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Cranberry Ham Slice
Blueberry Buckle
Word is trickling in that a great many square dance clubs plan to put on at least one night's program during the coming months of our country's Bi-Centennial. I'm proud of them wherever they may be.

And on the same line of thought there will, hopefully, be a revival in interest of dancing to live music. It is already happening here in the East especially at our festivals, conventions and BIG dances. To me, that is another positive bit of news.

There are untold thousands of young musicians in the country and some of them are square dancers; the law of averages makes it so! Teach some of the young people a few square dance tunes and let them play them a few times for your club dances. You'll be surprised at the tremendous amount of new interest you'll come up with.

And that is my thought for this month - encourage the use of live music for a couple of sets in every club program.

Sincerely

Ralph
A SQUARE DANCE FOUNDATION

by CHARLIE BALDWIN

For nearly forty years we have been involved in a revival of interest in a type of dance that played a great part in the lives of those who settled our country and those who pushed back the frontiers.

Square dancing, as we know it today, knows no boundaries. Wherever our armed forces or diplomatic corps is located, by the same token, one is apt to find a square dance program. Those present and all other leaders and square dancers in New England can take pride in the widespread spread of square dancing because New England has contributed in many ways to perfecting the art form and preserving our traditions.

Very shortly, legal steps will be taken to formalize an organization, which, hopefully will be a great asset to the square dancer and general public of New England. Realizing that any project to become viable,
capable of growing and developing, visible, to be seen by all, and valuable to mankind generally is going to require commitment. Commitment not only by those present, but by every modern and traditional square dancer in New England.

I trust you share with me the feeling that we should preserve our heritage which had its beginning when John Playford of England, published his first book, "The English Dancing Master", March 19, 1651. By-passing all that took place for 250 years, the history of the square dance from 1900 on in New England, needs researching and recording. The present has grown out of the past, and the future will grow out of the present.

I trust you also agree that we need a depository for as much memorabilia, artifacts and history of the square dance we can locate; much of which is presently only gathering dust and of no value to anyone in its present state. Also, the square dance program needs a working arm for its many clubs and organizations. There is a need for a central location for the present day program and vital statistics.

Many other reasons could be given for a square dance foundation. I don't want to take too much of your time, so will propose just one more reason. The square dancers of New England have nothing tangible to which they can point and say, "that is ours". A square dance foundation with land, building, and many other necessities would serve as a Mecca, borrowing an Eastern term, and as an inspiration, to insure continuity of the square dance for future generations of dancers.
What has happened to the three C's of square dancing - COURTESY, COMFORT and CONSIDERATION?

Time after time I see couples passing by dancers who are signaling for one or two couples to complete their square. And I see other dancers changing partners for a set without acknowledging the switch to the other person who is then left looking for a partner, thus holding up the whole floor until he or she finds one. Many times, squares move onto the floor holding hands so as not to be invaded by "strangers" or dancers they consider inferior to their style of dancing. If only the "good dancers" would extend a hand to the new dancers it would not take long for everyone to be friends and find how quickly the new dancers have become good dancers just by being able to dance with advanced dancers. As a suggestion: at your next dance try exchanging dances with new members and guests. You'll find it rewarding and pleasant, and you'll wonder why that dance was so much fun.

Out of consideration for other dancers, we must all remember personal hygiene. Did you ever wonder how we all managed before deodorants came along? Well, there was something called "All Guard" and consisted of soap and water applied liberally when bathing before each dance. It was also used for laundering clothes so
that they smelled clean and sweet. Deodorants are fine, but they will never replace frequent bathing and laundering. By using deodorants and lots of soap and water we can all be sure of not offending.

And while on the subject of consideration, I wonder why so many regular dancers are reluctant to join a club. Sure, there are responsibilities, and it may curtail one evening of dancing while helping out in the kitchen, or helping in some other way. It may take an afternoon to help decorate the hall; but what would a club be like without volunteers who, out of consideration for the other dancers, donate their time and effort to make the evening's dance fun. I'm sure all of us like to be proud of our square dancing. Squares that are danced smoothly and rhythmically, can be one of the most pleasing dances to be seen anywhere. Yet I see so many dancers resorting to "acrobatics"; men in short sleeves and even now and then girls in slacks. Some of the men are even abandoning square dance clothes. Let's keep our standards high and remember the three "C's".

(from "FOOTNOTES")

From Ireland comes this request:

"I am a collector of folk songs and ballads for the past fifteen years. They consist of LPs, tapes, books, etc. I would like to hear from someone with a good collection of folk LPs who would be interested in exchanging same on four-track tapes. My favourite American folk singers are Frank Proffitt, "New Lost City Ramblers", Ed McCurdy, Jean Ritchie, Pete Seeger, Woody Guthrie and Cisco Houston. Write Mr. Willie Slattery, Guravcher, Aherlow, Co. Tipperary, Ireland."

The 23rd National Square Dance Convention will be held June 27, 28, 29, 1974, in San Antonio, Texas. Write to: Hermon & June Insall, 4318 Fondren, San Antonio, Texas, 78217, for more information.
THE FOLK MUSIC
OF SWEDEN

by GORDON EKVALL TRACIE

Of the native music of Sweden a pioneer Nordic ethnologist has said, "It is more than just 'song in the woods'; it is also the woods in song." These few simple words will serve to explain that special, often mysterious quality of Swedish folk tone - the shifting of mode from "light" to "dark" (i.e. major to minor) the restrained joy that borders on reverence - which permeates so much of the music of this northern land.

The largest of the Scandinavian countries, and with some seven million inhabitants, Sweden is slightly bigger than the state of California; yet well over half its area is covered by forest. In the past, Swedish folk culture was to a significant degree shaped by a rural economy dependent upon remote grazing areas for the farmers' cattle. Situated far north (its latitude runs from 55° to above the Arctic Circle) the country is given to long, dreary winters and short, fleetingly glorious summers. For at least four thousand years the same people have lived relatively unmolested - remarkable in Europe! - on the same piece of Earth, "the land of the Svear", which we now call Sweden.

In the music of the Swedish folk one can, with but a little fantasy, sense the mysticism of the deep woods
the solitude of the distant mountain farm, the longing for the warmth of the summer sun, and a tranquil confidence born of geographic security.

As a progressive land ranking next only to America in per capita use of automobiles, telephones, radio, TV and other attributes of modern "civilization", Sweden is noteworthy in that it has been able to preserve to the degree that it has such a rich heritage of traditional music.

The Swedish Broadcasting Corporation has considered it a cultural obligation to record this material for posterity, and to make it available to an interested public. In this series of unique recordings, produced by Matts Arnberg of Sveridge Radio, the Swedish Broadcasting Corporation, is presented audible evidence of living folk music from Sweden. The performers are true "folk musicians", that is, they are bearers of genuine inherited folk music traditions, playing their own tunes by ear.

Not only are the melodies native to each musicians home tract, but the style of playing - the "dialect" if you will - is also that of the particular district represented. And therein, for the musicologist or ardent folk music fan, lies an especial charm.

Even a cursory listening to these renditions will reveal striking contrasts in melody, rhythm, ornamentation, and technique which may vary from province to province, indeed often even within a province. It is these differences which reflect the "ethnic" environment of the player; the location of his hembygd (homestead), its topography, its history, its contact with the outer world, its social, religious and economic structure - all of which, taken together, form that inscrutable something called "folk character".
The most "authentic" folk music, of course, is that which has been inherited by the folk musician himself, in an unbroken oral tradition from generations past. It is also important that this transmission be from a time when such music actually filled a living function in folk life. Reconstruction or interpretations of "old "folk tunes" taken up after they are no longer a living tradition - though certainly still of legitimate esthetic value in themselves - lack the original sources of natural inspiration and unfortunately cannot impart the genuine ring of the inherited material.

