

# NORTHERN JUNKET



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



Two exciting things are becoming clear in this Bicentennial Year of square dancing. - at least in New England.

1. The great interest in the old Heritage Dances of the young college-aged dancers. They've taken them to their hearts in a manner that has to be seen to be believed. And, moreover, they're dancing them extremely well too. The moderate tempo of the older contras has grabbed them and they continually come up to me saying how elegant they feel when dancing them at a relaxed tempo. As far as contra and traditional dancing is concerned, they are the wave of the future. All of you "gung-ho" modern club-style square dancers, with your hundreds of complex narching mancevers, enjoy yourselves - it's later than you think!

2. Along with the interest in traditional dances has come a fantastic outpouring of interest, again, among the college-aged and younger people, in playing the tunes. I've never seen so much interest in live music as there is here in the New England area. I'll go out on a limb and say that I believe that there are more excellent musicians around here than ever before in the history of square dancing.

And, not to be outdone, some truly great young callers are becoming known. Traditional and contra dancing is in good hands and will continue to be around for many, many years to come.

Sincerely

Ralph

# THE PLACE OF DANCING IN SQUARE DANCING



by ED BUTENHOF

Square dancing can be fun, but is modern western square dancing really dancing? I believe not, and I offer four observations, not necessarily unique and certainly not indisputable, for your consideration and discussion.

My wife and I love to dance, all kinds of dancing, and we are one of the very few couples I know who have maintained bonds with the folk dance and the traditional square dance communities as well as the modern western one. My first observation is that most western square dancers (and callers) are unaware that the other communities and their adherents exist! Witness the cries of outrage from western dancers when the image of square dancing as they know it is associated with the barn, with non-square dance clothes, or with high-kicking, hand-clapping, swinging or other high jinks. Actually, that kind of square dancing still exists and probably has a stronger claim to the name square dancing than does the more sedate modern version. It also may have a better claim to be "dancing" since the calls are more apt to be timed so as to allow movement within the structure of the music. The participants smile, laugh, and thoroughly enjoy themselves - it's fun!

In my calling programs, I attempt to combine the various dancing traditions, using folk dances as well

as rounds and using contras and traditional squares to add variety to a western square dance program. I find this difficult at first with many clubs, and my second observation is that most of our current western dancers have not been trained by their callers to dance. The emphasis in western dancing is on position. A given figure takes one from position A to position B. If one gets to the proper position in the allotted time (usually as quickly as possible), one has done the figure correctly. Nothing is said about how one gets there, musically. Most western dancers seem oblivious to the music. The frowns of concentration on their faces as they seek the proper spot on the floor allow no feel for working with the beat or the phrase of the music. Watch some squares rush through a grand square and have three or four beats of music left over! There's no music "feel", just a pattern to be traced on the floor as quickly as possible. Even round dancers often are so busy listening to the cuer that the music is merely background, not something guiding and lending meaning to their movements. In traditional squares or in contras, on the other hand, positions get fudged, extra twirls or trimmings may be added, but music is the guiding and controlling factor.

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Whose fault is it that this is no longer true in modern square dancing? Ours, of course, the callers and instructors. When first faced with a contra, involving as it does dancing to the Phrase of the music, western trained dancers will execute a ladies chain in five beats and stop, wondering why the caller is so slow. They'll swing for four beats and stop, because that's all they've ever been allowed time for. (Did you ever notice how few western dancers really know how to swing?). When such dancers finally realize that there's an eight count phrase for such movements and begin to feel the music guiding their feet, smiles of pleasure replace the frowns of concentration and they're dancing. We western callers often fail to give them the opportunity to dance with the music. (With many of the modern

calls, it may be hopeless to try.)

My third observation concerns the nature of a good dancer. Being a good dancer in my view relates to one's phrasing and moving with it. It has nothing to do with the number of patterns or calls that one may have memorized. Many western dancers who know 150-plus basics can plod to the proper position, staying right with the caller in the race between foot and mouth, without the slightest concession to the music. Unfortunately, the western movement has tended to hold that individual up as the model for beginners. "See the advanced dancer, he knows two hundred calls - wow!"

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We say that "Anyone who can walk can square dance" and we prove it, but we fail to teach them to dance. We merely teach them where to walk in response to commands.

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One of our teen-age sons has an excellent sense of rhythm and timing, but disdains square dancing as "just walking around in squares." Another son has uncertain rhythm and coordination (speaking charitably), but he's fascinated with square dancing because it appeals to his "puzzle sense", which is excellent. The first is a smooth, graceful dancer, though he has only a slight acquaintance with square dance terminology. The second can "get through" anything in main-stream-plus, but in my opinion he's not a dancer.

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Yes, my wife and I still square dance, partly for the sociability, but we deplore the direction the activity is taking. It's becoming close-order drill, not dancing. Undoubtedly, many people enjoy it thorough

ly, but is it dancing?

My fourth and final observation is that the very best modern callers (and I do not include myself in that category) are those who really use music in total, not just the beat. Often they've had prior experience in traditional square dancing or folk dancing, or perhaps formal music training. They know the difference between walking and dancing. If we as dancers would encourage these callers rather than those whose greatest talent is breaking down a floor with new calls or unusual positioning, we'd have better dancing. The same requirements should hold (perhaps even more so), for those we allow to train our new dancers.

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If modern western square dancing can really get people dancing, hearing and using the music, they're not likely to leave the activity. Dancing is relaxing and fun, but solving choreographic puzzles by walking around in squares has a much more limited and temporary appeal. I sincerely hope that somehow all of us can work together to put dancing back in square dancing. It belongs there!

From "AMERICAN SQUARE DANCE"

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# WHERE?

by RALPH PAGE



Yesterday and tomorrow are separated by today. If there were no yesterday there would be no tomorrow. I like to think of them as rooms of a home. Open the connecting doors and we move from one to the other as free ly as we wish. Keeping the doors closed shuts us off from too many interesting things - we become our own prisoners!

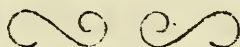
Too many square dances leaders and callers are exactly like that. They have shut themselves into a prison room of "today", caring nothing about "yesterday" and giving no thought about "tomorrow". Many of them are in it just for the fast buck and when the modern fad of complicated, non-directional calls dies out, as it surely will, they will return to selling insurance, or second-hand cars. Some of them may be prisoners because of ignorance and lack of know-how in reading of the past. These are the callers and leaders to whom I would like to talk. This is one way of discovering the route that square dancing has travelled from yesterday to today. It will cost a bit of money and a great deal of time but the results will be worthwhile.



Hundreds of books and pamphlets have been published on the subject; purchase as many as you can find. Hunt every second-hand bookshop you come across and hunt for the older books and magazines. Attend every



church bazaar in your neighborhood. I have picked up several valuable old dance books from such a source. Write to your local and state historical societies for information and help in tracing old-time fiddlers and callers. Above all, do not neglect contacting the Library of Congress, Serials Division, in Washington, D.C. Go to auctions that are being held to settle an estate where everything must be sold. Get acquainted with auctioneers and second-hand book dealers. They can pass on many important leads to you in your hunt for old dance books and allied material. You should not overlook the American Antiquarian Society of Worcester, Massachusetts. They have an important collection of early American dances and music. Cultivate the acquaintance of old-time dancers - every town has them, and they are usually willing to tell you about the dances they used to do when they were younger. The Mormon Church can render invaluable assistance too.



