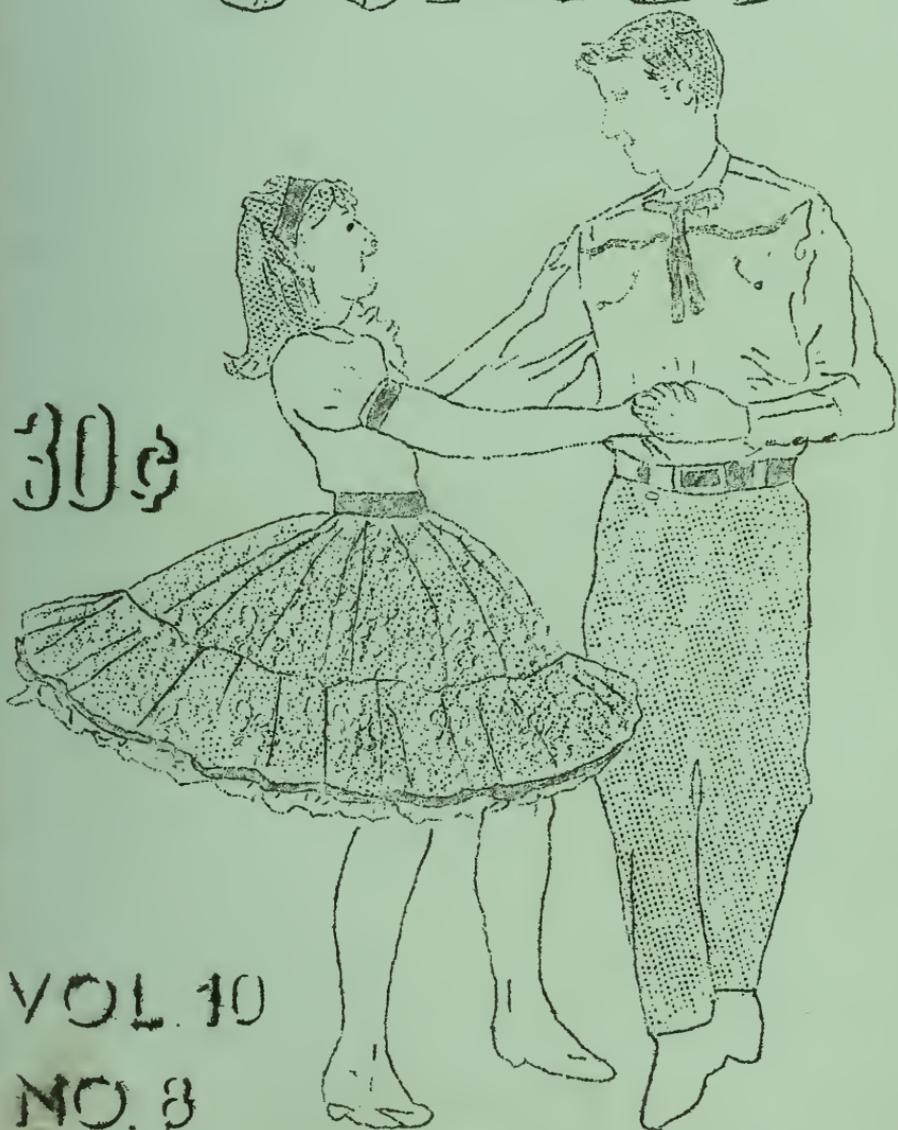


NORTHERN JUNKET



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VOL. 10

NO. 8

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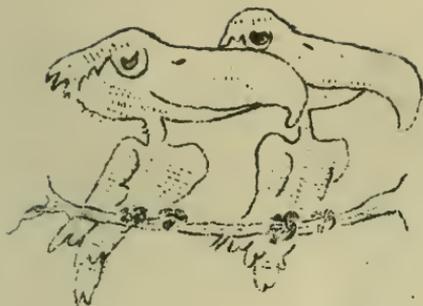
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MAINE FOLK DANCE CAMP DATES

Session A, June 19-25
Session B, June 26-July 2
Session C, July 3-9
Session D, July 10-16
Session E, August 21-28
Session F, August 28-Sept. 3
Labor Day Weekend - Sept. 3-6

33rd Annual National Folk Festival, August 26 - 29
at Filene Center for Performing Arts, Vienna, Va.



TAKE IT OR
LEAVE IT

An air of nostalgia is sweeping the country. You have only to note the extraordinary success of the Broadway hit "No, No Nanette" to begin changing your mind. Couple this with the fantastic craze for antiques of all kinds plus the burgeoning memberships in every historical society in the country, and even the most sceptical among you should have a change of heart.

Eventually of course, if it has not already done so, the feeling will reach square dancing. Oh, we're never going to see a return of an entire evening of visiting couple squares! But there will come a resurgence of interest in the best of traditional dancing. It would be nice if some of this interest aroused the desire to get down on tape the thousands of stories and anecdotes connected with square dancing of the early days. Perhaps even to record some of the great music we used to dance to. But we can't dilly-dally around too long with this idea.

Tape recorders and cassettes are wonderful gadgets. Not only can you record music on them - you can also record history. What you think is commonplace today will be of inestimable value next year!

Sincerely

Ralph



CALLERS CORNER

by HAROLD BAUSCH

editor of "The Square Dance Reporter"

As a caller who has been responsible for 25 or 26 new records on the market in past years, my first thought this month may sound strange. However, have you noticed that as the price of records goes up the number of really new calls actually has gone down?

Of the 20 to 40 new records put out each month three-quarters of them have similar if not identical figures. Take any five new records at random and compare the figures. Chances are you will find several that have nearly identical figures; maybe worded just a little differently.

Have you ever considered picking out an old record that you own that has exceptionally good music and try one of the new figures to that? Often you can have a brand new singing call by just re-wording the call a little - and sometimes you don't even have to change the words!

I have, on occasion, called two different figures to the same singing call during one tip. I don't mean to call one, then start over and call the other, but to interchange the figures during the same record. I don't recommend doing this too often, for then we would defeat the relaxing value of a good singing call, but for novelty it can be done.



Round Dancing is a part of the Square Dance program. Years ago, most Square Dancers also did the Round Dances; today, I am sorry to say, most Square Dancers do not Round Dance.

Fifteen years ago all rounds were taught by the caller, and about ninety percent of the dancers learned them. Then - Round Dancing progressed (?), and became more involved and more complicated. For those blessed with much natural rhythm and a good memory this was fine and a step in the right direction. However, soon there were so many new dances coming out that the callers could not keep up with the new rounds and the new squares too. This then opened the door to people who specialized just in the Rounds, and soon we had Round Dance instructors.

These instructors started out as a help to the over-worked callers. They were not in competition with one another, but helped one another. This is still true in many areas. However, as the combined memory work of Squares and Rounds became too much for the callers, it also became too much for the majority of dancers, and thus we find the dancers often take a choice and either concentrate on Squares OR Rounds.

I often look back with nostalgia on the days when we filled up the floor on each round and hardly anyone sat out. I personally do enjoy many of the new Rounds.

and some of the little more complicated ones too. I have no argument with those who prefer Rounds.

I do wish we could slow down the "Rat Race" and have fewer new Rounds, fewer new calls, and keep more people doing the whole program. But then, I always was a dreamer!



Challenge - That has become quite a word in the square dance activity. As callers, we know the greatest challenge for us is to keep square dancing both interesting and fun.

When I leave a dance hall and hear dancers saying such things as "I don't know when I had so much fun", or "Wasn't everyone having a good time tonight!" Then I know that I met the challenge of getting the proper balance of easy calls and difficult maneuvers.

Each club is a little different than any other and the program should be adjusted for that club. This is why I do not make elaborate program plans before each dance. I find it good to have plans for certain material to use for that dance; but I don't worry about staying with a planned program.

I want to call so that everyone is dancing as much as possible. It bothers me to have squares standing for I know when they stand they are not having fun. So the challenge is then to call easy enough material so that all dance - and yet to call enough more difficult material so that the dancers who dance often and are able to dance the more difficult material, still get enough challenge to keep them interested.

Den't forget too, that most of our more adept dancers do not mind doing the easier material if it is interesting, and if they see everyone having a good time.

I have said it many times before, and I'll say it again, square dancing is a social activity, it is meant to be a pleasure, not an exercise.

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It is sad to realize that 20 years from now all of today's beautiful young women will be five years older!

When some wives wear above-the-knee length skirts it is obvious that they are actually advertising that their husbands married them for their money!

The worst thing about retirement is having to drink coffee on your own time!

There was a time when "pay as you go" meant that if you didn't pay first you didn't go!

With all the kitchen gadgets now on the market, no one has yet invented a burned-toast scraper!

After you hear two eyewitness' description of an accident, you begin to wonder about history!

Don't smoke, don't drink, go to bed early, eat simple foods, and even if you don't live a long time, it will seem like a long, long life!