These recordings therefore, are not simply presentations of "old Swedish airs, played on old Swedish instruments". Rather, they are examples of genuine ethnic Swedish music, performed by the last inheritors of authentic folk music tradition. Competent instrumentalists often unable to read music, these Old Country musicians represent a vanishing era, and are virtually irreplaceable.

Genuine Swedish folk music belies in its melodic structure that it has for centuries been played on bowed string instruments. Yet, in the rich inventory of traditional tunes which Sweden has preserved, one can occasionally still hear traces of another, much older source. This is the pastoral sound of the ancient cattle calls (still a living tradition in western Sweden), shepherd's songs, and early folk instruments of totally dissimilar construction to the fiddle, such as the cattle horn and shepherd pipe. The distinctive "minor" intervals of this primitive music are often reflected in the modal scale in which many old Swedish fiddle tunes are played. An interesting analogy is found in western Norway. There, a different type of shepherd's pipe predominated - the seljefløyte (willow flute), which has "major" intervals, based upon the natural
scale. In turn, music traditional to the Norwegian Hardanger-fiddle is in major.

Indeed, the aura of the mountain farm and the deep forest seems to have permeated the greatest part of Swedish folk music. But particularly in these ancient modal tunes of "pre-fiddle" origin does one unmistakably sense that nostalgic element of "the woods in song".

Scandinavian music is undeniably very often associated with music for the accordion. In this connection it should be pointed out that genuine Swedish folk music is never properly played on this instrument. In no form whatsoever is the dragspel (accordion) considered a true Swedish "folk" instrument.

The accordion, for one thing, is an innovation of a relatively recent time in Scandinavia, and therefore not a traditional property of the Northern peoples. Most significant, however, is that the linear character of ancient Swedish folk melody does not lend itself to sustained chords which are of course inherent in accordion accompaniment.

Furthermore the limited register of the original accordion rendered it technically impossible to duplicate the oldstyle tunes, since even the accordion's musical scale (tempered doatonic major) was different from that of the older instruments such as a shepherds pipe and fiddle. Thus, traditional melodies, with their age-old "folk-tone" intervals, were altered to fit the restricted capabilities of the new instrument. Needless to say, much of their original beauty was thereby lost.

The accordion, therefore, has in fact worked to the serious detriment of genuine Swedish folk music. One can speculate that just as the pietistic evangelist in generations past held the fiddle to be "the devil's own device" so did the traditional fiddler look upon the ac
cordion—though of cultural rather than religious convictions.

Sweden has a number of musical instruments of old origin still in active use in living folk tradition. These are primarily the following:

Fiol (fiddle): by far the most predominant folk instrument throughout the whole of Sweden.

Nyckelharpa (key-fiddle): an ingenious bowed string instrument, related to the ancient viòlè, fingered on a keyboard of wooden pegs; resonating under-strings produce distinctive overtones; common to province of Uppland.

Träskofiol (wooden-shoe fiddle): Actually a wooden shoe fitted with a small fiddle neck and strings, producing a high, shallow tone; found in province of Skane.

Klarinett (clarinet): an instrument of old traditions in many parts of Sweden; especially popular in the last century.

Låtpipa or Spilapipa (shepherd pipe): similar to the block-flute (recorder), but without octave hole and having an eight-tone scale of different intervals.

Bockhorn, Kohorn, Oxhorn (goat, cow, ox-cattle horns): natural animal-horns fitted with holes for producing several tones, but lacking a mouthpiece, thus extremely difficult to play; undoubtedly among the oldest of all Scandinavian folk instruments.

There are a few other Swedish folk instruments which, although no longer in living tradition, are of pertinent historical interest. They include:

Hummel: old Swedish string instrument of the zither family, related to the Icelandic langspil, Norwegian langeleik, and American Appalachian dulcimer, and bearing a close resemblance to the latter; last in use in Sweden during the 1800s.
Munharpa (mouth-harp): Swedish version of ancient instrument found throughout the world; commonly known as "Jews-Harp" or "jaw-harp".

Säckpipa (bagpipe): of ancient design; used as a marching and dance instrument in certain areas of Sweden into the 19th century.

Lur or Näverlur (birchbark horn): mountain signaling instrument; long horn of laminated wood wrapped in birchbark; played like a bugle.

THE FIDDLE - A NORDIC INSTRUMENT

Many musicologists hold that the predecessor to the fiddle - the bowed harp - originally came from Scandinavia and spread out thence to the British Isles and elsewhere. At any rate, it is historically established that string instruments were known in Sweden as far back as the 10th century. They comprised the harpa (harp), lyra (lyre), and giga (a form of fiddle), and went under the name of harpa.

First specific mention of a bowed instrument occurs in the 1100s, when the fiddla comes to light. From then on there are frequent references to and even drawings of instruments called talharpa and strakharpa (bowed-harp), which indicate the existence of a fiddle-type instrument well before the introduction of the actual violin.

In Scandinavia, as throughout Europe, most of the older bowed instruments were eventually replaced by the classical violin. Notable exceptions are the nyckelharpa (previously described) and the Norwegian Hardingfella (Hardanger-fiddle), both of which, by the way, utilize resonating understrings to enhance their tone.
Until around the year 1600, bowed instruments, even among art musicians, were played only in the first position. This simpler technique utilized the resonant value of unstopped strings, is of course still a characteristic of folk fiddling in Sweden as elsewhere.

THE ANATOMY OF SWEDISH FOLK MUSIC

Swedish folk music in the instrumental tradition properly refers only to traditional folk tunes played on the fiddle or other recognized Swedish folk instruments. There are, however, other phases of Swedish "folk-type" music which, although generally excluded from the field of folk music in the strict sense, would likely be considered as "folk music" by the lay public in America and elsewhere. Therefore, to avoid possible misimpressions in the use of various "folk" terminologies the following distinctions are pointed out.

Gammaldans musik (oldtime dance music): Tunes to the popular couple dance of yesteryear which are still danced by a rather considerable public in certain parts of Sweden. Essential rhythms include Vals (waltz), hambo (properly hambo-polska), Schottis (schottische), polka and occasionally mazurka, in given order of frequency. A great share of the melodies are composed, and often played on the accordion or by orchestras in which that instrument is predominant.

Folkdans musik (Folkdance music): Tunes used for
the more or less formalized folkdanser (often called nationaldanser (national dances), which are special dances in "folk style", of varying age and origin. Usually danced in a series of figures, nearly always to a fixed melody, these dances are often rather complex, and frequently require several couples in set formation. They are today largely confined to folkdance societies. Typically, one or two fiddles provide the music. The tunes are traditional.

Iätär or Folklatär (folk-tunes): The real "folk" or "ethnic" music of the land, for the most part traditional melodies handed down by ear from generation to generation. These tunes are the mainstay of the authentic country fiddler's repertoir. The selections in this series of recordings by the Swedish Broadcasting Corporation are of this category.

"SPELMANSMUSIK" and FOLK RHYTHMS

Instrumental folkmusic (i.e. later) in Sweden is commonly referred to as spelmansmusik, a term for which there is no specific English equivalent. Spelman is an old Nordic word for a player of musical instruments. It can properly be translated "folk musician", but in view of the predominance of fiddle playing in the Swedish folkmusic tradition, it is best rendered "fiddler". Spelmansmusik thus becomes, in short, "fiddlers music".

Most Swedish spelmansmusik stems from a time when such music was the sole dance idiom of the land. Consequently a great proportion of the old fiddle tunes are danceable. There are four rhythmic forms common to the latar (folk tunes) played by Swedish country fiddlers, only the first of which is not a dance rhythm.

Gänglät (walking tune), Brudmarsch (bridal march), Skänklät (wedding gift tune), and other ceremonial music in common time.