Your local library is often a good source of background material; from the Encyclopedia Britannica and several similar publications. Many libraries have micro film reels of copies of your local newspaper. Read the reels of back issues of fifty and more years ago - you will be amazed at the amount of dance material you find. Your county or local historical society might have back issues of newspapers that once were published in your area. Read them. Especially the small town newspapers with their interesting "County Correspondents". In their weekly columns you will find an incredible number of accounts of local dances, dancing schools, etc.



All of these things are going to take time and an infinite amount of patience. You are not going to find all of them at once. It takes years to become a knowledgeable person on any subject. Every journey begins with the first step, and any step that you take along the lines mentioned will be a step in the right direc-

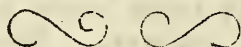
tion.

Going into the "tomorrow" room is another matter. You could make a good start by saving all of your dance programs that you have obtained at your larger club dances and festivals. The dance directions that come with every square and round dance record should be preserved. Likewise National Square Dance Convention programs. State and area-wide square dance festival programs, especially the ones that give the name of the dances called by each of the visiting callers. A collection of modern square dance pictures, advertising of square dance costumes, all of these should find a place in your collection of dance material to be housed in your "tomorrow" room book shelves. Don't overlook preserving copies of the record companies' stock of square and round dance recordings.



Many of the above may be had for the asking and the writing of a letter. I am not saying that you should purchase every square and round dance record that is on the market, or that you should subscribe to every square dance publication. But save as many as you possibly can. These are the common things that surround every square dance leader and caller and for that reason they are the things that are most frequently thrown away as needless trash and culch of today. Tomorrow you will be glad that you saved some of them.

It seems as though every caller owns a tape machine. Tape every square and round dance recording in your possession. Tape yourself calling at a dance. Get on tape the voices of your friends who also are callers. Tape the conversations you have with old-time dancers and fiddlers. Sometime, somebody will rise up and shout "hosannah" that you did just that.



## THEY'RE ALL

## THE SAME

by LARRY JENNINGS



"They're all the same - but they're all different" is what Sarah Gregory said about the various Boston area New England style dances. They're all the same - they use the same calls and often the same dances - but they're all different; each series has a personality of its own. Each personality offers an interesting dance experience, and I urge every dancer to judge each series for him/herself. You may perhaps want some guidance in getting started, and I would like to share a thumbnail sketch of each series with you.

The CDS "Tuesday Night Dance" represents Squares and Contras at their best. They feature exciting live music and zesty dancing. The calling is the best in town, and the only problem is how to cope with success.

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The NEFFA Contra Series is the only one which purports to offer something different: a different musical group each month, so you take a pleasant chance with this series. The calling is shared around and no Squares are done. The series espouses "investment in your dancing future" and is likely to have the most challenging dances, though, because of the limited genre, it is fairly easy to get by by engaging the mind. It is also the only non-CDS series accessible by subway.

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Ted Sannella's Concord series is the longest running in its present format. The music and calling are

tried and true and have a solidity which goes well with the suburban couples and their teen-aged offspring to whom the dance is predominantly directed. It's easy to feel comfortable with this group, but the hall is likely to be full, making it a little hard to identify with the heart of the dance.



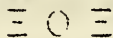
Dudley Laufman's Carlisle dance draws a mixed crowd of his followers and of local people (i.e. people who only go dancing if the dance is in their town). Dudley likes to create a feeling of spontaneity and also to cater to local people, so one shouldn't look for much formal teaching at these dances...but they are the closest thing to "let's dance".



The Common Ground features professional music and calling by the same Sarah Gregory mentioned earlier. Dancing is taken seriously here, but there is a fairly large fraction of beginners. Since these dances are not likely to be overcrowded, a beginner looking for individual attention and sympathetic reception might well find it here.



The Hoaring Jelly dances are really parties given by the musicians, who are present in large numbers. There is a feeling of friendly informality enhanced by Dan Watt, who shares the leadership with guest callers. English as well as New England dances are done, and overcrowding is not likely to be a problem.



The Tony Parkes/Donna Hinds dances make use of some of the Tuesday Night personnel in a small town setting. This is also the most recently established series.

so it is not yet clear what personality the mixture will produce. You might find it fun to drop in and help to mold it.

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I might also mention Roger Whynot's record dances in Belmont on alternate Fridays. Roger chooses a very interesting variety of material. In spite of being on the MBTA and open to all comers, these dances have a local flavor. Ted Sannella also has a series of locally-oriented dances. In many ways these 'local' dances are probably the best places for a beginner to feel comfortable: they do not tend to be overcrowded.

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Remembering that we are considering regular New England style dances featuring live music, the above listing is complete for greater Boston to the best of my knowledge. CDS, NEFPA, and other organizations present additional parties and specials, and you will want to keep an eye out for these. It is difficult for me to conceal my opinion that the action follows the live music, and that by concentrating and doing his/her homework, a zesty beginner can be part of that action in short order.

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One of my pleasures is to talk to people about dancing, the more so to direct someone to a dance he will enjoy, even if it's not my own favorite; so stop by and talk to me sometime.

from BOSTON CENTRE NEWSLETTER

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## THE AIRS OF CLARE

by HAROLD GOLNIK

I haven't a drop of Irish blood in me. And so, unlike many Americans, I did not come to Ireland looking for relatives. I came for the music.

As a product of the American folk revival of the late fifties and early sixties, I had been exposed to dribs and drabs of traditional Irish tunes. It was evident that there was a direct link between these tunes and many traditional American songs and melodies, and so I was determined to experience Irish music firsthand as it is played in the country of its birth. I came. I listened. I was conquered.

Fifteen years ago the likes of Pete Seeger, Evan MacColl, Joan Baez and many others were instrumental in re-awakening a great many Americans to their musical heritage. But what I hadn't expected to learn was that there is a great difference between a folk revival and an ongoing musical tradition. There has never been a

folk revival in Ireland because one has never been needed. The Irish musical heritage has been carried on down through the generations virtually uninterrupted. When I first got to Dublin I made the rounds of all the music pubs. It was an eye opener. In the first place the musicians sat right among the patrons. There were no stages no introductions and no pretensions. In many of these places the musicians were not paid for their efforts, and if they were payment usually came in liquid form. In the States, for the most part, if you are not paid for your music, you are considered amateurish and not worth listening to. And this too, something I was to run into all over Ireland - young and old played together. There was no age barrier, no old musicians or young musicians. Only musicians who enjoyed making music.



I learned sea songs, ballads and love songs. I came to understand the difference between reels, jigs, slip jigs and hornpipes. For the first time I was exposed to the beautifully mellow tones of the Uilleann pipes. It was all a revelation to me.



