam-operated log hauler.
Send 35¢ to Sets In Order, 462 N. Robertson Blvd. Los Angeles, California, 90048, for their new Square Dance Guide. This is the first "complete" directory of its type, and they intend future revisions on a yearly basis. National in scope, it fills a need to traveling square dancers.


The April 8th meeting of the Folklore Society of Greater Washington featured Washington area country fiddlers. Among the several fiddlers heard was Bob Beach and Lester Wolfe.

In Washington, D.C. May 13-14, 1966, the Annual Folk Festival of All Nations, at the Roosevelt Center Auditorium, 13th and Upshur St. N.W. at 8:15 p.m. The festival is presented under the sponsorship of the D.C. Recreation Department.

Write to The Dance Mart and ask for their latest catalog "Folk Dances of Europe". Address: Box 48, Homecrest Station. Brooklyn 29, N.Y.

And to Strand Book Store, Inc. 828 Broadway, N.Y., N.Y. 10003, for their latest catalog of "Americana".

As well as to Kahn & Fisher, Booksellers, P.O. Box 2425 Santa Monica, California, 90405 for their catalog "Folklore, A Collection of Old and New Books."
Happy New Year!

As every self-respecting April fooler should know April 1 climaxed the New Year celebrations of the ancient world. The delightful holiday of April Fool's Day is a relic of this festival.

Dances, contests, orgies and riots were part of the festivities honoring the new year and the new Spring season. The wild, joyous celebration lasted from March 25 to April 1.

Most medieval Christian countries reckoned March 25 as New Year's Day. Then, in 1582, Pope Gregory III put New Year's Day back to January 1.

By the time April 1 came around, many had forgotten their January 1 celebration. They smiled and wished their friends a happy new year, and their friends called April fools.

In England, the custom of fooling on April 1 can be traced back to the late 1700's. England did not adopt the Gregorian calendar until 1752.

Frenchmen were making "poissons d'avril" (April
fishes) by the end of the 1500's, according to this theory.

An explanation, which disregards the calendar reforms, says the custom of making April fools is a remnant of the ancient New Year festival. The spirit is the same, but the horseplay is toned down and adapted to the times.

The holiday probably came to the U.S. by way of England. Many of the standard jokes are the same. The classic one, "your shoe is undone," can be traced back more than 150 years.

In Scotland April 1 is called "Huntigowk Day", and the April fool is a "gowk" or cuckoo. Hunting the gowk originally meant sending people on foolish errands.

In England, April fools can be made only until noon. Anyone who tries to make an April fool after that is an even bigger fool himself, according to custom.

Parents, teachers, friends—no one is sacred on April Fool's Day. The holiday is the delight of children and a lighthearted relief from the world's problems.

The annual firemen's ball in the town of Carver, Minn., was burned out.

Fire Chief Ronald Riesgraf arrived at a ballroom at 9 p.m. to get ready for the dance. He found the furnace room in flames.

Volunteer firemen, summoned to the scene, confined the blaze to the furnace room, but the dance had to be postponed.
If November is pleasant, the following March is pleasant. Whatever the direction of the wind when the sun crosses the line (Mar. 21st and Sept. 21st) that will be the prevailing direction of the wind for the next six months. If March comes roaring in like a lion, it will go meekly out like a lamb, and vice versa.

A dry March never begs its bread.  
A wet march makes a sad harvest.

A peck of March dust is worth a king's ransom.

So many mists in March you see,  
So many frosts in May will be.

A clear Sunday follows a clear sunset on Friday. If the sun sets under a storm on Friday, it will storm before Monday morning. (This sign holds the year around).

Cats wash before a thaw, and sit with their backs to the fire before a storm.  
One fair day in March does not make the birds merry. The birds of passage fly early before an early spring.

April should be wet  
Or never harvest yet.
When the robins come you may assume that spring is on the way.
Daytime drizzles and frosty nights presede a promising summer.
If it storms on the first Sunday of the month, there will be only one pleasant Sunday during the month. (This sign holds the year around).
It is lucky to be born on Good Friday.
The frogs must freeze under three times after their first concert, before the frosts are over.
Three white frosts and then a rain.

Sow peas and beans in the wane of the moon.
Who soweth them sooner, he soweth too soon.

Potatoes should be planted in the full of the moon to insure a full crop.
The storm increases or decreases about four o'clock.
A fair April presedes a sad May.

May weather in March
March weather in May.

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 will make much honey).

If the fowls rest on the fence in the daytime, they are waiting for a storm.
If the shower is to be short, the hens seek cover. When it is going to last for several hours, they remain in the open.

A May flood never did good.