Polska, a 3/4 rhythm considerably older than, and distinctively different from, waltz, and the dominating
Swedish dance form for many generations. IMPORTANT: The 3/4-time "polska" should not be confused with the totally unrelated 2/4-time "polka", which is of much more recent origin, and not native to Scandinavia.

Vals (waltz) in 3/4-time, including Gammalvals, (oldtime waltz), a pre-Viennese Waltz form comparable to the landler.

Kadrilj (quadrille) in common time, found primarily in southern Sweden and on the island of Gotland.

It is to be noted that the schottis and polka — contrary to much mistaken opinion — are not classified as true Swedish "folk" rhythms.

By far the most common dance rhythm played by Swedish fiddlers is the polska. What the Czardas is to Hungary, the Rhumba to Cuba, and the Jig and Reel are to the British Isles, so is the Polska to Sweden. An additional word on this most distinctive of Swedish folk rhythms is therefore warranted.

In some areas of the U.S. Middle West, the Swedish hambo has acquired the erroneous designation of mazurka.

ON THE SWEDISH POLSKA

The polska, as both a musical and rhythmic form has been known in Scandinavia since post Middle Ages. As early as the 16th century there is mention of the "polska-dance" in Swedish literature. Many polska melodies belie their age through a decidedly baroque quality frequently reminiscent of the music of Bach and Handel.

While there is little doubt but what the name "polska" comes from Poland, it is quite possible that both the musical idiom and the dance associated with it may have existed in Scandinavia as a native form prior to its acquiring foreign nomenclature. In any case, the polska seems always to have had peculiarly Northern cha
racteristics. From Sweden — where it was the predomi-
nant dance form for several hundred years — it spread
eastward to Finland, and westward to neighboring Norway
where it took on forms known to this day as pols,
spingleik, and springar.

The polska's characteristic 3/4 beat constitutes
the rhythmic framework for the greatest share of all
Swedish folk music, both in Sweden proper and in many
sections of Finland. This is true in the case of folk-
songs and ditties and singing-games, as well as in mel-
odies for dancing. The favorite of nobility and "folk"
alike, the polska reigned supreme as Sweden's "national
dance" well into the 1840s.

Swedish polska music is distinguished by three pri-
mary types: 8th-note (quaver) polska, 16th-note (semi-
quaver) polska, and triol polska. One can often identi-
fy certain of these types by watching the fiddler "stam
pa takten" (tap his foot). Whereas seliquaver polskas
are usually tapped on all three beats, quaver polskas
(such as those used for the hambo) are tapped on the
1st and 3rd beats only; that is, there is a secondary
emphasis on the 3rd beat which serves to "lift" the mu-
sic onto the following 1st or primary beat. Thus: ONE-
-, three,CNE,- -,three" etc. This distinctive count dif-
fering from the simple "one, two, three" of the common
waltz, is essential to the proper interpretation of
much Swedish polska music.

Among polska dance types were found, to name but a
few: those danced in a broken circle (as in Midsummer
pole serpentine) with the same languans (long-dance); those danced in a ring around in place, such as slang-
polska (slinging-polska), kringellek (round dance), and
svingdans (swinging-dance); and those danced couplewise
around the floor, such as springlek (running-dance) and
the still popular oldtime dance hambo. The majority of
the formalized folkdanser ("folkdances") are also in
polska rhythm.

Truly, the distinctive rhythm of the polska may
befittingly be called "the pulsebeat of the Northlands".

--- to be continued ---

It's strange how unimportant your job
is when you ask for a raise, and
how important it is when you want
a day off.

A pun is a stupid, childish, unfunny
remark that someone else thought
of first.

An old-timer is a man who lived in
an era when the day was done before
he was.

An old-timer is a person who remembers when a sensation
al novel contained an asterisk.

An astronomer says that other planets outside of this
galaxy, are speeding away from the earth at the rate of
several thousand miles a minute. Who blames them?

Traffic being what it is, when somebody says: "A strange
thing happened to me on my way down town" - he probably
means he arrived safely!

Spring is the mating season for everything but the golf
socks you put away last fall.

The difference between a farmer and a gentleman farmer
is that the latter is spared the harrowing details!
3 QUICKIES

WHY BLAME THE KIDS?

by HAROLD BAUSCH

I don't know why this thought has persisted lately, unless it is the result of Lill and I starting to teach a new round dance group. So often in the past we heard people say - "Kids nowadays don't know how to dance, all they do is jump and wiggle".

Well, why do they do this? Because it is a natural urge to keep time to the beat of the music. Especially if the music has a very pronounced beat. The kids - 95 percent of them - have never been taught by their parents, or any one else, any other form of dance, so the natural result was for them to express themselves the best they could. That's why sometimes some of their dances seem to have a very primitive movement to them.

It seems that during World War two, ballroom dancing came to a near halt, and after the war it didn't pick up very well. People didn't go dancing much and as a result, their young folks didn't get exposed to couple dancing.

I can tell you from personal experience that if you give the kids a chance to learn dancing, if you will teach them, they will go for it in a big, big way.
I can't mean to start with the waltz, but, something with a strong beat, something they can learn quickly, and that seems young. Do this and you will have them dancing up a storm.

If you don't like the dances kids do today - don't blame it all on them!

DANCING IS AN EXPRESSION

by HAROLD BAUSCH

Harold Bausch is the talented editor of "SQUARE DANCE REPORTER" and the two articles above are in the current issue.

Many times I have told Round Dancers that no two couples dance exactly alike. For that matter, no two people dance exactly alike. This is as it should be for dancing is that person's expression, or interpretation of that particular music. Since dancing is putting music into action, then each person is expressing what he feels in that music.

Aside from this no two people move exactly alike because of the individual make up of that person. This is why I tell people that they don't have to be too concerned about doing a dance exactly like some one else does it. Of course a two-step must still be a step, close, step, to four beats of music, but the manner that each person does the step, close, step, may be slightly different. It is not important to hold your arm, or head, or shoulders, just so, as much as it is for you to dance with the proper rhythm.

I have seen couples who did not know a routine as well as some others did, but to me they were the better dancers because they had better rhythm.
In like manner I must say that in Square Dancing, dancers must be dancing with enthusiasm and enjoyment, much more so than that they be doing each movement in a very strict styling.

At the Legacy meeting recently I was priviledged to be sitting at the dinner table with our great lady of square dancing, Dorothy Shaw. This lady of years of experience and mush wisdom was asked her opinion of whether or not we should require strict styling in square dancing. It thrilled me when she said "Good Heavens, no. We want dancers, not robots. When you have every person looking like every nother person, then we have machines!"

Let's express "JOY". Dance for fun!

IS THIS THE WAY YOU WANT IT?

by RAMONA MORRIS

"The time has come," the walrus said, "to talk of many things....." Yes, the time has come to talk of one of the infractions of square and round dance etiquette practiced by some dancers as soon as the weather turns warm - short clothes!

Square dancing is one of the most popular recreational forms in existence. It has appeal for all members of the family from 9 to 90, and the traditional dress for both men and women, is largely responsible for that appeal. The ladies in their full skirts, bouffant slips and fancy slippers; the men in trim, western
trousers and shirts with gay ties, blend into a pleasing sight. But it certainly shows a lack of good taste when shorts and capris are worn to a class or dance.

We were shocked last summer when, visiting a class we saw a whole square in just such attire. Three of the ladies (?) wore tight shorts with bare mid-riff blouses, the other one had on stretch pants. Two of the men were wearing knee length shorts and skivie shirts, the other two had regular slacks but were wearing knit pullovers. Hardly the proper attire for a square dance class. The blame lies mainly with the instructor of the class, for it is his responsibility to teach beginners the right and wrong of square dance etiquette. When we asked the instructor why he allowed this to continue, his reply was, "If I object to their clothes, they might leave the class". So what!