And yet every musician I talked to seemed to say to me that if I really wanted to hear traditional Irish music, the way it was meant to be heard, then I should head for County Clare. They weren't specific about what I would find there but they sparked my curiosity. They talked incessantly about a little village on the west coast of Clare (which must remain nameless if it is to remain little), where the sea and the rocks and the farmlands and the music blended into one harmonious tapestry. I thought, now, no place on earth could be that idyllic. It all sounded like a musician's wildest fantasy.

But after a week in Dublin, I got so tired of hearing about this little place in Clare that I packed my bags and headed west. Standing at the side of the road,

like a fool, with my thumb in the air, I began to get just a little edgy, especially after three hours without a lift. Perhaps, I thought, all those stories about Clare were only a ruse to get me out of town. But these ridiculous notions faded with my first ride, and as we travelled west a feeling of high expectation overtook me.

I walked the last four miles. Or five miles, depending on which road sign I might care to believe. It was getting late. The sun was setting over the Arans as I climbed the rise in the road and looked down into a valley. Scattered farms and a few cottages in clusters sat beneath the steep valley wall. As I walked down into the village I wondered if I had come to the right place, for the silence there was palpable. A gentle sea breeze went whistling through the telephone wires. The occasional lowing of a cow, the braying of a donkey, the barking of a dog was all that met the ear. But one thing seemed incongruous - the silence and quiet was broken by a steady stream of automobiles that passed me by as I walked. As I neared the pub to which I had been directed by the people back in Dublin, I noticed that the sides of the road were littered with cars. Innocently I entered the front door of the pub.

It was jammed with people. I muscled my way through and found a safe position at the bar. The air was dense with smoke and heavy with the smell of people, stout and Jameson. There were two different sessions going on one time, with all manner of musical instruments involved. The players spanned at least three generations, and through bits of conversation I noticed that the crowd in the bar was made up of French, German, Dutch, English, American and Irish people who were talking and listening to the music at the same time. I could not believe at first, that in this small pub, in a tiny village along a road that goes nowhere, that stops at the



sea, this incredible collection of nationalities should find each other, and that they should all be brought together by one thing - music. And from what I could gather the music was brilliant, a little overwhelming even. I left reluctantly at closing, not quite sure what I had witnessed.

I had come there with the intention of staying for a few days. I stayed for seven weeks. I busied myself during the day by taking long walks along country lanes, swimming in the cold Atlantic, making many friends. But the evenings were reserved for music. Every night of the week the pub was packed with people and the ever present strains of the fiddle, bodhran and penny whistle. I met and talked with many of Ireland's finest musicians - the Russell brothers, Ted Furey, Sean Keane. But the amazing thing was that most of the musicians that played there were farmers or fishermen who lived locally. They and their sons and grandsons came to play the music that was so much a part of them.

What I hadn't realized, too, was that the Irish traditional music had captured the imagination of many people on the Continent. This tiny little village had become, in a sense, the cul de sac of Europe. So, you had a student from Berlin, classically trained on the violin, listening in awe to the farmer from down the road who was playing a slip jig on an old banger of a fiddle. Or a young girl from Rotterdam watching intently the dancing fingers of Mike Russell playing the penny whistle. I learned, too, of the special place of musicians in the Irish scheme of things. The spirit of the ancient bards, poets and pipers walk the land today in the form of musicians. Most people regard them as sort of special, and at the same time they regard them without envy.

I had occasion once to take a walk with Ted Furey, the fiddle player. He had come down from Dublin for a weekend of music, and on this sunny afternoon was expounding, with great profundity, on many things. I did not believe every word that the man said, for I am not that foolish. But I was taken by the spirit of the man, and the great enthusiasm he possessed.

On the last leg of our walk we met an old man and Ted engaged him in conversation. Ted was dropping names and places and events of local importance that clearly rang a bell to the old man, but you could tell that the old man hadn't a clue as to who Ted was. He was regarding Ted with great suspicion and reserve.

Now, Ted isn't exactly the most inconspicuous looking person in the world. He has a great, bushy, silver beard and long flowing hair that falls to his shoulders. He has a fondness for loud, flowery, silk shirts. Many have taken him for a sixty-eight year old hippie. The old man was viewing him with care, trying to determine whether Ted was a Frenchman, an Apache or a Martian.

"You must be a farmer," said Ted. "I can tell by the roughness of your hands. I'll bet you've worked hard all your life."

"I have," said the old man.

"How old are you?" inquired Ted.

"Eighty-seven".

"Eighty-seven!! Bejaybers, you look better than I

do and don't you know I'm sixty-eight. In the pink of health, you look, sir".

"What do you do?" asked the old man, guardedly, as if he expected Ted to reply, "Nothing".

"Well, now, you work with your hands and I work with my head. I'm a fiddler. I've played the fiddle all my life".

"I thought your face looked familiar," smiled the old man.

His reserved and distant manner gave way immediately to the friendly, joyous countenance of a child. Then they both started yammering on about this one who died twenty years ago, and that one who moved to Limerick, and they headed on down the road and left me to myself.

I found that reaction to musicians to be the case wherever I went. Musicians are put on an equal footing with magicians. I once witnessed a piper leading twenty children, refugees from the embattled Bogside, from a recreation centre, one hundred and fifty yards down the road to a pub. The enchanting nature of Irish music holds the very young and the very old alike. The music is the very protoplasm, of the race itself.

The little nameless village I am speaking of has become a Mecca for music. People from all over Europe, England, Ireland and North America come here to listen, learn, and even contribute to the sessions in the pub. The music of Ireland is truly the music of the people and though there have been many attempts to commercialize it, there are still many places like this one where it remains in its pure form.

Of course, all the foreign visitors who come to listen to the music have their own traditional musical heritage back in their own home countries. But one gets the impression that their music is confined to small coffee houses, college campuses and bohemian hangouts. In Ireland, music is all around you; it is an integral part of life there. Irish culture and Irish music are inseparable. There is a vitality of spirit that links people's lives with their music, and it is nowhere more evident than in the rocky, rolling farmlands and barren coasts of Clare. It is here where the soul of the race seems to open up before you.



#### ON RECORD

Whilst there is hardly a Recording Company these days that does not include Irish music of some variety or other in its listings, there are a small number of companies who specialize in Irish traditional folk music of the highest quality. Among the foremost are:

**GAEL-LINN** at 54 Grafton Street, Dublin 2, who have an extensive list of recordings of folk singers, ballad eers and instrumentalists, much of it in Irish language.

**CLADDAGH RECORDS**, Dame House, Dame Street, Dublin 2. The Chieftains are their most listed group, but Claddagh also records poets with their works and literary presentations, e.g. Jack MacGowran reading Beckett.

**TOPIC** at 27 Nassington Road, London, NW3, very extensive catalogue of English and Irish folk music.

**MULLIGAN RECORDS** are a small new group producing some nice work. Catalogue and distribution through Irish Record Factors, 9 Hanover Street East, Dublin 2.