When the smoke from the chimney rises straight into the air, or even when it goes with the wind, but clears the roof, a fair spell of weather ensues. If it drops sul-
lenly to the ground, a storm may be expected. During a drought, the sun drops unclouded and very red at sunset, as if a bloody ball hung in the sky.

SPRING SNOWS

A snow that falls after the maples have been tapped and maple syrup making is under way is known in New England as a "Sugar Snow."

When snow and cold strike the Southern mountains after the wild berries are in blossom, the natives call it "Blackberry Winter."

TONGUE TWISTERS

Robert rowley rolled a round roll round,
A round roll Robert Rowley rolled round;
Where rolled the round roll Robert Rowley rolled round? 
This tongue twister was also considered to be a cure for hiccups if it could be repeated three times in one breath!

Lumpy Lola longed for lollipops and licorice drops.

Pesky plant poacher pockets pretty plants.

Fred found four fresh fish for Friday's feast.

The lonely loitering lamb limped down Lover's Lane.

Whistling Willy will whine and whimper when Winny wins at whist.

The tricky troll trapped the tired tramp in the troll's trough.
PROVERBS

Marriage:

Honest men marry, but not wise ones.
Keep thy eyes wide open before marriage; and half shut afterward.
Age and wedlock tame man and beast.
It is lucky to marry when the moon is full and when the tide is high.

VOICES

Never trust a woman with a man's voice (French)
Apples, pears, and nuts spoil the voice. (Italian)
An ugly voice can be heard farther than a beautiful one.
(Yugoslav)

Zip codes, dial phones, credit cards
Add up to the fact we're encumbered
With digits from dawn to late at night;
Truly our days are numbered.

You'll keep sane with a hobby
There's no doubt about it,
But you'll drive others crazy
Talking about it.

There used to be a saying that you could prevent a back ache by turning a somersault when the first whippoor- will calls in the spring.
PREDICTION

If the Calends of January be smiling and gay
You'll have wintry weather till the Calends of May

POSITION

Let a dog bite a poor scholar and no one cares, but if
a scorpion sting a mandarin sympathizers come in crowds.
Chinese proverb

HONEY

Honey was regarded in ancient folklore as a means of re
generation. One explanation of the immortality of the
gods was the belief that they subsisted on honey. Even
today honey is served during the New Year season as a
symbol of renewed life.

TAVERN RULES

A sign that hung in the Buckthorn Tavern in New York
City in the early days read thus:

Four pence a night for a bed.
Six pence with supper.
No more than five to sleep in one bed.
No boots to be worn in bed.
Organ grinders to sleep in the wash house.
No dogs allowed upstairs.
No beer allowed in the kitchen.
No Razor Grinders or Tinkers taken in.

TUSCARORA RICE

Tuscarora rice was a product often carried by pedlars
in the Eighteenth Century. Labeled a "sure cure" for
consumption, it was actually finely ground yellow corn
meal.
Remember When?

When men walked to work?
When you shined your shoes with the old spit blacking?
When the Cardiff giant was exhibited in town?

When nice fresh beef's liver was only a nickel a pound?
When you could go fishing without any credentials?
When you carried a horse chestnut in your pocket to keep off the rheumatism?

When you listened to the talking machine through rubber hearing tubes?
When all French briar pipes were heavily gold-mounted?
When there was a vase full of paper lamplighters on the kitchen shelf?

When you traded your old rags to the tin pedlar for some shiny new tinware?
When advertisers who wished to startle the public did it with "Watch this space?"

When the neighbors frequently borrowed various groceries "'cause ourn ha'n't come'"?
When men were men and chewing tobacco was the only variety advertised?

When if you stood at the open bakery door with a wistful look on your face, the nice baker man might give you a hot cracker?
When chain driven bycycles were equipped with ellipti-
cal front sprcickets?
When Sunday was a day of rest?
When there was no dratted cellophane on everything?
When somebody loaded your pipe with potash tablets?
When school children did their figuring on slates?
When they sang, "She was happy till she met you", you felt that all eyes were focussed on you?
When folks that were anybody always bought their crack-
ers by the barrel?
When as the last measure of your patriotism you endured "Heatless Monday"?
When you wore rubber cuffs attached to your shirt sleeves by metal gadgets having a clamp at each end?
When flies by the thousands roosted on the festoons of dried apple hanging in the kitchen?
When if the women smoked, they used a T.D. pipe?
When you could steal a snooze at the silent cinema?
When a good spanking was thought as essential to the proper bringing up of children as an occasional dose of castor oil?

Remember when? It really isn't so long ago!