THE PRESIDENT WAS A DANCING MAN

by MARCO MILLER

George Washington was a dancing man.

"He was one of those of whom the Presbyterian tutor, Fithian, wrote: "Blow high, Blow low, the Virginians are genuine blood - they will dance or die", writes the biographer of Washington, Rupert Hughes.

At Mount Vernon, Washington made dancing teachers welcome and encouraged his step-children to all the graces, Hughes continues. The teachers apparently had their hands full, the little Custises being no different from children in dance class anywhere or at other times. It was necessary, thus, to chastise the girls with a rap over the shoulder and to warn a lad that he was "insolent and wonton", continues Hughes, "but in some of the games even the teacher 'had several Kisses of the Ladies'. One of the games was called 'break the Pope's neck.'"

Martha Washington liked dancing less than her husband did. Hughes speculates: "Perhaps she had too much of it on her honeymoon and was dazed by his insatiable appetite for it."

You are doubtless wondering what the Washington's danced. Breathless with anticipation, we called up Mrs. Shirley Wynne of the Ohio State University dance faculty, whose specialty is early European classical dance (1660-1760) and who, last November came here to teach a minuet to the performers in the Cambridge Early Music Society's production of "Pygmalion" (1748) by Jean-Philippe Rameau.

Mrs. Wynne modestly disclaimed any knowledge of what Washington actually danced, but she was delightfully willing to guess. "The minuet, of course. Probably some contredances. The quadrille, very orderly and restrained. But probably not the allemande. French and English dancing masters were active in the Colonies and these dances would have crossed with them."



Washington's slaves entertained themselves with dances of African origin. "Their dancing is a most violent exercise," a white minister wrote of a black ball in Baltimore in 1774, "but so irregular and grotesque I am not able to describe it." The blacks had their revenge on this attitude. From circa 1840: "Us slaves watched white folks' parties, where the guests danced the minuet....Then we'd do it, too, but we used to mock 'em, every step."

The minuet, or menuet, was of French origin, and comes from the words "pas menus" or small steps: Introduced at the time of Louis XIV, the various dance configurations had such names as "Menuet de Dauphin," "Menuet de la Reine," "Menuet de la Cour." Some Americans had the notion, suppressed by Washington, that instead of being titled "President," he should be titled "King". He could be king at least, of the dance floor.

What kind of a figure did Washington cut? "O, a very heroic posture," Mrs. Wynne said with a smile in her voice. "Like that painting of him crossing the Delaware." The posture had to be that way, she continued, or the coat, with its stiff, wide skirt flaps, wouldn't fit. The minuet dancer, male or female, was pigeon-chested with a hyper-extended lower back and was locked into this convex position by the clothes. Feet were slightly turned out and men wore a sizable high heel.



The motion of the minuet was "smooth and undulating up and down, poise above the waist and flashing footwork below." Mrs. Wynne went on. Martha Washington may have been worn out by the intricacy of the steps, for the minuet was a showpiece for couples who took the floor one at a time to display their talents. The tempo cannot have been Martha's problem: By the time of the Washington's, the minuet "had slowed to a crawl."

How one held one's self spoke volumes. A body pose called the "complaisance" was rather like a courtship glance translated into terms of the body. "Quiet, chaste, dignified," says Mrs. Wynne of the complaisance, and if you overdid it you were considered affected and if you underdid it, gross and awkward.

Popular contredances of the day were "Stoney Point" "Success of the Campaign," "La Belle Catherine," Boston Assembly, "Fisher's Hornpipe", "Young Widow", "Lady Barrett's Whim", "Constancy," "The Orange Tree", and Washington danced and loved every one of them.

A dance evening, such as a ball, ran according to the dance numbers on a dance card. The old went home early, the young stayed late. The evening ended, very up-tempo, with a contredanse, "dangerously fast, hopping and skipping and with much capering footwork on the part of the men," Mrs. Wynne says.

It would be nice to think that on some bygone birthday, Washington cut a fine caper, at a party in his honor. He lived until 1790, missing by a generation the beginnings of what was to be considered a most lachrymose dance, the Waltz, in which (O, say it not), the couples actually embraced!

NEWS

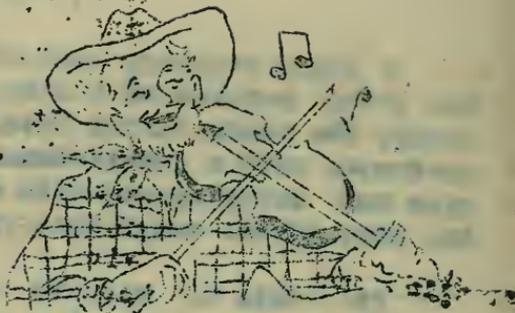
The 2nd Annual Spring Folk Dance Weekend at Scott's Oquaga Lake, Deposit, N.Y. June 11 - 12 - 13, 1971. With Andor Czompe and Rozanna Mouzaki instructors.

The Philadelphia Folksong Society has set Friday thru Sunday, August 27-29, as the dates for the tenth annual Philadelphia Folk Festival. The Festival is to be held at Pool's Farm, Upper Salford Township, (near Schwenksville). As usual the weekend will include three major evening concerts, daytime concerts, workshops, dance sessions, hootannies and craft exhibitions. Food and camping facilities will again be available and there will be free parking.

THANKS TO:

- Pete Andrews - photographs
- Verne Steensland - Scapular of Our Lady of Mt. Carmel.
- Harriet Iapp - back issues of Northern Junket
- Nellie Maxwell - 2 boxes cigars
- Mary Topalski - Dance programs
- Windy Sayer - cook book
- "Pop" Smith - square and contra dance music

OLD TIME
FIDDLIN'
CONVENTIONS
& CONTESTS



Los Angeles, Calif. July 18
Canadian Open Championship, Shelburne, Ont. Aug. 6-7
National Oldtime Contest, Weiser, Idaho, June 21-26

Bluegrass, Banjo & Fiddle Contest, Callaway, Md. July
17-18. Fiddlers Convention, Friendsville, Md. July 17,
State Contest, Oakland, Md. Oct. 9

Folsom, Montana, July 17-18
North Carolina Championship, Cleveland, N.C. Nov. 20
Old-Time Fiddlers Convention, Courtenay, N.C. Nov. 27.

Old-Time Fiddlers Convention, Elkin, Md. July 3
Old-Time Fiddlers Convention, Lansing, N.C. Sept. 4
Fiddlers Convention, Granite Quarry, N.C. Oct. 2
East Coast Championship, Mt. Pleasant, N.C. Aug. 28

Old-Time Fiddlers Convention, Pine Hall, N.C. Oct. 23
Old-Time Fiddlers Convention, Pinnacle, N.C. Nov. 13
Old-Time Fiddlers Convention, Ronda, N.C. Aug. 28
Cottage Grove, Ore. July 17

Fiddlers Contest & Festival, New Baden, Tex. Oct. 2
Fiddling Contest, Chelsea, Vt. Aug. 14
Fiddlers Contest, Craftsbury Common, Vt. July 24
Northeast Regional Contest, Montpelier, Vt. Oct. 8-9
Fiddling Contest, Morrisville, Vt. July 31
Cracker Barrel Fiddlers Contest, Newbury, Vt. July 30

36th Annual Old Fiddlers Convention, Galax, Va. Aug. 12
 4th Annual Old-Time Fiddlers Convention, Independence,
 Va. June 25-26

All above dates from Library of Congress, Music Div.

The 20th National Square Dance Convention, June 24, 25
 & 26, 1971, in New Orleans, La.

The Eastern Cooperative Recreation School holds its 31d
 annual school this year between 14 August and 22 August
 at the Geneva Point Center, on Lake Winnepesaukee, N.H.
 If interested please write Mr. Henry Brush, 1717 Hill-
 side Road, Southampton, Pa. 18966.

Folk Dance Leadership Council of Chicago announces its
 14th annual Folk Dance Camp, at Camp Hastings, Illinois
 June 4, 5 & 6, 1971. Featured will be exhibitions by
 "Balkanska Igre," "International Dancers" and "The Mor-
 ris Dancers." Further information from Frank Alsborg,
 1827 West Pratt, Chicago, Ill. 60626

The Boston Scottish Country Dance Society invites you
 to the Eighteenth Annual Scottish Dance Weekend at Pine
 woods Camp, near Plymouth, Mass. The weekend begins with
 supper at 7:00 p.m. Friday, July 23, and ends with break
 fast on Monday, July 26, 1971. Contact Miss Jeanetta Mc-
 Coll, 187 Pleasant St. Melrose, Mass. 02176.

A person who has something nice to say about everybody
 may be considered very nice, but his truthfulness is in
 doubt.

To err is human - but it makes a better excuse the sec-
 ond time.