DANCE  
 WORKSHOP  
 ENGLISH  
 STYLE



Put together by Jack Hamilton & Ed Moody of a Sunday Workshop at Cecil Sharp House, London, 10/5/75

For the most part, dance workshops here in the States, cover only one small section of one department of dancing or its relative parts. In England a workshop touches on all the important parts, many in detail.

At about 10:30, some 60 to 70 folks from different localities gathered in the coffee-room at Cecil Sharp House to have coffee/te and biscuits while they discussed the situation of Dance in their various locales. At 11:00 sharp all adjourned to one of the dancing areas to get down to the real business at hand. The Southerners - that fine orchestra who played much of the time for Ralph Page while he was in England a few years ago, started a grand march which was led by the MC John Tether into fours, thence into eights, which easily became squares. This orchestra consists of Jack Hamilton, bass, Alan Corkett, accordion, and Ken Hillyer, fiddle, and they were assisted this particular Sunday by Miss Barbara Wood at the piano. The MC, John Tether, called a set or two, then several local Callers did a wee bit. The Southerners have made several fine records of good English dances which also fits well with our Traditional Dances.

Next came what might be called a lesson for those musicians, both professional and amateur, with Miss Barbara Wood, playing an accordion and stopping and starting them, often stopping in the middle of a phrase to advise them of some point to be accented or omitted. Every sort of instrument was used from fiddles to small squeeze boxes. This valuable course went on for at least  $3/4$  of an hour, using such tunes as "Hinky Dinkey Parlez Vous" and, believe it or not, "Yankee Doodle" and "The Battle Hymn of the Republic."!

Then all chairs were brought forward and Ron Smedley addressed the group on his own special interest in display dancing. A very interesting nicely worded discussion by others on points they felt important.

Time was called at 1:15 and a few ate sandwiches, etc. that they had brought with them, but many walked up the street a couple of blocks to the Prince Albert Pub for their sandwiches and a pint or two of fine English beer. No American who has never visited an English Pub can mentally picture such a fine place as there are none in our country. Generally licensed to a single family who live in the building. They work behind the counter or bar, drawing off the orders for beer and calling orders down to the kitchen for sandwiches, or even a full meal. The bar or counter is usually a half crescent on one side of the room, or a straight one across a corner, and the balance of the room is furnished with chairs and tables for 2 or 4 or even more, plus cushioned seats around the outside. Inside, are quiet contented people eating a lunch and washing it down with that smooth, tasty beer. One gets his order and finds a seat somewhere along the line. If you don't know the folks next to you when you sit down, you sure will in about 2 minutes. Saloons in America are for drinking, but in

England and Scotland they are for neighboring and sipping beer and eating. At 10 minutes of two a small bell rings signalling that the bar will be closed in 10 minutes and at 2:00, a louder bell shuts off all beverages till 6:00 p.m. The bar tender calls "Time, Gentlemen!!" and that's it.

Then back to Cecil Sharp House for another half-hour enjoyed by those who brought their instruments, under the same talented teacher. Then with the Southerners playing again, several folks hoping to be callers, lead the dancers through a tip or two, after which they were advised by older callers on the things they did right and also where their weaknesses were. Calling to records is seldom a part of any dance because orchestras are usually available and the Southerners certainly helped the novice callers with the fine music that they gave to the callers to work with.

Then a caller from America was introduced and asked to give a short talk on English and American dancing. He said that there were two kinds of dancing - so-called - in America and he, like those present was most interested in what is called in America "Traditional Dancing." He said that of the many dances that he had seen in the past three weeks in England and compared with the same dances in his notebook, they agreed, with minor exceptions of a few movements. However, he did point out that our American Traditionists were slightly changing many squares in spots to have all folks moving all of the time, and had, in many cases revised the visiting couple squares into all moving ones, but in the Line, or Contra Dances, the movements were almost identical in the many dances he had seen with the same dances done in America. He also pointed out that in Contra Dances, it was common to have 6 couples in a line, and the dance called 12 times, so that all could have a

chance to be both #1s and #2s, while in England it was played 4-5 times, then 3-4 more as an encore. Then he called a bob-tailed version of "My Little Girl" and one of Don Armstrong's best ones "Golden Slippers", for square sets, and a Contra, "Fairfield Fancy". Not one person on the entire floor missed a single step or beat.



Now, one of the professional English callers, Bernard Chalk, called a couple of squares and all was topped off by the MC John Tether, who wound up the session at 4:00 p.m. with two interesting and fast squares.



Folks who had travelled 50 or up to 100 miles had been treated to a very instructive day, covering many phases of good dancing. This is much different from an American Workshop, which usually covers only one area of dancing. These workshops are held twice a year and are extremely valuable to those attending regardless of which part of the art they are interested in.



Three more square dances will be sponsored this fall by Fitzwilliam, N.H. group. November 6 at Franklin Pierce College; November 27 Thanksgiving Dance, Fitzwilliam Town Hall. December 11, Franklin Pierce College. Duke Miller calls for the November dates and Tod Whittemore promising young caller for the December dance. All dances start at 8:30 p.m. and will feature live music, featuring such artists as Bob McQuillen, April Limber, Pete Colby and Joyce Desmarais.

A POLISH WORKSHOP for teachers, librarians, parents and adults working with children, presented by ADA DZIEWANOWSKA, with games, dances, and songs for children, also legends and tales, folk art and costumes. Saturday, Nov 13, 1976 at Pawtucket Public Library, Pawtucket, R.I.



# I WALK THE ROAD AGAIN - AND AGAIN

by NORMAN CAZDEN



From a paper prepared for presentation at the sessions of the Society for Ethnomusicology held in Toronto, Ontario on 2 December, 1973.

Continued from last issue

There are likely additional examples to be found, and if they are not yet in print or on record, they will surely turn up. With my initial innocent disclaimer of tune relatives thus chastised I take some small consolation in remarking on how many of the instances have been collected within the northeast lumbercamp tradition, the cultural pervasiveness of which I had emphasized in my study of occupational vs. regional orientation cited earlier, from which the places where such relatives might best be sought might better have been predicted.

But I was destined to suffer more serious indignity than merely these repeated proofs of my error. For it became obvious, from the number and the variety of sources of these undeniable tune relatives, that there must have been yet others of at least comparable family resemblance that I had previously overlooked. Hence to achieve proper correction I was forced to walk the road again, so to speak, and if need be to walk the same road again and again, carefully examining afresh much ground that I had previously passed over in haste. And I am glad to report, just as I am also ashamed to report, that I had been guilty of numerous oversights. I

tell of them here as a form of penance, in the manner of the broadside ballads of piracy and their inevitable gallows endings, as a moralistic warning to others.