We have watched from the sidelines and seen the women dancing in shorts and capris......if only they could see themselves! Not only is it an unpleasant sight, but it is insulting to the others in the square and to the activity as a whole. They as much as say, "I am not proud of square dancing nor am I proud of myself."

Just remember, shorts and capris have a place in our busy world: in sports, in play, as spectators and on some jobs, but NOT in square and round dancing!!

MURPHY'S LAWS

In any field of scientific endeavor, anything that can go wrong, will go wrong. Left to themselves, things always go from bad to worse. If there is a possibility of several things going wrong, the one that will go wrong is the one that will do the most damage. Nature always sides with the hidden flaw. If everything seems to be going well, you have obviously overlooked something.

To the modern girl a "square" is a flat tire with no jack.
Geo. Hodgson calls for traditional squares in the Royalston, Mass. Town Hall, Saturday Nov. 3 & 17; December 1 - 15 - 20. All are welcome.

You should write to the Country Dance and song Society, 55 Christo pher St. N.Y.C. 10014 and obtain their fall dance calendar.

Toronto Folk Dancers celebrated their 25th anniversary with a big festival October 20 & 21.

The Folk Dance Center of Philadelphia hold a Fall Weekend Nov. 16-18, 1973 at the Dennis Hotel, on the Boardwalk at Michigan Ave. Atlantic City, N.J. with Jerry Heit, western squares & David Henry, international dances. More information from Mrs. Ellen Silverman, the Philadelphian, apt 11-A-3, Phila. Pa. 19130. The same group are also sponsoring a Turkish workshop with Bora Ozkok, Oct. 19-20, 1973 at the Folk Dance Center, 2027 Chestnut St. Philadelphia.

Don't forget the annual square dance weekend, November 9-11, 1973, at the Inn, East Hill Farm, Troy, N.H. with George Hodgson & Roger Whynot leading traditional American squares; George Fogg, English country dances and Ralph Page, Contras. More information from Ralph Page, 117 Washington St. Keene, N.H. 03431.

December 21 - 25, sees the second Christmas Folk Dance weekend at Green Acres, Loc'ch Sheldrake, N.Y. with Mary Ann & Michael Herman and the O'Donnells.

The Sixth Ottawa Square Dance Conference will take place November 9th to 11th.

The International Folk Dancers of the YWCA of Rochester
N.Y. are changing their name and moving. Henceforth they will be known as The International Folk Dance Club in Brighton. David Valentine, instructor. They meet on Monday evenings at the Brighton Middle School Gym.

The series of traditional dances sponsored by the New England Folk Festival Ass'n known as "NEFFA ON SUNDAY", continue this fall and winter as follows: Sept. 23 with Dick Delery & Chris Walker; Oct. 28 with Fred Breunig & Harry Brauser; Jan. 27 with Ralph Page; Mar. 10, with Charlie Baldwin & Julie Agin. These-parties-are-held-at-the-Girl-Scout-House, Walden St. Concord, Mass. All are welcome, experts or newcomers.

Roger Whynot calls the 1st & 3rd Fridays of every month at the Belmont (Mass.) Unitarian Church, 404 Concord Ave. Belmont.

Louise Winston is continuing her regular dances in Jamaica Plain, Mass., the 1st & 3rd Saturdays of every month in the Unitarian Parish House, 6 Elliot St. Jamaica Plain.

The Country Dance Society, Boston Branch, have moved to new headquarters at 57 Roseland St. Somerville, Mass. 02143, phone 354-2455. The groups famous "Drop-In" evenings of square & contra dances from now on will be held at the Cambridge, Mass. Y.W.C.A. on Tuesday evenings.

Ted Sannella leads traditional dances at the Girl Scout House, Concord, Mass. the 2nd Saturday of each month, as well as the last Friday of the month September thru April at the First Congregational Church, Reading, Mass.

Barnard College (N.Y.) Folk Dance Club is sponsoring a special dance weekend December 7 & 8, 1973, at the Barnard College Gym, 117th St & Broadway, New York City, with Ralph Page for New England Contras; Marianne Taylor for Scottish Dances; Eugene O'Donnell for Irish Dances.

The New England Square Dance Convention will be held in
Providence, Rhode Island next April 26 & 27, 1974. More information from Earl Larson, 38 Fieldstone Road, Warwick, R.I. 02886.

The 26th annual Texas Folk Dance Camp will be held November 22-25, Thanksgiving Weekend, at Midlothian, near Dallas. Write E.C. Moore, 5534-H-Holly, Houston, Texas, 77036 for further information.

The annual Christmas Country Dance School at Berea College, Berea, Ky. will be held December 26-31. Further information from Ethel Capps, Box 287, Berea College, Berea, Ky. 40403.


On November 17-18, there will be a Polish Workshop with Ada Dziewanowska at Barnard College, N.Y. Further information from Stacy Foster, 570 Grand St. N.Y.C. 10002.

The Royal Scottish Country Dance Society celebrates its 50 Anniversary with an Anniversary Ball, December 8th, 1973, sponsored by the combined groups of the Greater New York Area, at the Armenian Cathedral, 630 Second Ave. N.Y.C. Music by Angus MacKinnon & His Scots Canadians. Write: Miss Emma Friar, Ball Chairman, 634 Bay Ridge Parkway, Brooklyn, N.Y. 11209. Sherry 6:00 - 6:30 Dinner 6:45 - 8:00; Grand March 8:30; Dancing 'till Mid night. Kilt or Black Tie. $12.50 per person.

The New York Country Dance & Song Society are sponsoring a dance-concert, Saturday, November 17 at the Metropolitan Duane Hall, NW corner of 7th Avenue, with Jean Ritchie singing and leading mountain singing games and a Southern Style Square Dance led and called by Jim Morrison. Live music! Also an evening of New England contras & English Country Dances, Sat. Dec. 1st, with Phil Merrill & Genny Shimer. Annual Xmas Festival Dec. 15th. at Barnard Hall, 116th St. & B'way.
Suggested music: Any breakdown you like
Any intro. breaks and ending you like

First couple balance and then you swing
Then lead right out to the right of the ring
Where the two girls make an elbow hook
And four in line you travel.
The men drop off, and the ladies whirl (elbow reel)
And the men will swing the other man's girl.
I'll swing yours and you swing mine
You swing mine while I'm gone
I'll take yours and travel on - to the next.
The ladies make an elbow hook
And four in line you travel.
The men drop off and the ladies whirl
And the two men swing the other man's girl.
I'll swing yours and you swing mine
You swing mine while I'm gone.
I'll take yours and travel on - to the next.
The ladies make an elbow hook
And four in line you travel.
The men drop off, and the ladies whirl
The two men swing the other man's girl.
I'll swing yours and you swing mine
Now you swing mine while I'm gone.
I'll take yours and travel home
And everybody swing your own new girl.

Repeat entire dance for other three couples.

xxx

What a cinch it always was
To get the contents out,
Till some bright young chap invented
The "easy pouring spout".
YEAR END CAMP!

DEC. 27 - JAN. 1
at
KEENE STATE COLLEGE

WITH

YVES MOREAU - Balkan Dances
CHARLIE BALDWIN - Squares

CONNIE TAYLOR International Dances
RALPH PAGE - Contras

AND

GORDON TRACIE - Swedish Dances

Camp starts with supper Thursday Dec. 27. Ends with noon meal Jan. 1, 1974. We will once again hold YEAR END CAMP in the Student Union Bldg of Keene, N.H. State College.

COST - $62.00 for full session. Includes 10 meals (dinners & suppers daily), all classes, evening snacks parties and, of course the unlimited supply of hot tea & coffee all day. PLUS - a light breakfast of hot and cold cereal, toast & coffee.