THE UILEANN PIPES OF EIRE

by SEOIRSE BODLEY



There is no doubt but that in the hands of a first class performer the Uilleann pipes can be both effective and musical. Even as far back as 1775 the Irish pipes attracted favourable notice from such a distinguished commentator as Dr. Charles Burney, the music historian and composer. "The instrument", he tells us, "at present used in Ireland is an improved bagpipe on which I have heard some of the natives play very well in two parts without the drones, which I believe is never attempted in Scotland. The tone of the lower notes resembles that of the hautbois and clarinet, and the high notes that of a German flute; and, the whole scale of one I heard lately was very well in tune, which has never been the case of any Scots bagpipe that I have yet heard." Dr. Burney does not refer specifically to "Regulators" (or closed-end pipe with keys), so it is probable that he heard one of the earlier forms of the Uilleann pipes. Alternatively he may possibly have heard one of the instruments of the type produced by Egan in 1768 - an example of which may be seen in the National Museum in Dublin. This has two drones, a chanter (melody-pipe) and one regulator.

The changes in the lay-out of the pipes that caused Burney to refer to the "improved bagpipe" probably began early in the eighteenth century. The earliest Uilleann pipes had one chanter and two drones. Unlike the Warpipes, the player was seated during the perfor-

mance, the bellows being held under the arm, and the two drones pointing diagonally towards the floor.



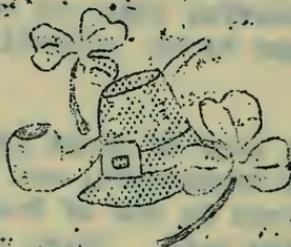
By the middle of the eighteenth century three drones and a regulator were in use. During the second half of the century, at a time when the instrument was increasing in popularity, more elaborate sets of pipes were being made. In the nineteenth century many regulators were used, and William Taylor, a Drogheda pipemaker, who settled in Philadelphia about 1874, developed an instrument of powerful tone and concert pitch, which had sufficient volume to be effective in large concert halls.

The most usual type of pipes in use at present has three drones, three regulators, and a chanter. The regulator-keys are played in one of two ways - either with the wrist or with the hand. These effects are known as wrist-chords and hand-chords. The wrist-chords can be played even while the chanter is being fingered. The wrist is simply brought down on those keys of the regulators which are in line with one another. The hand-chords, which are performed with the fingers on the regulators, are a little more complex.



Ever since O'Farrell's tutor for the Uileann pipes first appeared at the start of the nineteenth century the techniques used by the pipers have had their own special names. Tipping, double tipping, popping, cranning, shivering are all terms used to describe different techniques - as are the cut, the roll and the cran. While most of these methods of performance could be described by more familiar musical terms, it is pleasant and entirely characteristic that such a special instrument should have its own terminology.

Performances in the Uilleann pipes was not confined to any particular social strata in Ireland. Many of the most famous pipers were of the class that O'Neill refers to as "Gentleman Pipers". Among them were such personalities as Lawrence Grogan of Johnstown Castle, Co. Wexford; the famous Walter Jackson, who played the violin as well as the pipes and who composed many tunes; and "Sporting" Captain Kelly, the Kildare piper. This last gentleman was also intensely interested in boxing and horse-racing. He succeeded indeed, in combining two of his hobbies by naming several of his horses after parts of the pipes - "Chanter", "Drone," etc. ("Drone" was a fine gray horse, and quite a successful one.)



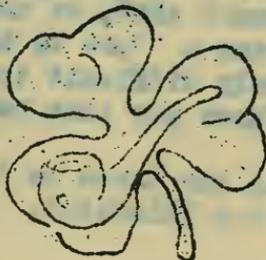
The Uilleann pipes were also popular among the clergy, and probably the most important of these devotees of the instrument was the Rev. James Goodman, Canon of Ross, Rector of Skibberreen and Professor of Irish at Trinity College, Dublin. It speaks strongly for the appeal of his playing that he could delight not only his many friends and neighbors in Skibberreen with his music, but also many of the faculty members of Trinity College, who met to hear him play in the room of John Marshall. He included among his listeners, and this is indeed surprising, John Pentland Mahaffy, who was later to become Provost and whose reputation would not lead one to suspect an interest in pipe-music.

It goes without saying, of course, that there were many pipers whose fame rests solely on their musical achievements rather than on their social standing. Edmund Keating Hyland was one of them, and to him is attributed that show-piece for the pipes which is still popular among both pipers and audiences - "The Fox

Chase." This charming piece of programme music, which is based on an old lament, describes the hunt in detail in a manner that recalls in many ways the caccia of the Italian trecento composers. (How extraordinary that the hunt should again provide the basis for a piece of descriptive music more than five hundred years after Ghirardello da Firenze!). Here again are the cry of the hounds, the sound of the horns and the jubilation of the hunters. It is a vastly entertaining piece when well played, and gives an excellent opportunity to a piper to show off both the effects of which the instrument is capable, and the virtuosity of the player.

Another piper who had a good reputation during the earlier part of the nineteenth century was the Galwayman Paddy Conealy. His fame is in part due to his connection with Petrie, the collector of Irish music, who noted down and published a number of tunes received from him. He would seem to have had a wide repertory of Irish tunes, though it has been suggested that his performance of slow airs was not first-class.

In the early years of the present century the outlook for pipe-playing did not seem very optimistic. In more recent years, however, this instrument has regained much of its former popularity. There are a considerable number of pipers in the country today. Among the institutions that have helped to keep Uilleann pipe-playing alive may be mentioned the well-known Pipers' Club in Thomas Street, Dublin, and the Irish College of Music where Leo Rowsome has taught the instrument for many years. A class for pipers is also held by Willie Reynolds in Athlone. Instruments are made in Dublin, Cork and Belfast, and can cost approximately one hundred pounds per set.



KITCHEN

JUNKET

By RALPH PAGE

- conclusion -



There came now, one of those unaccountable lulls in any party. For a few seconds all were quiet. The grandfather's clock in the corner cleared its throat and struck twelve.

"Time for Money Musk," said Mother quietly. No fan fare over this most famous of all New England dances. A simple statement of fact accepted by all of us.

"All right everybody. Here we go. First and fourth couples join right hands and turn once and a half around. Go below one couple and forward six. Three quarters round and forward six again. Three-quarters round and right and left four. All ready, Jim?"

We did the dance New Hampshire style; using twenty four measures of music instead of thirty-two, taking little short steps all the way through the dance. Each time we went "Forward six", we used the old step that was halfway between a 'pas de bas' and a Highland Fling step. Extremely difficult to describe, you would have to see it to have any idea how it should be done.

Money Musk was one dance we tried to do perfectly. No fooling around was tolerated. If you couldn't do it

the way it was supposed to be done, we didn't want you in the set: "Go somewhere else and learn it, but don't you dare to louse up OUR set!"

We did the dance twice through. Then Clint asked: "We got to do the Lancers before we stop dancin'?"

"Yes, you have," answered Aunt Mabel. "Do you good to dance like a gentleman once in a while."

"That's what I've been doin' in Money Musk. Too much bowin' and scrapin' in the Lancers for me. I'm goin' to set this one out."

"Me too," chimed in Henry Wilson and Sheldon.

"Oh, no you're not," cried the girls. "Nobody sits down at THIS junket. You just want to sneak another dipper of cider." And they were hustled off into the sets, forming for the London Lancers.

Funny thing about the Lancers. Most of the girls loved it but most of the men hated it. The only figure we men really cared for was the "Grand Square", which was just enough like marching to appeal to us.

Uncle Wallace was a great believer in making us do something we didn't like to do. "Good for yer souls," as he said. So he played and prompted all five figures of the dance. And we bowed to our partners and corners a hundred times it seemed. We 'advanced and retired' and 'turned' partners and corners and opposites into place by both hands. It was sort of fun while we were dancing it, and because the girls actually did seem to enjoy it, we didn't complain too much - just enough to keep up our reputations.

By Ger-rye, Wallace," exclaimed Henry, "you've made the ladies happy, how about the rest of us. Make up a contry as you go along. Bet yer can't catch us in a mistake."

Oh no? Famous last words! The old man was a master hand at this kitchen junket contra business. We always thought that he originated the idea but could never get him to admit it. We started out perfectly and he led us into a feeling of false security by not varying the accent in his voice by a whisker. Within minutes he'd got everybody changed over from 'active to inactive' and before long we even had different partners.--- Then, before we realized what was going on, he kept getting Henry back to the head over and over again. It was chacs set to music and he enjoyed every second of it -- and so did we! We could never figure out how he got us back with our original partners, but suddenly he called out "the opposite ladies chain. SWING YOUR PARTNER!!!! And there she was, coming across the set to us. . . ."



There was a concerted rush for refreshments when that dance was finished. It was the last round and well, we knew it. We also knew that the dancing part of the junket was over for the evening. It was after one o'clock and we had done a lot of dances. Uncle Wallace and Aunt Mabel's junkets were always like that. Sure, we had refreshments and lunch, but the main idea was to dance.