<<->>

More seriously, it may be urged that the tracing of relationships and of presumed derivation among traditional tunes, specifically within the Anglo-American song repertoires, has not yet been grounded on adequate scientific theory. Current efforts tend to stress identifiable but mechanically determined outward manifestations of the sound signals of a tune, rather than the core features that make up its inner musical shape. Computerized techniques for storage-and-retrieval now convey more of a flair than the information systems of dictionary type they have replaced, yet they still function tangentially compared to the instant identifications attained intuitively by the alert transcriber's ear. We have some indication that the initial difficulty lies in the prior determination, which subsequent programming can only fulfill, of which characteristic that may be isolated out of a tune contain the critical information sought, which informational bit is therefore essential and integral, which parameter it is therefore useful to enter on a program, as over against outwardly similar aspects which are inconsequential and misleading to the purpose, which supply accidental "noise" rather than information, which overwhelm computer memories with haystacks of marginal data rather than with the pinpoints sought. I submit that little progress in this direction will obtain if we classify tunes, let us say, according to their first melodic intervals, in the manner of the Barlow-Mogenstern "quicky" theme-finders, without first determining whether the interval is measured from an upbeat or a downbeat, whether it occurs from a long or a short or a repeated tone, whether it is the same for all verses, and whether it need be present at all. And while numerous ongoing studies, in particular in some eastern European countries, have produced interesting interim results,

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\*\*\*\*\*

at least for limited repertoires, it would be more can did to confess that in the present state of the art the straightforwardly intuitive recognition of tunes by ear, and applying the rule-of-thumb labels consisting of early source titles, employed by that true pioneer Phillips Barry, proves to be the most effective and convincing yet devised.

<<->>

A further difficulty in the tracing of tune families within the tradition here considered has been pointed out eloquently by Samuel Bayard. It relates to the decision on how wide a range is given to the concept of a "tune". Do we group together as probable derivatives from a presumed common source just the twigs on a single branch? Do we relate, or do we view as distinct, tunes that seem to cluster on parallel or adjacent branches? Or do we lump into a single large class all fruit that seems likely to have come from the same tree, however widespreading its branches, or even from neighboring trees in the same orchard? Bayard suspects that the number of truly distinct tune families within a fairly unified cultural tradition, judged after a rigorous whittling away of non-essentials and pushed sufficiently far back in time, would prove to be quite small. John Ward proposes that more seemingly different tunes than we might guess form merely variant superstructures on the same ground, or in another sense are alternative outgrowths of a raga-like underlying structure. My task here is not to pretend to nor to attempt a new answer to these fundamental questions, which will not come to pass quickly, but rather to illustrate how the pitfalls abounding in this insufficiently explored field have impeded the task of tracing a particular tune, hoping thus to blaze a somewhat larger trail to eventual insights by travellers yet to follow. Let us walk the road again.

<<->>

Bayard rightly believes that resemblances among phrases of different tunes must often be judged separately. In the common abba phrase sequence most relevant here, two given tunes A and B may share a clearly similar phrase a but differ strongly, or somewhat, in phrase b or vice versa. Further, a given tune C may lack a phrase b altogether, tune D may present similar phrases in a baab sequence, tune E may consist of baba, tune F may have to be summarized as abb's (meaning that a variant or developed form of phrase b appears with some regularity), and the like. On the other hand, it may be legitimate to deduce that at least sometimes the more directly traceable derivative, so to speak, the close cousins within a given tune strain, will tend to share a completely crystallized phrase sequence of some indicative value to reconstruction of the tune's history.

<<->>

While there is much substance to Bayard's caution as to some independence among phrases within tunes, especially relevant to the type here considered, in the particular instance I do not undertake to pursue its teachings, simply because that would lead us down too many forks in the road for the present purpose. As Tunes 16 and 20 on my chart show, it is quite arguable that a tune clearly related to "I walk the road again" in its a phrase, and in much of its b phrase, nevertheless shows a sufficiently distinctive cadence for that b phrase to encourage its classification as to a "different" tune strain. To regard it as merely a more remote or collateral "cousin" belonging to the same family, we might point instead to its demonstrable similarity in so many other respects, which cannot be regarded as coincidental; and a decisive piece of evidence for that view appears with Tune 5, which for the text derivation is too important to overlook. Yet if we were to look into the entire range of potential relatives of our tune that might share one of its phrases, and that only by perhaps remote matching, our journey might falter from our dawdling in too many byways. For now, let us rather walk the main road again.



I shall on these grounds not deem a tune closely related to Tune 1 if its a phrase does not reach the octave as its high point in a single contour shape. Without such a limit, all the numerous relatives of the very widespread tune for "Willie Reilly and His Colleen Bawn" would come into the fold. Tune 21 gives George Edward's version of that song, and he sang a closely similar tune for "Captain Walker's Courtship". Likewise, phrase b of this now limited family will be deemed to require a characteristic descent below the dominant prior to the cadence, else all the many versions and progeny of "Brennan On the Moor" would divert our attention from closer relatives.

<<->>

Briefly, so as to focus on one or another definable feature of our basic tune, I do not include in this survey all possible relatives and their ramifications, but merely those significantly similar overall, and which I ought therefore to have spotted in my initial search. Yet it is also the range of variation in what I have treated as integral features, demonstrated in the undeniable relatives kindly called to my attention by others, that pointed up family features otherwise passed over too lightly. To make up for earlier haste or carelessness, I have accordingly retraced my steps, walking the road again and again, with the following results:

<<->>

Joyce's Old Irish Folk Music and Songs gives the tune, without text, under the title "My Irish Molly O". I have not been able to locate the original publication dated 1842 to which Joyce refers, called The Native Music of Ireland. But it establishes an early date for our tune, and I quote Joyce's words on the pervasiveness of the tune family: "As for the air, I give it from memory; and my setting hardly differs from that given in the above mentioned work. I learned it in childhood from the people all around me, with whom the song, both air and words, was in great favour." Joyce's

tune, taken without change from an earlier edition, was adapted to a newly written text "The Willow Tree", to another called "The Gallows Tree", and to a possibly traditional Australian text "Jim Jones".

To be concluded

<<->>

You should know about the DON ARMSTRONG CONTRA INSTITUTE November 25-26-27-28, 1976, at the Ramada Inn, Binghamton, N.Y. Further information from Bill & Janis Johnston, Box 523, Skippack, Pa. 19474.

Write to BAY RECORDS, 1516 Oak St. Suite 320-S, Alameda, Calif. 94501, asking for their listing of new records.

There will be SQUARE DANCE WORKSHOP at the Per Center, SUNY at Cortland, N.Y. featuring DICK LEGER. Sessions geared to University students (beginner-intermediate) level, but the public is welcome. Further information ANN or ANDOR CZOMPO or BESS KOVAL 607-753-4945.

Write to DAVID HENRY, 26 Second Avenue, New York, N.Y. 10003 asking information about proposed Folkdance Ski Trip to Switzerland with ANDOR CZOMPO teaching Hungarian dances; DAVID HENRY teaching Greek dances and CARMEN IRMINGER teaching Swiss dances. Better yet, phone Dave at 212-673-4769.

Write CYNTHIA ROBBINS, 156 East 52nd St. New York, N.Y. 10022 for information about NEW WORLD RECORDS.