Write for list of motels. $15.00 deposit per person will hold your reservation. Write to:
ALA PAGE, 117 Washington St. Keene, N.H. 03431 or phone 1-603-352-5006.
Copies of old recipe books, the privately printed ones, gathered together by Ladies' Aid Groups, Rebeckahs, or Churches & Granges. AND old dance & festival programs, Convention Programs. Don't throw them away. Send them to me. I collect them as a part of a research project ASO - any old-time dance music for violin or full orchestrations. Dance music only, please. Send to

Ralph Page
117 Washington St.
Keene, N.H. 33431

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

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SQUARE DANCE WEEKEND

NOVEMBER 9-10-11-1973
EAST HILL FARM, TRAY, N.H.

WITH

RALPH PAGE - Contras

GEO. HODGSON - Squares

ROGER WHYNOT - Squares

GEO. FOGG - English Country

$41.50 per person, tax included

Square Dance Weekend starts with supper, Friday evening November 9; closes with the noon meal Sunday, November 11, 1973.

Excellent food! Heated swimming pool (indoors).

BEGINNERS WELCOMED

Tell Your Friends!

This will be a great weekend - wait and see!

********
CONTRA DANCE
LONG VALLEY

An original contra by Don Armstrong
Suitable music: "Le Grondeuse" a traditional French-Canadian tune

Couples 1 - 4 - 7 etc active - Do NOT cross over

Active couples cross over and go down outside below two couples
With the two above a right hand star (with couple three)
Once around, and the same two ladies again over and bk.
Active couples cross over go up around two
With the couple below (# two) a left hand star once around
Active couples go down the center below two couples
Separate, up the outside, weave out, in, out cast off.

Don't worry - it may never happen
Character is what you are in the dark.
FOLK DANCE

ZIGUENER POLKA

As taught by Jane Farwell at Maine Folk Dance Camp '73

Record: Tanze der Volker T72949

Formation: Couples in a single circle. Hands joined and lady on gentleman's right.

The Dance: In regular dance position couples polka around circle 8 polka steps. End with the men back to center of circle facing partners:

All make deep bow to partners (4 cts)
All make deep bow to right hand partner
All make deep bow to left hand partner
All make deep bow to partner once more

All clap partner's upraised hands with both hands while moving to own left, then clap own hands. Continue this, moving to own left clapping each new partner's hands, then your own hands, 16 counts (8 different partners, including one's own original partner. With 8th partner begin the dance from beginning.

Jane explained that for groups not too familiar with a polka step in ballroom position that frequently dance was done with partners holding inside hands, starting man's left, lady's right, take polka step forward moving around circle, turning inward toward each other as joined hands swing back; then another polka step turning away from partner with joined hands swinging forward. Continue this "face-to-face, back-to-back" in an open polka around circle for 8 polka steps.

This is a delightful mixer. Try it.
Oh, all the money e'er I had
I spent it in good company.
And all the harm I've ever done
Alas! it was to none but me.
And all I've done for want of wit
To mem'ry now I can't recall
So fill to me the parting glass
Good night and joy be with you all.

Oh, all the comrades e'er I had,
They're sorry for my going away,
And all the sweethearts e'er I had,
They'd wish me one day more to stay.
But since it falls unto my lot,
That I should rise and you should not,
I gently rise and softly call,
Good night and joy be with you all.
If I had money enough to spend, 
And leisure time to sit awhile, 
There is a fair maid in this town, 
That sorely has my heart beguiled. 
Her rosy cheeks and ruby lips, 
I own she has my heart in thrall, 
Then fill to me the parting glass, 
Good night and joy be with you all.

MORE NEWS

The Folk Song Society of Greater Boston in conjunction with the New England Folk Festival Association will hold a Dance & Song Gathering, featuring a workshop on contra dances and simple line dances, at the Girl Scout House, Concord, Mass., Sunday, November 18, 1973. The workshop will emphasize dancing, not talking! Hours are 1:30 - 10:30 with time out 5:30 - 7:30 for a "Bring Your Own Box Supper" and Songswap.

The Bannerman's Family-style Thanksgiving Folk Dance Weekend for '73 will be held at the Massanetta Conference Center, near Harrisonburg, Va. November 22 through November 25. You're sure to have a great time. Write to Mrs. Glenn Bannerman, 1204 Palmyra Ave. Richmond, Va. 23227, for more information. Staff includes the Bannerman Family and Ralph Page.

If you live anywhere near the Chicago area you should write to Helen Pomerance, 7056 S. Campbell, Chicago, Ill. 60645 requesting she place your name on the Chicago Area Folk Dance Scene Bulletin.

Looking for a thoughtful gift for a dancing friend? Stop looking. Send them a gift subscription to NORTHERN JUN KET!

If you ever get to thinking you're indispensible, just remember what happened to the horse when the tractor came along!
BOOK REVIEWS


An excellent book that belongs in the library of every square dance caller, especially those who specialize in "one night stands" or the more traditional-type dances. It should prove a God-send to Community Recreation Leaders. The book cover says that it is "A handbook of simple, traditional dances, that is exactly what it is. The dances are both English and American and are so clearly described that for the life of me I cannot see how anyone could go wrong. Contact your nearest English Country Dance & Song Society headquarters and have them order it for you. Highly recommended.


Duncan Emrich has compiled a scholarly, comprehensive, yet a delight to read book. Your favorite bookshop may have it, and they will surely order it for you. It belongs on the shelf of every folklorist and would-be folklorist in the country. Emrich is one of our outstanding folklore authorities and he proves it with this latest effort. While the classic items are all included there is also a great deal of fresh material. Some of the chapters that I particularly like: Folk Language and Grammar. Proverbs & Proverbial Speech. Names of Ozark Fiddle Tunes. Children's Folklore. Street Cries and Epitaphs. Folksongs and Ballads. Recommended.

FOXFIRE 2. Edited with an introduction by Eliot Wiggin-
This is a companion book to FOXFIRE 1. It is equally as interesting an account of country life in the southern Appalachians collected by students of the Rabun Gap-Nacoochee School in Georgia. Every student of Americana should have this book in his library. You'd better hurry because it will sell out fast.

There are explicit directions, for instance on how to make an Ox Yoke, a Wagon Wheel, a Tub Wheel. From Raising Sheep to Weaving Cloth. Old-Time burials. Corn Shuckin's. House Raisin's. Witches and Haints. Don't miss this book. Recommended.


This is an excellent book for the general folklorist. The twelve stories in the collection reflect the beliefs, customs, hopes, and religious activities of the common people and were collected by Nellie Russell during her years as missionary, educator, and nurse in Chinese cities and outstations. An excellent book.


The book focuses on names discovered mainly in English-speaking nations, with discussions of the origins of the most interesting names selected from over 20,000 examples unearthed by the author. Humorous, trite, eccentric, mawkish and reasonable names are found here. Also the names of famous houses. More history than folklore but an interesting book nevertheless.

There's only a slight difference between keeping your chin up and sticking your neck out, but it's a difference worth knowing!
RECORD REVIEWS

ITINERANT MUSICIANS LICENSE. LP
Privately produced by Dudley Laufman, Canterbury, N.H. and obtained from him at $4.00 each.

This is a "listening" recording, and as such I found it quite intriguing. Randy Miller and Jack Perron are two of the best young fiddlers in New Hampshire and Fred Breunig will be up there with them in a very few years. The tunes for the most part are English traditional music with a few Irish airs and a French-Canadian dance tune, as well as an original Laufman tune "Burley Ivy". Again, this LP is for listening not for dancing. Well worth the money.

LET'S DANCE COUNTRY STYLE WITH THE SOUTHERNERS

This LP was recorded to furnish the music for some of the dances described in the book reviewed above. Music for 12 dances is here, each one played in good taste with no one instrument drowning out the others. The 5 American tunes recorded are played better than any English band that I've heard to date. The only comment to make might be to the effect that I wish each of the 5 tunes could have been played about two times more, thus giving the caller a chance to improvise an opening and ending for the dance. An excellent LP in every way.