"Come on, fellers", said Harry. "Let's bring the stove in. Wallace don't want ter do it alone."

"Damn'd thing never comes in as good as it goes out," panted Ernest, after we had finally gotten it leveled up to Uncle's liking. Then we brought in the chairs and dining room table, as well as the table for the sitting room.

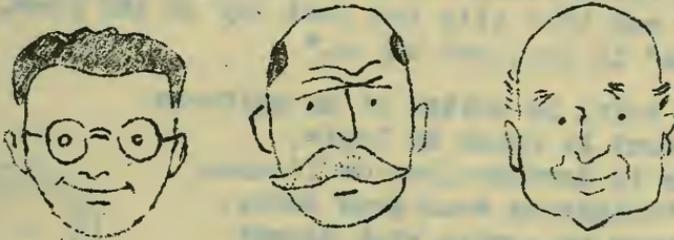
"Many hands make light work," quoted Sheldon.

"Even if some of 'em don't do much," added Clint.

"I feel like singing some more," said Larry. "Al,

Sam, Harry, come on, all of you and join me in a hum."

A hum? That's what he said, but you could have heard us three hills off. We sang "Aunt Dinah's Quilt-in' Party, Hear Dem Bells," and "Cocachelunk, chelunk, chelaylee" with everybody joining in on the choruses. The mood changed as swiftly as it had come and we sang next "Juanita" followed by "Steal Away," and "Were You There?" We didn't consider it a sacreledge to sing the last two spirituals at a kitchen junket. We all felt that the mood of a group was of more importance than the place.



Then the four of us sang "Shenandoah" and "John Peel." Never, it seemed to me, did Larry sing the melody of these last two songs better than tonight. His voice had the soft contagious lilt common to many good Irish tenors, and Larry could have gone far in the musical world had he not been so desperately needed at home.

As we finished "John Peel", Florence asked: "Aiyou've just got back from traipsin' all over Canada. Didn't you learn any French songs up there? We want to hear some if you did."

"Yes, I learned several." I replied, "but I'll have to sing them in French and you won't understand the words."

"Never mind," everybody answered at once. "Just tell us what they're about before you start in and we'll guess the rest."

"Well, here is a nice one they sing on New Year's

Eve. Groups of young men wearing masks, go from house to house most of the night. When they go into the house they sing this lively song, 'La Guillannee', then they dance with the girls of the house and the mother passes around cakes and cookies, and puts her donation for the poor in the basket which the masqueraders carry with them for that purpose."

"Seems like a nice custom," said Mother, "let's hear it."

"The first verse greets everybody in the house and then they say that it's the last day of the year, 'La Guillannee' is due, and so on."

"Bon soir, le maitre et la maitress
Et tout le monde du logis,
Pour le dernier jour de l'annee
La Guillannee vous nous devez,
Si vous ne voulez rich donner
Dites nous le.
On vous de mand'ra seulement
Une chinee.
Dançons, dançons la guillannee
Dançons, dançons la guillannee
La guillannee, la guillannee.
Dançons, dançons la Guillannee."



"And here's one I heard all over Quebec and Ontario. It's about a girl named Isebeau, who walked in her garden near the sea and met thirty young sailors. The best looking one sang a song that she liked, and he tells her that if she will go on board ship with him he'll teach it to her. She goes, but begins to cry, saying that she has lost her wedding ring. He dives for it, can't find it; dives again and again; and is drowned that third time."

"Isebeau se promene le long de son jardin
Isebeau se promene le long de son jardin
Le long de son jardin,

Sur le bord de l'île,
 Le long de son jardin,
 Sur le bord de l'eau,
 Sur le bord du vaisseau."



"They have some good songs, don't they, Al," commented Uncle Wallace.

"Sure do. A fine people. Most of them good workers and all of them happy and gay."

"Used to know a song about a colored gal. Heard it first in a minstrel show, years ago. Goes like this."

"I met a pretty yaller gal,
 Her name I do not know,
 I meet her ev'ry evenin'
 No matter where I go.
 Her eyes are brown, her hair is black,
 My heart goes pitter-pat,
 You'd know her if you saw her
 For she's always dressed in blue.
 Oh, she drives this darky crazy,
 I don't know what to do
 If I can't have the pretty yaller gal
 That I saw dressed in blue."



By this time the fireplace fire had burned itself low, and Harry asked: "Did you ever hear about the ghost in Sheldon's attic?"

"No. And you never did either," retorted Sheldon. "There ain't any there. Nor anywhere else either."

"Well, I don't know about that. There's some funny things happened that nobody can explain."

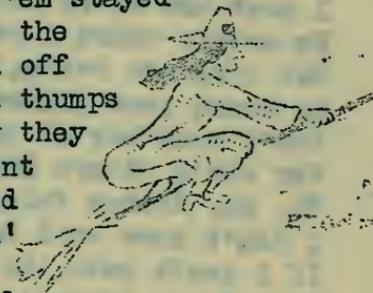
"Not in our house," said Florence. "It's a new house and ghosts don't like a new place."

"Don't seem to," stated Uncle Wallace. "And did you ever notice its always over in the next town or the

next state where such things happen? Funny about that, ain't it?"

"Nothing funny about it at all," affirmed Sheldon more positively than before, "there ain't any such a thing as a ghost. When you're dead, you're dead, and no part of you comes back to wander around the earth."

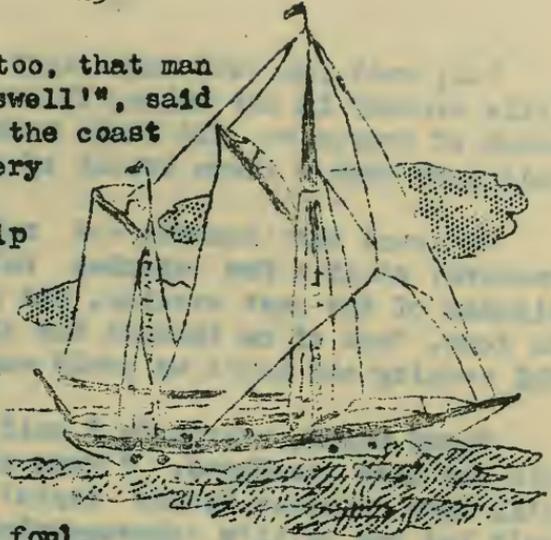
"You're all-fired sure about that," growled Jim Davis. "Must be you never heard what happened to your father when he was a boy. Seems he went one summer to live with an uncle over in York State. Very first night he was there he got woke up by loud thumps on the floor beneath his bed. He said he thought someone was trying to scare him and didn't pay much attention to it. But every night it was just the same, and he finally mentioned it to his uncle. Both of 'em stayed awake the next night waiting for the noise, and as soon as they dozed off there it was again; several loud thumps on the floor. Well, the next day they moved your father into a different room, but the same thing happened again. Then his aunt begun havin' trouble with the picture of her dead mother that hung on the wall in one of the rooms. Kept droppin' to the floor. Then the noises began to come from all over the house, from the walls as well as the floors. This was too much of a good thing and they started lookin' for someone to sell the place to; hadn't lived there very long so it didn't hold 'em none. An old Frenchman in town told them that just a hundred years before there'd been a man and wife murdered in the house. Never found their bodies, but the floors and walls were all covered with blood. Never knew who did it nor what for. Well, they sold the place after a while an' come back here to live. Pretty quick after they sold out, the house got struck by lightning and burned flat. How do you explain all that if it warn't ghosts?"



"Must be ghosts, too, that man the 'Dead Ship of Harpswell'", said Larry. "That's down on the coast of Maine, you know. Every once in a while people down there see this ship floating toward shore.

An old timer she is, with tall masts and sails all tore to tatters. No name on her and no one can get an answer from her. She don't make a sound, but in fair weather or foul,

when she appears off the coast she sails right in til she almost touches shore; then she stops and floats off stern foremost to sea."



"They tell many stories about phantom canoes in Canada," I added, "they call them chasse-galerie, and they sail through the air just clearing the tree tops, and are filled with homesick men who have sold their souls to the devil so that a chasse-galerie may transport them back to the homes they have left: I heard old men and women swear by all that was holy that they had heard these phantom canoes; heard the sound of paddles and the faint chant of a 'chanson de voyageur', and the distant splash of water. The men who take this trip are usually trappers or miners who have been away from home maybe two or three years. They never return for the devil never lets them go once they've sold themselves to him. He keeps his word about letting them see their home and families, but he makes no promise to permit them to remain home once they have seen it from the tree tops. They are damned souls who must forever ride the skies."

"Damned souls indeed," snorted Sheldon, unbeliever to the last. "We'll be damned if we don't get out of here and go home. If we don't get to bed pretty soon we won't have to get up tomorrow morning. We'll come again Wallace, when we can stay longer."

"Oh, must you go?" asked Aunt Mabel. But there was little urgency in her voice. It really was getting late, though of course we did not leave immediately. That would have been a grave breach of courtesy.