Write GLEN NICKERSON, 606 Woodland Way, Kent, Washington, 98031 for information about his contra dance series the 5th Saturdays of the month.

TEXAS INTERNATIONAL FOLK DANCERS sponsor their 29th annual THANKSGIVING FOLK DANCE CAMP. Faculty: ANDOR CZOMPO, Hungarian dances; GEORGE TOMOV, Yugoslavian dances. Write them at 5534 Holly, Houston, Texas, 77081.

# CONTROL DANCE

## FISHER'S HORNPIPE

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

Active couples turn out, go down the outside of the set  
Come back to place

Active couples join right hands and walk down the center of the set

Same way back to place and cast off the second couple

Right hand star with the couple below (couple 3)

Left hand star back to place

Right and left four with the couple above (couple 2)

Source: "A Collection Of the Newest And Most Fashionable Country Dances And Cotillions" The Greater Part by Mr. John Griffith, Dancing Master In Providence R.I. 1788. Said to be the first dance book published in the United States.

"FISHER'D HORNPIPE" is found in more early American dance manuscripts than any other dance, so it must have been a popular dance. Variations abound. The tune has been a favorite among fiddlers down to the present day.

Why this particular version of the dance, as given here did not survive passeth human understanding. I will not attempt to give a reason - make up your own!

This particular version of the dance may be danced as a duple minor IF your group are experienced contra dancers

An excellent recording is the Folk Dancer #1071. Another excellent recording is on Ralph Sweet's album "American Country Dances of the Revolutionary Era" CDIC-1. For a copy of this LP write: Box 502, Bolton, Conn. 06040.

# SQUARE DANCE

## PUT YOUR ARMS AROUND ME, HONEY

Sequence: Introduction - figure twice for heads - break  
figure twice for sides - ending. MacGregor  
693B fits it perfectly

Intro: Put your arms around your honey  
Swing her up and down  
All four ladies chain across  
You turn the girls around  
Join your hands and circle left  
You circle left the ring  
All the way you go around  
And listen while I sing  
All four ladies chain right back  
And ladies don't be late  
Do si do your corners  
Come back and promenade (all sing)  
Oh, Oh, I never knew a girl (boy) like you.

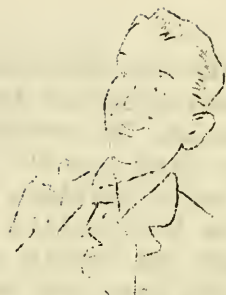
### Figure:

Two head couples square through  
It's full around you go  
Right hand star with outside two  
You turn that star around  
Heads to the center with a left hand star  
You turn that star around  
Corner right with the right hand round  
Your partners left hand around  
Swing your corner lady  
You swing her round and round  
Allemande left just one  
Come back and promenade (all sing)  
Oh, Oh, I never knew such a girl/boy like you.

We got this dance many years ago from Walter Meier. It  
is given here after being reminded of it by Ed Moody.

## RECORD

## REVIEW



## ENGLISH FOLK DANCING WITH THE SOUTHERNERS LP

Don't be fooled by the name. Most of the tunes are useable for contra dances and New England-type squares. It is the third LP from "The Southerners" which specialises in traditional music for English dances and operates mainly in the south of England, hence the title. There are some American and Canadian tunes here, such as - "Jack's Life, Ah, Les Fraises et les Framboises, Calgary Breakdown, Up Jumped the Devil". There may be other orchestras in England who are, technically, as good as "The Southerners" but, these men play from the heart - and there's the difference! An excellent recording. Two of my favorite tunes are included: "McQuillen's Squeeze box, Rollstone Mountain".

BIG CIRCLE MOUNTAIN DANCE MUSIC LP recorded by The Stony Creek Boys of Western North Carolina.

Lovers of Southern mountain music will surely want to obtain this excellent LP. The project was supervised by Glenn Bannerman. Side one had an Introduction and calls by Glenn; band 2, a medley of tunes for big circle dancing; band 3 tune Down Yonder. Side B has 3 bands, all suitable music for Big Circle Dances. An excellent recording. Folkcraft LP 36.

PHRASE CRAZE SQUARES for Good Times. Grenn LP 43014.

Lawdy! Lawdy! What are you sitting on your big fat hands for? Get moving and purchase this LP, especially if you

like New England-style squares. Twelve squares, all perfectly called in understandable English and directional calls. The Grenn company has gathered together a dozen of Dick Leger's called recordings and pressed them on a single platter. I've said for years that Dick Leger was the best caller in the country. Of course, I'm prejudiced and freely and gladly admit it! Maybe my two favorites here are on side A "The Sherbrooke Caper" and "Charming Billy", probably because the tunes have always been favorites of mine. An excellent LP.

AMERICAN COUNTRY DANCES of the REVOLUTIONARY ERA. Produced by Conn. Comm. On The Arts through the Connecticut Foundation For The Arts.

This LP is the result of the cooperation of two orchestras - "The Fifer's Delight" and "The Village Idiots". There are 8 dances here from Ralph Sweet's book "A Choice Selection of American Country Dances of the Revolutionary Era". With 4 dances to a side you have enough music for each dance. The recording is more than listenable; it's danceable. One tune Sweet Richard, is performed in an 18th century arrangement using period reproduction instruments. As the record sleeve notes "An interesting dance, this would make a nice demonstration number for a Bicentennial program." And that it would!! The tunes were taken from manuscript collections made here in the States between 1775 and 1795 and let me be among those who raise their voices in praise of this recording. An excellent LP.

Please write to The Library of Congress, Music Division Washington, D.C. 20540 requesting their folder Folk Music In America. 15 LPs are proposed in all, 5 of them now available at \$6.50 each plus a 0.50¢ shipping fee. The series is published as part of the Librey's American Revolution Bicentennial program with a grant from the National Endowment for the Arts.

ADIRONDACK

COLONIAL

DANCERS



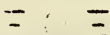
With the Bicentennial Celebrations and their preparations a topic of discussion among so many and because square dancing is very much a part of our heritage, a group of dancers who have danced on Tuesday nights at Mockingbird Hill in Minerva, N.Y. since May 28, 1974 decided to learn and do for their own pleasure some of the dances enjoyed by our Colonial ancestors.

Mary and Bill Jenkins of Mockingbird Hill in Minerva, square dance leaders, have danced contras and attended contra panels and clinics at National Square Dance Conventions for the past eight years, have a fine collection of contra books, manuals and records. To convert others to this pleasant way of dancing was their aim and desire. During the  $2\frac{1}{2}$  to 3 hour dance sessions, at first, a couple of contras were done. Gradually their repertoire increased and by the end of 1975 they were dancing contras only - except for their good night dance - a modern square dance, "A Light In the Window".

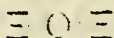
To share with others the fun, the beauty, the friendship of Colonial dances, contras, quadrilles, and the traditional squares, was the aim and purpose for the celebration of the 200th Birthday of America. Each appearance has been their way of saying "Happy Birthday America".