LET'S DANCE TO THE SOUTHERNERS 45rpm

Tunes for 4 dances: Washington Quickstep, Hunt the Squirrel, Portland Fancy, Speed the Plough. All are well played. I liked especially their version of the tune "Speed the Plough". This recording plus the one reviewed above may be obtained from your nearest English Folk Dance & Song Society headquarters.
THANKS TO:
Lila Boyd, Old-Time dance music.
Iva Randall, 2 cookbooks
Toshiko Uzawa, cassette of Japanese folk songs.
Vernon Steensland, box of cigars
"LP "Let's Dance Country Style With The Southerners, 45rpm "Let's Dance With The Southerners".

Sept. 8, Marie Masaros and Jon Boudreau.

DIED: Richard J. Martin
Mary Wood - September 26, 1973
Lily Conant (Mrs. Richard K.) - September 25.

FOR SALE

THE SOUTHERNERS PLUS TWO PLAY RALPH PAGE. LP RP 500.
The only LP ever recorded with music just for contra dances. A best value in recorded dance music. Half the tunes are traditional, others composed by Ralph Page, selected from "The Ralph Page Book of Contras. Send $5.25 to Ralph Page, 117 Washington St. Keene, N.H. 03431, and get your copy postpaid.

A husband is likely to remain the boss of the family only as long as continues to do what he is told. Modern man's idea of roughing it is surviving through the night after the thermostat on his electric blanket kinks out.

Poverty is a state of mind often brought on by the fact that the neighbors have just bought a new car.
Wife to husband: "Just because I am a pound or two over weight, must you refer to me as a barrel of fun?"
Lame duck - a politician whose goose has been cooked.
The following items were found in "THE COLD RIVER JOURNAL", a weekly paper published in Alstead, N.H. during the last half of the 19th century.

11/15/89 Claremont:-- The concert and ball of Tiger Hook and Ladder Co. No. 1 came off at the town hall last evening. The balcony was crowded, as well as that part of the floor not reserved for dancing. The grand march, in which over 50 couples took part, was led by Frank H. Brown and Miss Sarah Emerson. Austin M. Webster was floor manager. Dancing was enjoyed until a late hour.

12/6/89 South Acworth:-- Notwithstanding the bad weather several parties from this section attended the Thanksgiving Ball at Col. Pett's, at Marlow, and spent a very pleasant time. The latter like the former was unavoidable.

Local Notes:-- The Thanksgiving Ball at Hotel Alstead, notwithstanding the bad weather and traveling, was a decided success, some 85 couples being in attendance. Mr. Chapin is to be congratulated upon his first effort in this direction and the manner in which it was carried out.

12/20/89 Charlestown:-- The grand annual ball, under the management of the Young People's Aid Society will occur at the town hall on the evening of January 9th. Leitsingers 1st Regiment orchestra of Brattleboro, Vt. will furnish music for a grand concert and dancing. The hall will be elaborately decorated, and one of the elegant suppers for which the ladies of Charlestown are more than locally famous, will be provided. All arrangements will be on a complete and generous plan.
Local Notes:— W.S. Hancock, Post No. 9, G.A.R., will give a New Year's and first Annual Grand Army Ball on Tuesday evening, Dec. 31st, at Hotel Alstead, with Keene Orchestra (formerly known as 2nd Regiment Band), six pieces, W. A. Barrington, leader, and Geo. Long, prompter. Landlord Chapin will furnish the suppers, which guarantees their excellence. No more popular resort is known in this section, for a grand ball, and excellent enjoyment. Prices will be: hall tickets, $1. supper 50 cts. per plate and housekeeping 25 cts. The object of aiding the Post while they guarantee every effort to promote good order, and perfect enjoyment to all, will commend this occasion to all dancers.

Keyes:— The Wheeler Bros. are ready to furnish music for parties and dances at reasonable prices.

Marlow:— Col. Petts will give a grand New Year's ball on Wednesday night, Jan. 1. Everybody that attends will have a good time.

4/4/84 Keyes:— Nine couples from Newport enjoyed a leap year sleigh ride making Wheeler's Hall their destination, where they found a bountiful dinner awaiting them, after which Wheeler's orchestra furnished music for all those who wished to dance.

4/18/84 Langdon:— On Wednesday evening of last week a surprise party met at the Town Hall, with supper and maple sweet, and made complete arrangements by choosing Geo. Winch, Master of Ceremonies, and a committee who proceeded to the home of Mr. and Mrs. Sherman and informed them that their presence was wanted at the hall. To say they were surprised is no exaggeration. When they arrived at the hall they found friends there numbering about 125, and a hearty greeting followed. All partook of the bountiful supper and a general good time followed. Mr. A. Currier brought along his violin and those who desired tripped the light fantastic until it was time for the good nights, then the grand march "Homeward Bound" occurred.
There is to be a calico ball in Wheeler's hall, May 1st. Music by Wheeler's orchestra. A good time is expected.


A club called the "Happy Workers" met last Monday evening and decided to have a May dance Thursday evening, May 8, if satisfactory arrangements can be made.

Bellows Falls: About 40 couples attended the social dance at Engine Hall, Saturday evening, the music for the occasion being furnished by Wheeler's orchestra.

Marlow: Col. Petts of the Forest House has a May dance May 2d. Music, Maynard & Wheeler's, and all who are fond of dancing and want a good time, of course will go. The Col. is expecting a good company, and will be on his best behavior and try to please.

5/16/84 Local Affairs: The "Happy Workers" May dance last week Thursday evening, was a success taking everything into consideration. Early in the evening it looked anything but encouraging as it rained quite steadily but by ten o'clock there were nearly forty couple in attendance. The music by Messrs Wheeler, Maynard and Goodnow was of their customary excellence. The profits were about $14.

Marlow: The Col.'s May dance was very successful, forty five couples being present, and all were highly pleased with the dance and supper.

7/11/84 Keyes: The ball at Wheeler's hall, July 7th, was a decided success, about sixty couple being present. Mrs. Dana had charge of the supper, and it proved to be a No. 1.

8/8/84 Local Affairs: There is considerable discussion among the young ladies of this place about having a
dance sometime next week, but we have not learned that anything definite has been done about it.

10/10/84 Langdon:— Capt. Wheeler's company furnished an oyster supper at the Town Hall, with Mr. G.W. Leach as cook. Several of the ladies were out, and a pleasant social evening was spent at the hall. Some came expecting to have a little hop after supper but the fiddler did not put in an appearance (on account of the weather, no doubt), so the party separated to all appearances in good humor, hoping next time to have a better day for hunting.

10/24/84 Gilsum:— The "S.O.B." gave a masquerade and oyster supper Wednesday evening, Oct. 22, at Town Hall. Last Friday night there was a "kitchen dance" at Mr. Joseph Caldwell's. There were about forty present. Pratt's orchestra furnished music.

11/21/84 Alstead:— See notice of Thanksgiving ball at F.J. Burge's.

TIME HONORED!

Thanksgiving Ball
at the Humphrey House, Alstead, N.H.

11/28/84 Gilsum:— The "S.O.B.'s" gave an entertainment at the Town Hall, Friday eve. Nov. 21st, consisting of a play entitled "A Race For A Widow", songs by Misses Agnes Hammond and Cora Shaffner, closing with a masquerade ball.

12/5/84 Alstead:— Thanksgiving ball at Burge's was a rouser, as usual — 114 tickets sold! The Humphrey House never failed of drawing a big crowd at a dance; a good hall; a landlord who spares no pains to please all; a certainty of a big and jovial crowd; an excellent supper and splendid music, such as Maynard & Wheeler's or-
cheatra every time, with Wheeler for prompter, cannot fail to "draw".