We found our baskets and retrieved our coats and sweaters; spent a few minutes reliving certain little episodes of the past evening, and gradually edged toward the door. Each of us thanked the old couple for a delightful evening and hoped we could come again real soon.

"Good night, everybody," said Uncle Wallace, as we said our last goodbyes. "'Twas nice havin' you here. We'll have another before hayin' starts. Take care an' don't let one of Al's 'chasse-galleries' carry you off on the way home."

As we turned the corner of the driveway and started down the dirt road to the village, we all turned and shouted a loud "Goodnight Uncle Wallace. Come and see us Aunt Mabel."

The two old people were standing in the kitchen doorway, silhouetted by the lamplight, waving goodbye to all of us. The kitchen junket was over.

- the end -



THE THISTLE

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Descriptions - Background - History

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The Canadian Folk Dance Record Service now carries full lines of #DANCE ISRAEL" LP: also Bert Everett's book TRADITIONAL CANADIAN DANCES. Write for their listings.

185 Spadina Ave. Toronto 2B, Ontario, Canada

The ABE KANEGSON memorial record album is ready! This is welcome news to lovers of folk songs. "Black Is the Color of My True Love's Hair, The keeper of the Eddy-stone Light, A Wanderin', Water Boy, Ha Na'Ava Babanot, Roumania, Brother Can You Spare A Dime, Hi Ro Jerum, Big Rock Candy Mountain, Joshua Fit the Battle of Jericho." These, plus eleven more songs in a fifty-minute program are in store for you. The 12-inch LP record can be obtained for \$5, plus 20¢ mailing charge, by mail order to the Kanegson Record Fund, c/o Doris Weller, 148 E. 30th St. apt 3F, New York, N.Y. 10016.

FOLK & SQUARE DANCE WORKSHOP July 19-23, 1971 at Pennsylvania State University. Full information by writing Hal White or Elizabeth Hanley, Physical Ed. Dept. Penn State Univ. State College, Pa. 16801

NEEDLE NOTES

For Square Dancers

by
JUDY ROSS SMITH

100 pages - Yellow Embossed Cover - Blue Ink - White Plastic Comb Binding for convenient use - black ink on white paper.

Help for the new and experienced dressmaker. 39 separate articles - from planning to finishing dresses - skirts - petticoats - pettipants - knit and crocheted capes. Neckline styles and how to make them. How to cut a circular skirt. Tips on Gathering and other helpful points. Dress styles include the popular peasant dress. 118 illustrations showing how.

\$5.00 postpaid, New England Caller, Dept. N.
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WANTED

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

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

FALL CAMP

at THE INN at EAST HILL FARM, TROY, N.H.

Sept. 8th - 13th, 1971

WITH

DICK LEGER - - Squares RALPH PAGE - - Contrás

ADA DZIEWANOWSKI - - Polish Dances

PAUL & GRETTEL DUNSING - - German Dances

CONNOR TAYLOR - - General Folk Dances

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CONTRA DANCE

SATURDAY NIGHT REEL

Suitable music: "Batchelder's Reel"



couples 1, 3, 5, etc active
Cross over before dance starts

All forward and back

Swing the left hand lady.

Opposite ladies chain (don't return)

Take this lady and promenade across the set

Same two ladies chain back (don't return)

Take this lady and promenade home

Come back to the middle with a right hand star

Left hand star the other way back

This is an original dance by Herbie Gaudreau, Holbrook Mass. You will find it in his book "Modern Contra Dancing". The book is reviewed in this issue of Northern Junket.

SQUARE DANCE

STAND RIGHT THERE

An interesting traditional-type dance created by Josh Telford, Rockport, Mass.

Suggested music: Any good "hoedown" that has a pronounced beat. I like something like "Rakes of Mallow".

Intro: chorus; breaks, ad lib.

First couple stand right there
 The second couple swing
 Third lady chain to the right of the ring (don't return)
 Then chain to the right again
 Second couple stand right there
 The third couple swing
 Fourth lady chain to the right
 And chain to the right again
 Third couple stand right there
 The fourth couple swing
 First lady chain to the right
 And chain to the right again
 The fourth couple stand right there
 The first couple swing
 Second lady chain to the right
 And chain to the right again
 Allemande left your corners all
 Now di-si-do your own
 You've got your partner back again
 So promenade her home.



Now, after all this and just for the hell of it call it again in reverse: Fourth couple stand right there, third couple swing, second lady chain to the left, and chain to the left again, etc. etc. You will find this dance in "Recreation Leader's Handbook" by Richard Kraus.

FOLK SONG

THE LARK IN THE MORNING

English



As I was a-walking one morning in the Spring,
 I heard a fair damsel so sweetly she did sing,
 And as we were a-walking she unto me did say,
 There's no life like the ploughboy's all in the month
 of May.

The lark in the morning she rises from her nest,
 And mounts in the bright air with the dew all on her
 breast,
 And with the pretty ploughboy she'll whistle and she'll
 sing,
 And at night she'll return to her nest back again.

When the ploughboy has done all that he has to do,
 Perhaps to the country wake a-walking he will go,
 And there with his lassie he'll dance and he'll sing,
 And at night they'll return to their homes back again.



And as they return from the wake of the town,
 The meadows being mown and the grass all cut down,
 If they should chance to tumble all on the new mown hay,
 It's 'Kiss me now or never,' this pretty maid would say.

When twenty long weeks was over and past,
 Her mammy asked the reason why she'd thickened round
 the waist,

It was the pretty ploughboy' the damsel would say,
 'He cause me to tumble all on the new mown hay.'

So good luck to the ploughboy wherever he may be,
 Who likes to have a lassie to sit upon his knee,
 With a jug of good strong beer he'll whistle and he'll
 sing,

And the ploughboy is as happy as a prince or a king.

From "Marrow Bones, English Folk Songs" from the Hammond and Gardiner Mss., a publication of the E.F.D.S. London. This is an exceptionally fine book of English Folk Songs and I plan to review it in an early issue of Northern Junket.



From Alura Flores de Angeles, internationally famous teacher of Mexican dances comes this exciting news; 1st Mexico International Folklore Camp, Alura Flores, de Angeles, Director. August 15-21, 1971. Chula Vista Resort Center, Cuernavaca, Morelos (south of Mexico City). Special Attractions: Mexican Dances with Mexican Teachers; Native Mexican Crafts taught; Tours to Maximilian Gardens, Cortes Palace, Convents, Markets, Pyramids; Mexican Fiestas, Native Performers; Authentic Mexican Food. All interested persons are requested to write to Manuel Gomez, 219 Rolling Green, San Antonio, Texas, 78228 for further information.



BOOK

REVIEWS



MODERN CONTRA DANCING, by Herbie Gaudreau. Foreword by Charlie Baldwin. 40 pp. Published by Square Dance Magazine, P.O. Box 788, Sandusky, Ohio, 1971. \$3.00

Here are 50 Modern Contras by a master of the art. Most have previously appeared in the pages of The New England Caller, whose editor, Charlie Baldwin, writes the foreword. The square dance world has waited a long time for this kind of a book about what is to me the most fascinating form of the dance. A chapter on how to call a contra gives explicit, concise - and correct - directions on how to call them. Every contra in the book follows these directions. I don't see how it would be possible NOT to call one correctly if the directions were carefully followed.

Some of the dances use quite modern figures with names for them given in modern square dance vernacular. Probably a few purists will throw up their hands in horror at such an idea, forgetting - if they ever knew - that nothing in the world can remain completely static, certainly not in the world of the dance.

The book should give a much needed shot in the arm to popularize the contra dance form. I have long been an ardent fan and admirer of Herbie Gaudreau. He has written a fine book and I hope it sells a million copies.

THE HAND OF DESTINY, Thompson, C.J.S. The Folk-Lore and Superstitions of Everyday Life. London: 1932. 303 pp. Cited in Haywood Bibliography of North American Folklore and Folksong. 32 illustrations; Index. Reissued by

Singing Tree Press, Detroit, Mich. 1970. L.C. 70-125600
\$12.50.

This is an excellent book; one of the best of the series that Singing Tree Press has reprinted. In 25 chapters the author covers the folklore of birth and infancy; childhood, love, courtship, betrothal and marriage; the "evil eye", fatal curses and spells; death and burial. In fact, the entire life-span. It is an invaluable addition to a folklorists library; even those who do not care particularly for folklore will find it good reading. In other words - buy it!

MAZES AND LABYRINTHS, Matthews, William Henry. A General Account of Their History and Developments. London 1922. xvii # 254 pp. Analytical table of contents; 151 illustrations; 21 page bibliographical appendix; Index. Reissued by Singing Tree Press, Detroit, Mich. 1961. L.C. 70-75946. \$12.50.

The author's comprehensive study on mazes and labyrinth is the standard general work on the subject. It is carefully documented, as well as being augmented by a fine array of authentic illustrations. It is heavy reading at times, but on the whole it is an extremely interesting and worthwhile book.