HEDGE CUTTING

If a hedge is to be cut or grubbed out, it should be done from east to west, following the course of the sun. Otherwise, according to an old country saying, the hedge will continue to grow.
SQUARE DANCES OF THE 50's - at the Canoe Club, in West Bridgewater, Mass. JUNE 3, 1966 (Friday night).
With Dick Davis, Dick Keith, Paul Merola. The DO-SI-DOers ORCHESTRA. Guest Callers Too. Y'ALL COME!!!


SQUARE DANCING WITH CHARLIE WEBSTER & LIVE MUSIC!!!!
First Tuesday of Every Month. 8:30 - 11:00 p.m. Spon-
source by the 1633 Club. Unitarian Church at Harvard Square, Church St. Cambridge, Mass. Further information call 275-7281.

Season's closing party, Saturday, June 4th. Unitarian Parish House, Eliot St. Jamaica Plain, Mass. Louise Winston, calling. All welcome, with or without partners. Instruction as needed. 8:00 - 11:00 p.m.
New England squares & contras, easy folk dances.

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The eleventh annual Santa Barbara Folk Dance Conference will be held August 14-21, 1966 at University of California, Santa Barbara, Calif. Staff includes: Andor Czompo, Hungarian dances; Dani Dassa, Israeli dances; Elsie Dunin, Yugoslav & Spanish dances; Genieve Fox, Source Materials; Madelynne Greene, Movement Theory & Leadership Skills; Ed Kremer, Source Materials; Larisa Lucaici, Romanian Dances; William Pillich, Social Dance; Chris Tasulis, Greek Dances; Carl Wolz, Asian Dances.

Enrollment is limited. On the workshop sessions: Henry Glass & Bruce Johnson. Write to: Univ. of California Extension, Bldg. 427, Santa Barbara, Calif. 93106.

Madelynne Greene's Fifth Annual FOLKLORE CAMP, June 10-18, 1966, at Mendocino Woodlands, California. On the staff you will find: Dick Crum, Balkan Dances; Ralph Page, New England Contras & Lancers; Madelynne Greene, Teacher Training; Stewart Smith, Highland & Scottish Country Dances; Gordon Engler, Reviewing old favorites; Bob Cohen, Folk Singer; and of course our fantastic chef Henry Iash, prepares gourmet food for all. For further information write to C. Stewart Smith, 2317 15th Street, San Francisco, California, 94103.

WRITE IMMEDIATELY TO Mary Ann Herman, Folk Dance House, 108 W. 16th St., N.Y.; N.Y. 10011 for information about the famous MAIN FOLK DANCE CAMP. SIX SESSIONS: June 18 - 24; June 25 - July 1; July 2 - 8. - - August 14 - 19; Aug. 20 - 26; Aug. 27 - Sept. 2. Staff will include: Mary Ann Herman, all sessions; Dick Crum sessions ABC; Ralph Page, sessions ABGDE; Rod Linnell, DEF; Jane Farrell, DEF; Matteo & Carola Goya, E. Mary Frances Bunning all sessions. Others include: Henry Iash, Ragnhild Olson & the MacCauleys, chefs extrodinaires; Laura Oden, Mary Tymkowych, Jean Dowden & Bobbie Wigginton. This is the original New England folk dance camp and fills up fast for all sessions. So don't delay writing. Even-parties, auctions for scholarship fund, gourmet meals, heated cabins with showers, plus a beautiful lake for swimming and boating. See you there?
How long has it been since you've made apple dumplings? Here's an old-time food which deserves a regular place in your food plans. It may be that you do not make apple dumplings because you're not quite sure how to put them together or having tried them once you did not try again because they did not measure up to your expectations. Here are the directions for making the crust, filling and sauce for this old-fashioned, yet up-to-date dessert. You owe it to your family to try once more.

APPLE DUMPLINGS

2 cups flour  
\( \frac{1}{2} \) tsp. salt  
2 tbsps. sugar  
\( \frac{1}{2} \) cup shortening  
\( \frac{1}{2} \) tsp. lemon juice or vinegar  

apples  
sugar  
cinnamon  
butter or margarine

All ingredients should be cold. Sift flour, then measure. Resift with salt and sugar. Work shortening quickly into flour with fingers or dough blender. The pastry will be flakier if fat and flour are not too thoroughly blended. Stir lemon juice or vinegar into milk. Add milk all at once and stir quickly with a fork but thoroughly into flour mixture. Make a soft dough. (Dough will be easier to handle if you can chill it before rolling dumplings). Roll in circles or squares about 6 inches from edge to edge. Slice apples very thin and
place in a mound in center of pastry. Sprinkle with sugar and cinnamon and dot with butter. Pull pastry together over apples, pressing edges firmly together. Bake in a hot over 425 degrees 10 minutes, then reduce heat to slow, 300, and bake 20 minutes longer.