Gilsum:- Wednesday evening a social dance, under the auspices of J.A. Nichols and others, passed off very pleasantly, as of course it would, being the day before Thanksgiving, which day behaved in its usual sedate manner until evening; the young folks not quite satisfied with the week's work, met at the hall for a general good time - "but no rose without a thorn", our affable and obliging landlord and lady are about to leave us, the hotel having passed into other hands.

12/12/84 Langdon:- A dance is advertised for next Friday evening at the Town Hall. The hall is as convenient for a dance as any room, 30x30 feet, with four posts in it 10 feet apart, or thereabouts; but it is the best the town owns, so let's be content therewith.

Keyes:- Prof. W.H. Straw of Claremont, opened a dancing school in Wheeler's Hall, Dec. 1st. with quite a goodly number, and under his efficient management we predict a pleasant and profitable school.

12/16/84 Alstead:- Do you remember Burge's Ball? Like all the rest, it will be a big one. You will want to hear the Chester music. That is one of our oldest bands. Ladd, the veteran prompter, will have a little "piece" to speak. Burge's supper, too. He has just bought five 14 to 16 pound turkeys.

One difference between death and taxes is that death doesn't get worse every time Congress meets. Good will, like a good name, is won by many acts - and lost by one.

They're perfect for each other. His aim in life is to make a lot of money and her aim is to spend it. A loser is the poor guy whose junk mail comes "Postage Due"!
PAINLESS

FOLKLORE

OLD LOGGERS' VOCABULARY

by JACK GAGNON

Old-timers in the woods had a language of their own. A "tea pail", for example, was nothing more than a No. 10 can with a wire bail added. It served as a pot of tea, coffee, soup, stew, or for melting spruce pitch with which to patch a canoe. A tea pail was usually hung from a "dingle stick", "gin pole" or "waumbec"—a six-foot stick propped over an open fire, the forerunner of modern camp stoves.

A "tangan" or "kennebecker" was a knapsack; a "noonin' fire", a quick, hot blaze over which to "bile the kittle," or "steep a pot o' tea."

In those days, you cut wood with a "Swede fiddle", not a buck saw. There were no ethnic sensitivities then, if you smiled when you called a man a "Hunkie", a "Polecack," or "Rooshian", he shared his lard-pail lunch with you and counted the day a good one.

The "bull-pen" had nothing to do with warming up
pitchers. It was a loggers' bunkhouse. This featured a "deacon seat" - a crude bench at the foot of the bunks. There is no record of any real deacon having remained more than a few minutes in any northwoods bunkhouse.

As for the bunks - because the men crawled in over the foot of them - they were known as "muzzle loaders."

A "cow's mouth" was the notch made in a log by a chopper. If his axemanship was sloppy, they called him "beaver".

A cross-cut saw was known as a "misery whip", and if you didn't like the manner in which your partner handled his end, you suggested tactfully that he "quit dragging his feet" or that he "get a saddle."

Today's camp cooks probably couldn't stand up to the language that was directed at them in the old logging woods. Few ever earned the title of "cook." They were more likely to be referred to as a "sizzler", "boiler", or "belly robber." And a "cookie" carried in wood, washed dishes, repaired the cookhouse roof, helped the blacksmith shoe horses, hauled water, and toted grub to the men when they "lunched out."

When the cook got under the weather from an overdose of vanilla extract, the cookie substituted as a cook. His experience qualified him. If he produced passable doughnuts, he might acquire the title of "kitchen mechanic."

A "rag mansion" was a tent; a woodcutter a "sawdust savage," or a "brush rat," a "rosin belly" or "Bunyan boy."

"Snoose" was snuff, or chewing tobacco. Others called it "Swedish conditioning powder." And there were no Federal health warnings in those days.

Baked beans, served every day, were "strawberries" the "wood butcher" was the camp carpenter; "bang juice"
was dynamite used for blowing stumps; the "bull-of-the-woods", the boss.

A peavey, used for rolling logs, was a "log wrench" or a "mooley cow". A scaler's rule with which he measured logs being cut "by the bushel" or "by the mile", (piece work" was known as a "cheat stick."

The "ding-dong", was the dinner gong. When this sounded, the "dingle" - a shed between the bunkhouse and the cook house - was converted into a race track.

The camp doctor, if there was one, was known as "E. Epsom Salts," or "Genuine Jimmy." Try that on your family medic the next time you ask him to make a house call at 2:20 a.m.!

The employment agency was a "mangrabber." A "mud hen" or "swamp angel" was a logger who worked in a swamp; the "pay cheater", a timekeeper; a "shotgun camp" was one where men were pushed to work at top speed.

"Timber wolf" was a woodsman, also likely to be called a "woodtick".

A "bateau" was a double-ended boat which carried supplies along the river during a log drive. It could travel forward, backwards or sideways, and usually did.

When a river driver - also known as a "bubble dancer" was killed on the drive, they said he had been "sluiced." They buried him on the riverbank and hung his boots from a limb over the grave.

It's sad to see this spade-is-a-spade language dying out. The best we've come up with are such noxious terms as "dumping station", "hitch weight", or "towing options."

Certainly we don't deserve to be remembered for these. Our plastic-aluminum age may be more efficient but it makes for dull reading!
Colonial women loved color in their clothes as much as women do today. Color-names for textiles and garments were as fanciful and pretty then as now.

In old inventories is listed philomot, or feuillemort, the brown of dead leaves. Gridolin, or gris-delin, was another favorite tint. This was a delicate gray, the color of flax blossoms.

There was Kendal green and Lincoln green, and watchet blue, Bristol red, and sad color. In later years Congress brown, Federal blue and Independence green were popular hues.

Before the advent of stage coaches the mail was carried up and down the Cape by a post rider, who took a week to make the trip back and forth from Plymouth to Provincetown. Post riders were usually Quakers, and since it was Quaker custom to be thoughtful of dumb beasts, the post rider's horse was sleek and fat. The mail was carried in small saddle bags.
The bride, in some colonial localities, took an awful beating from the wedding guests, thanks to the sport known as "stealing Mistress Bride." Immediately after the ceremony, the bride was seized, spirited off to a tavern, and locked in a room. To redeem his prize the groom had to stand treat for supper all around.

###

When Cape Cod was a great fishing center, hundreds of vessels went to the mackerel grounds in the Gulf of St. Lawrence. In the great storm of 1850 many of these sailing vessels were wrecked on the north shore of Prince Edward Island. Between two and three hundred of the fishermen lost their lives, most of them from the Trutos. This appalling disaster was ever afterward known as the great Yankee storm.

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Most of the families who settled the Cape came from the South of England. Memories of Devon or Cornish cottages strongly influenced their architectural bent. They liked to build a low, snug house, facing south if possible, for coolness in summer and warmth in winter.

Always they wanted a glimpse of dark-blue water from a back window, a side door, or an upstairs chamber window. Because cedar was plentiful, they used cedar shingles, the white cedar kind that turn silver gray with age. The type of domestic architecture developed by the Cape people of yesteryear unquestionably is the most popular form throughout the United States.

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The distaff in colonial days was a well-known and most useful household appliance. It existed even before the days of the spinning wheel. In fact, it is the oldest known method of spinning threads or yarns. The distaff is a notched stick. To this, wool, cotton, or other material to be spun into thread is attached. The stick is
held between the body and the left arm, while the material is pulled out and gauged with the fingers of the left hand; with the fingers of the right hand it is twisted, and then passed on to the top-like spindle, which completes the twisting of the thread and winds it. The spindle is a rounded rod, usually of wood, tapering toward each end — hence its top-like appearance. Its purpose is to help twist the thread from the mass of material on the distaff.