AN ETYMOLOGICAL DICTIONARY OF FAMILY AND CHRISTIAN NAMES. Arthur, William. With an Essay on their Derivation and Import. New York, 1857. 300 pp. Introduction; Annotations. Republished by Gale Research Co. Detroit, Mich. 1969. L.C. 68-17911. \$9.50.

This is one of the earliest comprehensive studies of family and Christian names. The introduction alone is worth the cost of the book. It gives a long documented essay treating biblical names and their significance; the early functions of names; classical and Christian naming customs and ceremonies; sobriquets and nicknames, as well as a concise history of surnames.

THE ENGLISH GIPSIES AND THEIR LANGUAGE, Ieland, Charles G. London, 1874. 259 pp. Analytical chapter headings. Republished by Gale Research Co. Detroit, Mich. 1969. L.C. 68-22035. \$12.00.

The author has caught the Gipsy spirit. He sets before the reader the Romany as he acts and thinks, in a manner that no other author has succeeded in doing, for the very good reason that he is one of the few writers who has been really admitted behind the back scenes of Gipsy life. The Gipsies are a fascinating race and this book is an interesting story of the origins and life.

CURIOUS CREATURES IN ZOOLOGY, Ashton, John. London, 1890 xii # 348 pp. Index. 130 illustrations. Reissued by Singing Tree Press, Detroit, Mich. 1968. L.C. 68-57297. \$12.50.

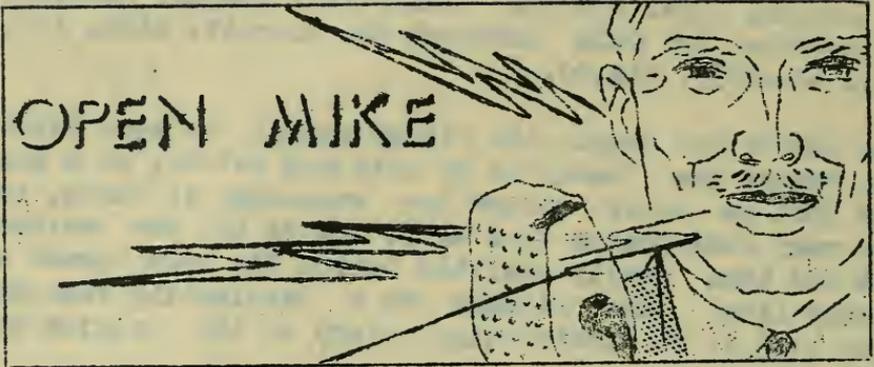
Lovers of the macabre and science-fiction buffs will revel in this book. The volume is suitable for reference since it is fully indexed and contains detailed historical data in the text. Even though distorted or false, these fantastic stories are presented in a most readable manner and indicate the nature of the beliefs, culture, and customs of those who accepted and spread them as fact.

You know you're getting old when it takes longer to get tested than it took to get tired!

Nothing reminds a woman more that there's work to be done around the house than to spot her husband napping.

It takes two to make a quarrel - unless you're married.

Members who say they're too busy to attend meetings are like the man who was so busy chopping wood he never had time to sharpen his axe.



The question has been asked many times as to just what a caller's responsibilities are. To say the least the question could be called an explosive one, or words to that effect. In no other occupation or profession, can one start by learning a few calls and in less than one year's time become a bona fide caller, an expert, a professional caller and a master of any situation in the club-caller relationship.

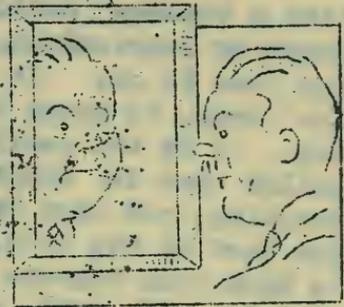
All too often, a young caller has never attended a caller's conference, a panel or a seminar on just what a caller's responsibilities are in addition to just calling an evening's square dance.

In discussions with many nationally successful callers, one point has been stressed, and that is your own public relations, or rather, your public image, both with the dancers and the club officers with whom you are working. You and only you (the caller) are the only one who can project this image. By following a few simple rules you may have greater success in your calling profession.

Always follow the Caller's Code of Ethics. It is an all-inclusive, beautifully written code which should govern your conduct with other callers, club officers and dancers. It is also a fine set of personal ethics. Above all things, keep your personal life clean; be like Caesar's wife - above reproach. All too often one

figures that what one does after a dance is ever is no one's business but one's own. As soon as you pick up that mike as a professional caller you belong to the public; you belong to square dancing. You represent the total, and your behavior, both personal and professional, reflects on the square dance image and is subject to criticism. Think about it. **CRITICISM IS JUST REVERSE PUBLICITY!** If you don't believe it, then you lack the moral courage to ever become a real "pro". You and everybody else would be happier and much better off if you returned to the floor as a dancer!

One question often asked is: "Who is responsible for a successful club?" Everyone is. Club officers, dancers and the caller. One cannot make a successful club alone. Everyone must work as a team and cooperate.



Another question often raised is: "How often or how much should a caller participate in the operation of a club?" Only as much as he is needed to be successfully a part of the club. He, or his wife, should not try to dominate the club at any time, but should act as an advisory capacity only, and not too much of that. In other words: -- **KEEP YOUR BIG MOUTH SHUT!**

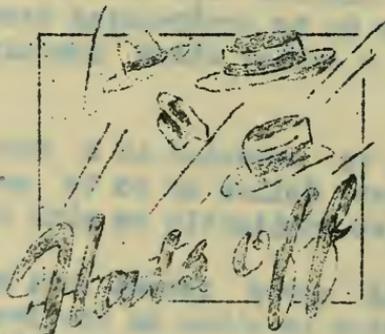
A caller should discuss with the club officers and members as to whether he is programming dances to their satisfaction. When a caller stops learning, he stops progressing.

Dancers should be accepted as a separate entity and not just another dollar or so to swell the club treasury. This is also applicable to club officers.

A caller should never forget that he is only as good as the impression he makes on the dancers. Many potentially fine callers have forgotten this and are no

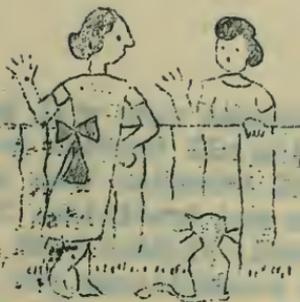
longer in the calling profession. You should also remember that **NO ONE HAS TO COME TO YOUR CLASS OR DANCE.** A caller's duty is to provide that extra something that makes people **WANT** to come and dance with you. There is no place in good leadership for half-heartedness, lack of enthusiasm, laziness, whether it be mental or physical. Many times a caller forgets that the dancers on the floor are individuals trying to cooperate with him. A quality of sensitivity should be developed; one that works between the caller and the individual or group, like a two-way radio, both sending and receiving messages or impressions. It tells the caller when to stop and when to go. It enables him to get the feeling of the group, to sense their mood for that particular evening. It is the quality that tells a good instructor or caller when to sympathize and slow down the calling or teaching, and when to "go man, go." It is the eyes in the back of his head, used not just to spot trouble but to know when someone in a group needs special attention or help, and just what sort of help will be best for that person or group. It is the art of thinking of **ALL** participants, not just a few. It is an awareness that a caller must develop.

Again, remember this: **NO ONE HAS TO COME TO YOUR DANCE!** You are calling for their amusement, not for your own amazement!



IT'S FUN

TO HUNT



The following items are from the pages of The Cheshire Republican, a weekly newspaper published in Keene, N.H. for some eighty years during the 1800s and 1900s until 1912. We find these old-time dance items of interest.

1/28/82 Advertisement

Prof. W.W. Ball's

DANCING CLASS

will commence another half term of six evenings at Liberty Hall, Saturday Evening, January 28.

Single Tickets for course, \$1 or \$2 per couple
Single Tickets for evening, 25¢ or 50¢ per couple

The Course Will Be Properly Conducted

Hours: From 7 till 10 o'clock

Mr. Ball will meet those wishing to learn Waltz, Schottische, Polka, and Figures, at 6 o'clock, on first three evenings of assemblies, 50¢ each extra

Music - Violin and Piano

W.W. Ball, Teacher and Prompter

3/10/83 Hinsdale:- The new hotel which has risen from the ashes of the old Ashuelot House is now completed & open to the public. It is owned and occupied by C.D. Whitaker & Son, with Mr F.A. Hels as general manager, a

gentleman very well known and popular with the traveling public all through New England. It is to be called the Hotel Ashuelot thus preserving the time-honored Indian name and tradition. It contains 40 rooms elegantly furnished, lighted with gas, and containing all of the modern conveniences and improvements. It is proposed to dedicate the new house formally on Wednesday evening, March 14th, with a grand concert and ball at the town hall and a supper at the hotel. Knapp & Burnett's Orchestra, 12 pieces, from Brattleboro, will furnish excellent music and no pains will be spared to make this the most festive occasion of the season.