VANILLA SAUCE

1 cup sugar 1 cup evaporated milk
3 tbsps. flour 2 tbsps. butter
pinch of salt 2 tbsps. vanilla
Few gratings of nutmeg 1 cup boiling water

Mix sugar, flour, salt and nutmeg. Add boiling water and boil until well blended and slightly thickened. Remove from fire, add butter and vanilla. Serve hot over hot apple dumplings. Serves six. How many apples? 6-8, depending on size. Don’t skimp on the number of apples.

We’d be greatly in remiss of our duties at this time of the year if we failed to include a few maple sugar recipes in this issue. So here are three good ones. (Are there any bad ones?)

MAPLE SAUCE

1 cup maple syrup 1/2 tbsp. butter
1 1/2 tbsps. cornstarch

Heat the maple syrup and add the cornstarch which has been mixed to a smooth flowing consistency with a few teaspoons of water. Cook, stirring constantly until slightly thickened. Add butter and stir. Serve hot or cold on puddings or ice cream. Try it on cottage pudding for a new taste treat.
MAPLE-CINNAMON TOAST

Shave maple sugar finely and spread on hot buttered toast. Sprinkle lightly with cinnamon and put under the broiler for two or three minutes. It should emerge all hot, brown, and bubbly, and is a dish suited to the queen's taste, as they used to say.

MAPLE JIFFY PUDDING

1 cup flour  1/4 tsp. salt
2 tsps. baking powder  1/2 cup sweet milk
1/4 cup granulated sugar  1/2 cup seedless raisins
  1/2 cup chopped walnuts

Mix all ingredients in the order named. Heat slowly 2 cups maple syrup until it is just below boiling point. Pour over the batter and bake in a moderate oven forty minutes.

Do any of our readers have a recipe for "Sour Venison" or "Corned Venison"? "Duke" Miller of Gloversville, N.Y. writes: "Although I have hunted and fished all of my life, I have never cared much for fresh venison. For over a year I have been trying to get recipes for making (1) Sour Venison, or (2) Corned Venison.

"When I first came to Gloversville, families of Bleeker Dutchmen, nearby, always had "Sour Venison", apparently made in vinegar with as many variations as we have for pickles.

"Over 50 years ago I ate "Corned Venison" in New Ashford, Mass., on several occasions. My mother has tried to find someone who knows how to make it but has
had no success to date. Before World War 1, I once saw it being made. As near as I can remember, the process was like making sauerkraut—a layer of meat, a layer of salt, another layer of meat, etc. Believe it was made in a charred barrel, which was also lined with cheese cloth. Smaller barrel top was placed over the top layer (inside the barrel) and a heavy weight on top of that. Juice from the meat plus the salt evidently made its own brine. The finished product seemed to keep forever, and provided a lean, red-colored meat with a taste never matched by corned beef. I suspect that many settlers of N.H. "corned" venison shot during the summer months. Perhaps the Junket can find a recipe? Well we'll try, Duke. Anyone knowing how it was done may send the directions either to the editor or direct to Duke Miller, 6 Woodward Ave, Gloversville, N.Y.

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May 1966
LAST MINUTE NEWS

SPRING WEEKEND AT CAMP HILLTOP, PA. May 27 - 30 1966
Featuring Conny & Marianne Taylor. This couple is widely known throughout New England as experts in the teaching of International Folk Dances. They will conduct the Sunday afternoon and evening workshop, party and dance. In addition we will have an English and Balkan Workshop on Saturday afternoon. Further information from: Mrs. Claire Cohen, 1359 West Indian Crook Drive, Philadelphia, Pa. 19151.

Sunday, June 5th. "FOLKTIVITIES" and the Alsbergs invite you to a SMORGASBORD AND FOLK DANCE PARTY, Verdi Hall, Chicago, Ill. 5015 North Clark St. 7:00 - 1:30

The Country Dance Society of America holds its 38th annual 2-week dance camp at Pinewoods, Long Pond, Mass. August 7-14 and 14-21. Staff includes: May Gadd, Philip Merrill, John Bremer, Arthur & Helene Cornelius, Renald Cajolet, Genevieve Shimer and Rod Linnell. Write to the society headquarters, 55 Christopher St, N.Y. N.Y. 10014 for further information. Chamber Music Week, July 31 to August 7, precedes the two dance weeks, and a Folk Music Week, August 21-28 follows immediately after.

Two Weekend Workshops in OLDE TYME square Dancing July 30-31 and August 13-14 at the Powder Mill Barn, Hazardville, Conn. Directed by Ralph Sweet.

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