In the days before the spinning wheel was invented, a woman not otherwise employed in household duties during her waking hours would busy herself with her distaff. And to this day, the female members of a family are known as "the distaff" side.

Colonial children were taught quickly in life to render due and full respect to "their elders." Prompt obedience was required of them. At mealtimes, the children usually stood (partly because there were not enough chairs) and they always remained standing when guests were present.

Toward the end of the eighteenth century, children, as well as men and women, were obliged to work hard on the farms. Even when children were so young as only six years of age, there was abundant work for them to do at all times of the year. For example, they were taught to knit their own stockings (if stockings could be afforded or were desired); they learned to make the cloth for their shirts and bedsheets. Nathaniel Goddard, a Bostonian of the times, wrote "We were extremely distressed for even the necessaries of life, and we had very few of the luxuries or conveniences. The women were obliged to use thorns, instead of pins to fasten their clothes".
When you went to a one-room school where there were children of all ages - big boys and girls down to 5-year-olds?

When you had writing books with a sentence at the top, and you had to carefully copy the words down the page? The fun of "passing the water" on a hot day? (It took two students, one to carry the pail and one to pass the long-handled dipper. Each person drank what he wanted and then threw the rest back into the bucket!)?

When you had Hasty Pudding and milk with dry-salt fish every Sunday night? Scrapping over whose turn it was to do the dishes? The Saturday night bath in the wash tub?

Going after the cows in the late afternoon? (Remember how they'd often be as far back in the back pasture as they could get?).

When you slept on a straw tick (and slept well)?

The chore of cleaning the kerosene lamps? When you were sent to the store with a pail for lard? a jug for molasses?

When your father rolled a barrel of flour into the kitchen and marked the date on it?

Your first pair of rubber boots?

When you ran errands or performed small chores for the nice old lady across the field, and she gave you 2 pennies each time?

Your first spanking? The last one?

When a young man took his best girl to ride in a top buggy with a smashing bright-colored bow on the buggy whip?

When there was only one automobile in town and everyone rushed to the end of the lane to see it go by? Remember? Really, it wasn't so long ago!
The new broom sweeps clean, but the old one knows where the dirt is.
She'll tie a knot with her tongue she can't untie with her hands.
What is allotted, can't be blotted.
Better an empty house than a bad tenant.
Promises are like piecrust - easily broken.

Most houses deep in the woods are inclined to be melancholy.

No elderly person is safe in a new house. Some people think it helps to build some old boards into the ell or old bricks into the chimney. Then there's others say it's enough to throw in through the door ahead of you a broom, some bread, and a bag of salt.

In the country people watch the sun and the moon and study the wind as they did ten thousand years ago. And the men judge the coming winter by the depth to which the angleworms have dug, and the whiteness of the chicken's breastbones; and the women say that the cake fell because they were worried about something and only a light heart can bake a light cake, or that the hyacinth didn't bloom because they'd used a new pot, and should
have remembered that no hyacinth can thrive in any but an old one.

And they watch how the cats and the cattle act, or the swallows, to foretell a storm, and see on which side of the islands the slick water stretches to judge the direction of the wind; and they listen to what kind of song the robin is singing, for if it is saying "Scour your skillets, scour your skillets, scour your skillets" there'll be no haying the next day.

Funny thing about foxes. They won't go near anything iron which a man has touched.

You must never burn wood from a tree which has been struck by lightning or has grown in a graveyard.

Then there was the occasion when the minister came to dinner, and father had to listen unwillingly to a long grace. Later, something occurred to set him off swearing, and the minister felt it his duty to rebuke him. Father looked the guest good-humoredly in the eye, and said "That's all right, parson. You stick to your prayers, and I'll stick to my cussing. Neither of us means a durned thing by it."

I've traveled around and frequently found, As over the country I've fared, The shortest distance between two points, Is usually being repaired.

A Canny Down fisher named Fisher Once fished from the edge of a fissure; A fish with a grin Pulled the fisherman in. Now they're fishing the fissure for Fisher.

Many a child is spoiled because you can't spank two grandmothers! This town is so small its zip code is a decimal point.
Cranberry bogs are things of beauty all year round - verdant green in summer, carpets of purple and crimson in fall and winter. The cranberry is a real New England native and have been used by our cooks since the settling of New England. Here are a couple of recipes for them.

CRANBERRY HAM SLICES

3 cups cranberries 1 1/2 cups honey
2 tbsp. whole cloves 2 slices ham (3/4 to 1 inch thick)

Mix cranberries and honey, gash edges of fat on ham. Place one slice of ham in baking dish, spread center with mixture of cranberries and honey. Top with second slice of ham. Top with remaining honey and cranberry mixture. Garnish with whole cloves. Bake in moderate over 350 degrees, about 1 1/2 hours, basting with liquid in dish.

Tenderize meats with cranberries. For pot roast, or any meats of cheaper, tougher cuts, add two cups raw cranberries for each 3 pounds of meat to the gravy or juice of the meat cooking. The addition of cranberries makes the meat tender and improves the flavor of both meat and gravy.

For a gourmet flavor add heavy sweet cream to hamburger before cooking.
To keep cauliflower "snowy white", cook it in mild instead of water.
BLUEBERRY BUCKLE

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\begin{align*}
\frac{1}{4} \text{ cup butter or margarine} & \quad \frac{1}{2} \text{ tsp salt} \\
\frac{1}{4} \text{ cup sugar} & \quad \frac{1}{2} \text{ cup milk} \\
1 \text{ egg} & \quad \frac{1}{2} \text{ tsp vanilla} \\
1 \text{ cup sifted flour} & \quad \frac{1}{3} \text{ pint blueberries or } 1 \\
\frac{1}{2} \text{ tsp baking powder} & \quad \text{pkg frozen blueberries - slightly thawed.}
\end{align*}
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TOPPING

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\begin{align*}
\frac{1}{2} \text{ cup flour} & \quad \frac{1}{2} \text{ tsp cinnamon} \\
\frac{1}{4} \text{ cup sugar} & \quad \frac{1}{2} \text{ cup butter or margarine}
\end{align*}
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In a bowl cream the \(\frac{1}{4}\) cup butter or margarine, gradually blend in the sugar. Beat in the egg. Sift the flour, baking powder and salt together and add to the creamed mixture alternately with the milk. Add the vanilla and mix thoroughly. Spread this batter over the bottom of a greased baking tin (9x9x2 1/2). Scatter the blueberries over the batter. In a bowl stir the remaining flour, sugar and cinnamon together, cut in the butter or margarine until the mixture resembles coarse meal. Scatter this over the blueberries and bake in a 350 oven about 40 minutes or until nicely browned on top. Cut into squares to serve while still warm. If desired add lemon sauce.

When cooking lima beans, a little honey added to the water will give them a better taste. After browning a ham steak in a skillet, add strong coffee (with sugar and cream) and simmer on low heat for half an hour, for a great flavor.

Add paprika to oil when frying chicken for a golden brown color.

To keep a cake moist, spread melted butter over the top and sides; let stand for a few minutes, then spread the icing.

Grill hamburgers in the juice from a can of anchovies for a real taste treat.

For extra flavor, add touch of ginger to old-fashioned beef stew.
For the last three years the Library of Congress has recorded the stories, music, and conversation of Burl and Sherman Hammons and their widowed sister, Maggie Hammons Parker. It has now issued an album of two recordings entitled "The Hammons Family: A Study of a West Virginia Family's Traditions." The album is the result of a project undertaken by Alan Jabbour, head of the Library's Archive of Folk Song, and Carl Fleischhauer, Morgantown, W. Va., photographer and filmmaker, to research, record, and photograph the history and traditions of a single Appalachian family. The album is available by mail for $10.45, from the Recording Laboratory, Music Division, Library of Congress, Washington, D.C. 20540.