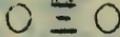
Winchester:- A sleigh ride of about twenty-five couples came from Northfield last week Thursday, led by Rodney Wilson, stopping at "Richards" hotel and having a merry dance in the evening at the town hall.....W.W. Ball had a goodly number to participate in his dancing school last Friday evening. The accomplished violinist Prof. Maynard, of Keene being present added much to the enjoyment of the music by the spectators.

<<->>

3/17/83 Hinsdale:- The Hotel Ashuelot was dedicated with a grand concert and ball on Wednesday evening of the present week. The concert by Knapp & Burnett's orchestra, was very much praised and this band furnished most excellent music for dancing later in the evening. The supper at the Hotel Ashuelot was very elegant in all its appointments.

Marlow:- The social dance at the Forest House, Col. Petts, proprietor, on Tuesday evening was a complete success, forty-five couples being present. The supper was in the Colonel's best style, and of course A No. 1. The music, Richardson, cornet; Geo. S. Long, violin and prompter; Eugene Wright, piano, was first class; they all had a good time and everything gave universal satisfaction.

Richmond:- Eight couples of our young people went to Fitzwilliam, Tuesday night, to attend the last hop of Prof. Holman's dancing school in that place. An excellent time is reported.



3/24/83 City News:- There will be no more lectures, dances, etc. in Liberty hall, the new furniture firm, Jackson & Cook, having taken possession of their business.

The Second Regiment band will furnish music for the fancy dress party at City Hall, Wednesday evening till ten and for dancing from that hour till one o'clock.

Arrangements have been made for a promenade concert, at the City Hall next Thursday evening from 8 to 9 o'clock. A special return train will be run over the Ashuelot railroad to Hinsdale, after the close of the ball for the accomodation of parties attending living along the line.



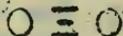
3/31/83 City News:- The coffee party, concert and dance in City Hall, Thursday evening, by the St. Bernard Building Association, was very largely attended. The concert by the 2d Regiment Band orchestra was finely rendered and elicited many favorable comments. After the concert, dancing was in order and enjoyed by a large number, the floor being crowded to the close of the last figure.



4/21/83 City News:- About sixty went from Keene to Hinsdale by the excursion train, Saturday evening, to attend the dancing and skating party. This was the last of the season by manager Papin in this vicinity, but it is his intention to return next season and open a rink, affording all necessary facilities for the comfort of skaters.

Hinsdale:- The Universalist sugar party with drama and

dance takes place at the Town hall on Friday evening of this week. Brattleboro Military orchestra, twelve pieces, will furnish music. The sugar will be delicious, and five hours of dancing will round out and complete the entertainment.



4/28/83 City Notices:- G.A.R. will hold a May-day dance at Cheshire hall, Friday evening, May 4. The lady presenting the prettiest bouquet of Mayflowers to any one of the floor managers, will receive a prize of a gold dollar. Music by Maynard & Wheeler's



5/5/83 Alstead:- Quite a company from this place attended the May party and dance given by the Universalist society at Bellows Falls, Tuesday evening. The braiding of the ribbons by the children, around the pole, was very beautiful, and the harlequin dance was comical in the extreme.



7/28/83 Winchester:- The dance last Friday evening was a pleasant affair, participated in by some 50 couples. Mr. Seaver is doing all that is possible for the comfort, health and pleasure of visitors and residents at the lake. One of the most noticeable features is the perfect cleanliness of the place, no rubbish being allowed to be thrown upon the grounds.



8/11/83 Fitzwilliam:- There was a dance given Tuesday evening by the boarders at the Fitzwilliam House; a very enjoyable occasion. The managers of the affair did themselves honor in every particular. Parmenter, Shirley and Stone furnished the music, with Preston as prompter.



10/13/83 Chesterfield Factory:- There is to be a grand

harvest ball at Village hall this Friday evening. The several committees named are a sufficient guaranty that the occasion will be a pleasant one. F.W. Foster's orchestra of five pieces furnish music and A.B. Bond will call the changes. Supper will be served at the Spofford House by Landlord Proctor who has become quite popular with the many patrons that have visited his well-kept hotel.



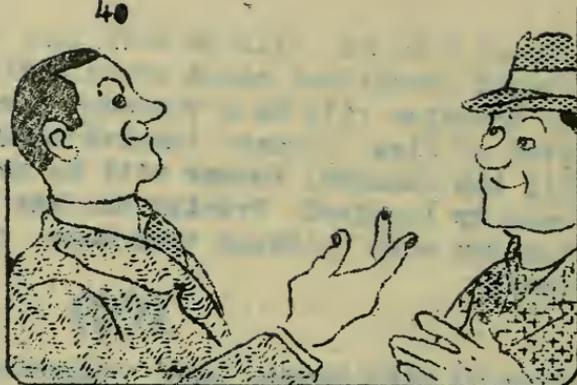
10/20/83 City News:- Last Wednesday will for a long time be pleasantly remembered by members of the Keene fire department.....In the evening occurred the annual concert and dance of the Deluge company, at City Hall. A very large audience was present, filling the balcony and occupying a portion of the hall floor.....The Second Regiment band orchestra, seven pieces, furnished music for the social dance, and won extra compliments from the crowded dancers, and spectators in the balcony, who stopped for a time to witness the pleasant scene. Nearly \$150 was the net proceeds realized from the dance

Fitzwilliam:- There was a ball Friday night under the auspices of the baseball club. It was not exactly a success financially, but very much so socially. Wilkins furnished an excellent supper.

Westmoreland:- The grand opening ball at the Town hall on Thursday evening, Oct. 25, should be remembered by those wishing to trip the light fantastic. The celebrated First Regiment band of Brattleboro, has been engaged to furnish music for the occasion. The ever genial landlord and lady of the Westmoreland House are to furnish supper for all who wish, and they always have a good one when Charlie is around. This being the first ball under the management of our new landlord we hope to give him a rouser.



DO YOU REMEMBER



When mothers put the "medical" mixture of turpentine and warmed goose-grease on your chest to prevent colds?
Being allowed to run the wash through the wringer; rolling a hoop down a hill; and owning one's own "Louisville Slugger"?

Remember? "Pink Pills For Pale People" "Swamp Root Oil"
"White Beaver's Cough Cream" "Jayne's Sensitive Pills"
"No-To-Bac" "Green's August Flower" & "Boschee's German Syrup"?

When a woman attired in bloomers, riding a man's safety bicycle was ordered off the streets by the police?
When it became your turn to "rush the prowler"?
When telephone calls were made by name instead of by number?

When a curfew law was advocated?
When you could buy a ten-pound keg of tripe for sixty cents?
When automobile designers thought the things must have dash-boards?

When a soulful rendition of "She May Have Seen Better Days" brought on the sniffles?
When women wore high buttoned shoes with scalloped tops?
When the automobiles said "Honk! Honk!"
When every town carried on a poor farm?

Do you remember? Really, it wasn't so long ago!



PAINLESS FOLKLORE

WHAT THEY SAY IN NEW HAMPSHIRE

He's a good neighbor, his fences are always tight.
If you don't blow your own horn, you'll never sell any fish.

He salted down and smoked a hog.

The dog's fierce-lookin', but he seems clever (gentle)
The good's gone out of them, or they wouldn't us broke.

Like enough

He come honest by it.

We mistrusted something had gone wrong.

Do you mind how we used to do it?

But fer this and that.....

Good mawnin', how be ye?

Don't you want he should?

We don't always see eye to eye.

Them's only growin' pains.

There is no rhyme nor reason to it.

She's a poor-widder woman.

He was always a slow-spoken man.

I like his company.

He knows who's his betters.

That takes the cake!

This is a gripper, I call it. (a cold morning).

I'll have against the day I need it.

He's moonin' around like a sick calf.

WOUND WOOD

Wound wood was kept in many pioneer households for use after accidents. It was cut each year from ash before sunrise on Good Friday, then gathered after the sun had shown on it. This wood was used to create pressure and prevent excessive bleeding.

SLIPPERY ELM

One of the natural remedies that has survived to this day is bark of slippery or red elm, when finely powdered and mixed with hot water, it has a mucilaginous quality which is healing to the throat and stomach. Public speakers often chewed bits of it to sooth their throats. It was also considered effective when applied to inflammations and wounds.

ROSEMARY

Pungent rosemary is a holiday herb, especially in the areas where it grows freely. In the English Cathedral of Ripon, it was long the custom for choirboys to wander through the great aisles giving worshippers sprigs of rosemary from the baskets they carried. "Kissing" balls, popular throughout our South in colonial days, often contained sprigs of fragrant rosemary among the boxwood and holly.

HOME REMEDY

Syrup made from the green leaves of horehound and sugar is a most singular remedy against the cough and wheezing of the lungs.