The Adirondack Colonial Dancers have accepted every invitation to share their "happiness" with others.

Their first public appearance was in August 1975 when they and other square dancers in Colonial costume danced twice at Minerva Bicentennial Fair. No electronics allowed - so a new experience of dancing true Colonial style to the music of fiddle and piano. Because of the great number of dancers who joined in the celebration, they took turns dancing on the outdoor stage. No music was wasted for those who were not dancing on the stage, danced - as many of our ancestors did - on the grass in the newly mown fields.



The second public appearance was in September at the Flaming Leaves Festival at Lake Placid, N.Y. home territory of the majority of the dancers.



In October, the group attended in Colonial costume a Bicentennial Dance in Rutland, Vt. Here they were asked to do a colonial dance and did the "Lancaster Reel" their first "on the spur of the moment" demonstration.



During the winter months of late '75 and early '76 the Adirondack Colonial Dancers under the sponsorship of the Northeastern Zone of New York State Retired Teachers' Association, entertained on seven Sunday afternoons at Nursing Homes in Ogdensburg, Plattsburgh, Lake Placid, Elizabethtown, Ticonderoga and North Creek. Residents, staff, and visitors enjoyed and appreciated these programs and the dancers were assured they would always be welcome to return.

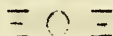


In April, the group not only entertained with the Colonial dances, members at the AARP meeting at Long Lake, but also presented a program of dancing in which the audience participated.

Two performances in an evening is not unusual. In May, the group entertained at a Senior Citizen's Center



in Saranac Lake from 8 to 9 p.m. and at 10 p.m. entertained at a special meeting of the Eastern Star at Lake Placid. During July, the Adirondack Colonial Dancers have had a busier than usual schedule which has meant many miles of driving and many hours of travel, but all of this has been done in the spirit of fun, fellowship and celebration, sharing with others their motto "Courtesy, Cooperation and Enthusiasm".



At Indian Lake they participated in the Town's Bicentennial celebration by giving a demonstration during the Square Dance. The same evening, they appeared at a rather late hour at Long Lake's Bicentennial Ball. Both performances had a most appreciative audience. Patriots Day in Minerva found the Adirondack Colonial Dancers performing on the new bandstand. Appearing with them were four couples of the "76"ers - children in Colonial costume - who have learned some of the Colonial dances as well as modern square dances with Mary & Bill Jenkins as teachers - leaders.



At the site of the N.Y. Festival Barge at Crown Point, in spite of the fact all entertainment had been cancelled because of rain, the Adirondack Colonial Dancers entertained a most appreciative audience on the roofed dock for almost an hour. Only because of darkness were they forced to stop dancing and bid the spectators goodnight!



During the festival Barge's stay at Ft. Edward the Adirondack Colonial Dancers participated in the celebration on Saturday evening and at the Barge Site and Art Center on Sunday. During their three appearances, the group demonstrated different dances each time. The dances done to records were Quadrilles, Traditional Square and Contras. Contras included alternate duples, alternate triples, duples, triples, circles and Mescolanzas, plus a modern contra using modern square dance move-

ments and terms.

The costumes were all made by the dancers and their wardrobes include both "plain and fancy attire".



Perhaps one thing that is most outstanding about the group is the concern for one another. No one is competing and all help one another whether it be needed on or off the dance floor. When anyone is absent at a group gathering, he or she is missed. A member is seriously ill and the dancers feel sure it was their prayers and prayers of others that brought recovery and health to the dancer. How thankful everyone is that he is again dancing with the group!



What of the future of the Adirondack Colonial Squares? Will they continue to dance after the Bicentennial Year is gone? Was this just a Bicentennial Project? Something to happen during 1977? The Adirondack Colonial Dancers will continue to dance for their own pleasure and enjoyment as well as the pleasure and enjoyment of others. They will willingly give of themselves at all times, and will be happy to share with all their dancing and their friendship. They will help to preserve, protect and promote Square Dancing which is a part of our heritage, and will constantly remind themselves and others of the fun and pleasure, grace and beauty, friendship and joy of this activity.



This group of dancers since its first session has had many guests and visitors. New members have joined and not even one has dropped out!



A day to remember was June 20, when the Adirondack Colonial Dancers put on a demonstration at the Lower Adirondack Regional Arts Council's Spring Festival in

Glens Falls City Park with Roger Whynot of Prides Crossing, Mass. prompting. A heavy thunderstorm interrupted the program, and the dancers arrived at the Queensbury Hotel, across the street, a bit earlier than planned. Here they enjoyed dinner with Roger and wife Phyllis as guests of honor. A beautifully decorated anniversary cake was the centerpiece - in celebration of the couples' 35th wedding anniversary.

Last, but not least, the names and addresses of these dancers: Harold Bushey, Dora Merrill, Marion Shuler, Joyce & George Huntington, of Lake Placid; Ruth & Carl Smith, Saranac Lake; George & Alice DeWein, Warrensburgh; Fred Hindeisen, North Creek; Doug & Helen Brayshaw, Lake Clear; Leon & Ieola Fredricks, Gabriels; and Mary & Bill Jenkins, Minerva.

— O —

#### COTILLION

Webster's 3rd New International Dictionary says it is: "A ballroom dance for couples that resembles the quadrilles and is possibly based on French peasant dances. 2. An elaborate dance executed under the leadership of one couple at formal balls and marked by the giving of favors and frequent changing of partners. 3. A formal ball (as one at which debutantes are presented to society. 2nd edition: About the year 1800 it was often distinguished from the country dances."

Grove's Dictionary of Music and Musicians says: "Originally a simple French dance of the age of Louis XIV - which, according to some authors, resembled the BRANLE but according to others, was a variety of quadrille".

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# BOOK REVIEW

FOLK FESTIVALS AND THE FOREIGN COMMUNITY, by Dorothy Gladys Spicer. Republished by Gale Research Co. Detroit. 1976. viii plus 152 pp. \$11.00

This is a reprint of a classic first published in 1923, by The Womans Press of New York. It contains authentic information about the history and origin of many of the ethnic festivals indulged in by settlers from abroad in the United States. It provides detailed notes on four specific festivals as well as the general character of folk festivals, their social significance, as well as preparations and techniques of producing them.

DEVIL'S DITTIES, by Jean Thomas. viii plus 180 pp. Being Stories of the Kentucky Mountain People, with the songs they sing. Foreword, Preface, Musical Notation. Republished by Gale Research Co. Detroit, 1976. \$12.00.

This is one of the most interesting books ever written about the Mountain people of Kentucky. First published by W. Wilbur Hatfield, 1931, the Gale Research Co. is doing a great public service in re-issuing it. It should be of interest not only to devotees of traditional folk music in America but to folklorists as well, to say nothing about it being just plain interesting reading. Illustrations by Cyril Mullen add life to the text. Buy it. You'll not regret it.

Write to COUNTRY DANCE & SONG SOCIETY, 55 Christopher St. New York, N.Y. 10014 requesting their 1976 - 1977 Fall Calender of English & American Folk Dancing to Live Music.