RHODODENDRONS

Rhododendrons may be used as thermometers. Observers tell us that their leaves begin to droop and curl at 28 degrees.

If you dream of a burning cigar, hide your money in a safe place - or you'll lose some of it shortly.

Ask a sleep-walker questions and he will answer, if you don't mention his name.

INN SIGN

Inn keepers of Eighteenth Century Quebec were required to hang a branch of pine or hemlock over their doors as a sign indicating that they were prepared to serve food and drink to travelers.

PARSLEY

Parsley thrown into a fishpond will cure ailing fishes, according to Pliny. It is sometimes grown in fields where sheep graze since it is believed to be effective in curing certain diseases of sheep. Rabbits like parsley and are often attracted into a garden where it is planted. It is a traditional remedy for baldness.

DISMAL SWAMP

Dismal swamp water is brown like strong tea or weak chocolate, the color coming from decayed matter produced by junipers and cypresses growing in it. Its flavor from the same source, has been likened by some to sassafras tea. Some people even say that the swamp water will cure any physical disorder and extend one's life.

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You're losing the battle of the bulge when you forget to wear your belt - and your pants stay up anyway! Whatever happened to the once popular Morris chairs?

Lawmakers have a droll sense of humor. They designate the husband the head of the house and give pedestrians the right of way over cars.

COME AND GET IT



N.H. SPRING CHICKEN

1 chicken 2 $\frac{1}{2}$ -3 lb. cut up	1 tps salt
$\frac{1}{4}$ cup melted butter	Dash of pepper
$\frac{1}{4}$ cup maple syrup	$\frac{1}{4}$ cup chopped almonds
$\frac{1}{2}$ tsp grated lemon rind	2 tps lemon juice

Place chicken pieces in a shallow, buttered baking dish. Mix remaining ingredients and pour evenly over chicken. Bake uncovered, 50-60 minutes at 325 degrees. Baste occasionally. This baked chicken is especially good with rice.

LEATHER APRONS

Heat the desired amount of syrup to a temperature of 25-30 degrees F. above boiling point of water. Without stirring pour immediately over pans of clean, natural snow. Out-of-season, use shaved ice, which has a fine body for packing to pour the syrup on. Use ordinary table forks to wind the caramel "Leather Aprons" on. Unsweetened doughnuts and (believe it or not) sour pickles. Home-made sour pickles are by far the best but a good commercial one will serve adequately so long as they are not dill. I'm not against dill pickles but the taste of dill simply does not mix well with maple!

MAPLE BAKED APPLES

Place in a shallow baking dish, apples which have been pared and cored. Fill the hollow center with granulated

maple sugar; add water to cover bottom of dish. Bake in a moderate oven until soft, basting with the syrup.

CLAM FRITTERS.

These days it's great business to find a recipe that will not only be economical by taking care of leftovers and inexpensive huys such as fish, but one that will be appetizing and unusual as well. Here is one, specifically for clams, but most acceptable for oysters, mussels, sea clams, lobster and other sea dwellers as well as a good batter for basic fritters of any sort.

3 cups shelled clams	3 1/3 cups milk
3 tsps salt	5 eggs
3 cups flour	

Chop clam meats fine, or buy one of the many excellent brands of canned minced clam meats. Mix eggs, milk, salt, flour to smooth batter and add to clam meats. Mix thoroughly. Bring deep frying fat to rolling boil, dip spoon into hot fat so mixture will not stick, scoop up a moderate spoonful of clam mix, and drop gently into hot fat. Be careful not to crowd. A few gentle turns in the fat, and the fritters will be done....crisp butter brown on the outside, tender and juicy inside.

LINA'S BEAN SOUP

If you like beans, you'll like this soup; if you don't like 'em, you'll soon become a devoted fan. And if that doesn't convince you, you can feed six hungry people for less than a dollar with this recipe. You'll need:

1 can Red Kidney Beans	2 tbsp dry sage
2 tsps tomato paste	salt and pepper
2 1/2 quarts of water	1/3 lb. Ditali macaroni
1 cup chopped celery & leaves	1 medium onion
1/4 lb lean salt pork	

Put one-third of the beans through a sieve and add to

Boiling water with the very finely chopped celery and leaves. While that's simmering, chop almost to a paste the onion, salt pork and sage. Try out in a little olive oil until the salt pork has melted and the onion a golden brown. Add, with tomato paste another third of the Kidney beans to the simmering kettle mixture. Let cook fragrantly for 1 hour. Add macaroni and cook for about 20 minutes. Add the other third of the Kidney beans and let simmer at very low heat for an hour.

CAPE COD PIE

1 pint raw clams, including liquor	
2 tablespoons butter	1 teaspoon minced parsley
1 tablespoon flour	2/3 cup evaporated milk
1 egg yolk, beaten	pie crust

Chop the hard part of the clams, or put through the meat grinder. Make a sauce of the butter, flour, and liquor. Add clams, milk, egg and seasoning. Line a deep pie dish with pastry, pour in the clams. Cover with an upper crust and bake until done.

BREWSTER STEAMED PUDDING

1 egg	1 teaspoon cinnamon
1 cup molasses	1 " nutmeg
1 cup shortning, melted	1 " cloves
2½ cups flour	1 " salt
1 teaspoon baking soda	1 cup milk
	1 cup raisins

Beat egg. Add molasses and blend together. Stir in melted shortening. Sift together 2 cups of the flour, soda, spices, and salt. Add to molasses mixture alternately with the milk. Stir raisins into remaining ½ cup flour and add to batter. Pour into greased 1 quart mould. Cover. Steam for 3 hours. Serve with whipped cream, hard sauce or butter sauce.

COTTAGE PUDDING

1 cup white sugar	2 teaspoons cream of tartar
1 egg, very lightly beaten	1 " soda
1 cup whole milk	3 tbsps melted butter
2 cups flour	$\frac{1}{4}$ teaspoon salt

Beat eggs. Blend with sugar.

Sift together the flour, salt, cream of tartar, and soda and add alternately with the milk to the egg-and-sugar mixture. Beat well with spoon. Add the melted butter last. Bake in a well-buttered pan for about $\frac{1}{2}$ hour at 350. Serve with chocolate sauce or hard white sauce.

CRANBERRY PUNCH

Crush with a fork:

2 (1-lb) cans jellied cranberry sauce

Gradually add:

3 cups water

Beat with rotary beater until smooth

Combine in a saucepan:

$\frac{1}{2}$ to $\frac{3}{4}$ cup brown sugar	$\frac{1}{4}$ tsp nutmeg
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1 cup water	$\frac{1}{2}$ tsp cinnamon
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$\frac{1}{4}$ tsp salt	$\frac{1}{2}$ tsp allspice
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$\frac{1}{4}$ teaspoon cloves

Stir in:

1 quart pineapple juice

Heat to boiling point, then cool and chill. Pour over ice cubes.

For a much different flavor, baste your next baked ham with rum.

A good old-fashioned flavor results when you add a parsnip to pot roast.

For salads that call for chopped hard-boiled eggs, try poaching them firmly instead. It's faster and no shell removing.

For a tasty, simple dish, cover toasted corn bread with a layer of baked beans and add bacon slices.

THE CHEF SAYS

If you make homemade doughnuts, add a teaspoon of ginger to the hot fat before dropping the doughnuts in to fry. They won't soak up any oil or shortening.

Sprinkle a little salt in the skillet before frying fish to prevent sticking.



For a quick barbecue sauce in which to simmer frankfurters, add a little brown sugar and vinegar to chili sauce.

Whip softened Roquefort cheese with dry sherry for a tangy canape spread.

A mixture of brown sugar, brewed coffee and brandy added to baked beans will give the dish a gourmet touch. Grate a little dry ginger root over poultry before roasting, for a distinctly different flavor.

For a tasty salad dressing, mix sour cream with a touch of barbecue sauce, lemon juice and mayonnaise.

Give the pan in which you are going to melt chocolate a light coat of butter or margarine. Then all the chocolate will pour out of the pan easily with no waste.

Cut small pockets in a leg of lamb and insert small sprigs of parsley. It enhances the meat flavor and counteracts the tallow.

A cup or two of sweet cider poured over a ham ready to bake, and used for basting, will help make it juicy.

Your roast duck will be crisp and without fat if you put the following inside before cooking: A stalk of celery, an unpeeled apple and an unpeeled onion.

Top canapes with chutney for extra zest.



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English Country Dance Weekend at Pinewoods, Mass. July 16-18, 1971. Further information from Country Dance Society, 3 Joy St. Boston, Mass. 02108

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Folk Dance Camp Weekend at Camp Onanda on Lake Canan-gaigua. Further information from Dave Valentine, 44 Oliver St. Rochester, N.Y. 14607

If you would like a complete list of folk festivals & fiddler's conventions and contests write to Joe Hickerson, Archive of Folk Song, Library of Congress, Washington, D.C. 20540