Write The Lloyd Shaw Foundation, Inc. 1890 Darlee Cturt Lakewood, Colorado, 80215 requesting their list of con-dance recordings.

## THANKS TO:

Karen Gottier, contra dance LP  
 M&M Joe Hritz, dance & folklore items  
 Terry Nichols, photographs  
 Merrifran Ingvolsted, music & historical items  
 Ed Moody, collection of square & contra dance records

MARRIED: Tony Parkes & Donna Hinds, September 26

DIED: Russell Meyers, September 2

"Tato" Budnik, October 11

Write to Philo Records, Inc. The Barn, North Ferrisburg Vt. 05473 asking for a catalog of their pressings. Incidentally, they have just issued another LP, featuring Jean Carrignan "Homage a Joseph Allard" in which Jean pays homage to his predecessor, the legendary Joseph Allard.

SUNY at Cortland is sponsoring a full dance calendar for this coming year. Write to Ann or Andor Czompo, or to Bess Koval, PER Center, SUNY at Cortland, N.Y. 13045, for more information.

SKANDIA FOLKDANCE SOCIETY says: "We offer you an invitation to continue the Bicentennial year in the folk spirit of the Pacific Northwest's Nordic heritage by becoming a Skandia Folkdance Society member. Our motto is: 'If you can walk, you can dance'". Write them at Box 5378, Seattle, Wash. 98105 for more details.

"The more I see of square dancing, the more I realize that the responsibilities for its present and future lie not in the hands of just one or two people, one or organization or several, but rather in the hands of each and every one of you who has discovered square dancing as the perfect answer for his recreational needs". Bob Osgood, Editor "Sets In Order"

# IT'S FUN TO HUNT



The following items are from the pages of The Cheshire Republican, a newspaper published in Keene, N.H. for 85 years, until 1914. We find these old-time dance items of interest.

## 2/3/88 Deluge Company Ball:-

The annual ball of the Deluge Hose Company occurred at City Hall last Friday evening. Notwithstanding the inclement weather and the heavy snows, about one hundred couples were present, and enjoyed the pleasures of the evening. The Deluge boys had expected a large party of firemen from out of town, who had accepted invitations to be present; but the severe storm kept them at home. This was an unfortunate circumstance, because the hospitality of the Deluge Company is well known, and it is believed that the strangers missed a treat.

Besides those on the floor a large number of Keene people had assembled to listen to the excellent music that had been advertised, and the galleries were well filled. The concert was to many the pleasantest feature of the evening.

Dancing began at 9:30, and lasted till a late hour. Music by the Keene Quadrille band, with G.S. Long, Prompter. Geo. A. Nims was the efficient floor director.

The Deluge boys added another to the long list of successful social events they have given in the past. The ball was a financial success, in spite of the disappointment caused by the weather.

2/10/88 Local News:- The Keene Light Guards will hold another of their popular assemblies at the Armory next Wednesday evening. The military boys are adepts at planning brilliant social events.

Hinsdale:- The masquerade ball to be given by the Sons of Veterans this (Friday) evening promises to be a brilliant affair. J.W. Symonds of Brattleboro will decorate the hall for the occasion..... The Universalist festival on Thursday evening of last week had the benefit of a delightful evening as far as the weather could make it, and was in all respects one of the most successful ever held by this society....The Philharmonic orchestra discoursed fine music at intervals during the evening and furnished music for the dance afterwards, a merry one, and participated in by 80 couples.

Swansey:- The Republican of last week speaks of an August Gemunda violin. It has a masonry violin which he has owned 37 years, which will bear inspection. Somebody wants it.

#### REVELRY BY NIGHT

A page 1 story.

The last of the series of private dances at the Armory last Wednesday evening was by all odds the most brilliant of this series of social triumphs, and one of the most successful that Keene has seen in recent years. Between five and six hundred persons on the floor and in the balconies enjoyed the festivities of the evening. Still the capacious building was only comfortably filled, there was no crush, and nothing could restrain the unalloyed enjoyment of all who were fortunate enough to be present. The Armory was brilliantly lighted, the beautiful costumes of the ladies contrasting with the more sombre attire of the gentlemen, shone resplendent beneath the illumination, making a spectacle of gayety

long to be remembered.

At eight o'clock the famous Brown's Brigade Band of Boston, struck up the first strains of the concert overture. The musical features of the evening were to many present those which afforded the most enjoyment, and pleasure.....At the conclusion of Mr. H.C. Brown's cornet solo, as he was about to respond to the hearty encore that was given him, he was presented with a beautiful floral display amid the applause of the audience. This was in the form of a yellow cornet, elegantly worked in yellow straw and flowers, and mounted on a pedestal of green overhung with choice roses and other buds. The presentation was accompanied with a card bearing the inscription, "Presented by friends in Keene". Aside from the many admirers of his musical skill in this city, Mr. Brown has a large circle of personal friends, who felt that they could in no better way attest their friendship and esteem for him. In an interview with a representative of this paper, Mr. Brown expressed himself as being highly delighted and deeply touched by this kind remembrance of his friends in this city.

Dancing began shortly after nine o'clock. The management throughout the evening was of the very best kind, and the comfort and convenience of guests was looked after in a manner highly creditable to those who had the matter in charge. The efficient floor director was Geo. E. Sherman, with aides as follows: Geo. M. Rossman, John Madden, Frank G. Dort, and J.C. Faulkner.

Troy:- H.E. Goodrich's opening ball was a great success over 70 couples being present and a pleasant time was enjoyed by all. The music was furnished by the Keene Quadrille Band, and the supper was one of the best ever spread in Troy.

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2/17/88 Hinsdale:- The Masquerade ball given by the Sons of Veterans last Friday evening was a great suc-



cess, 100 couples participating in the dance. The costumes were gay as well as varied. Most of the disguises were perfect and there were some agreeable and a few disagreeable surprises when the masks were thrown aside and parties found how they were "Matched up" on the ballroom floor. Excellent music was furnished by the 1st Regiment Orchestra of Brattleboro, 10 pieces. A turkey supper at the Hotel Ashuelot made everybody goodnatured and happy. The whole affair was a great success.

East Westmoreland:- Bills are posted for a Social dance at Centennial Hall, Thursday evening, Feb. 23. Hours of dancing from 8 to 1. Music, Westmoreland Quadrille Band prompter, Calvin Reed of Vermont. Tickets for dance 40 cents. "A cordial invitation to all, both old and young" (and middle-age we presume).

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#### OUR CRITICAL NEIGHBOR.

"According to the Republican one lady at the Army ball last week wore a 'coffee colored white dress'. Observer.

The Observer is very kind to call attention to a misprint in this paper. The fact is that a long acquaintance with the Observer's columns had led us to believe that our contemporary didn't know the difference between a newspaper and a bill-board; and therefore we mailed it our paper of last week as it first came off the press, before certain corrections were made. In the Observer containing the above (yesterday's paper) the date was printed "February 26". Before the Observer concludes to expose other papers' typographical errors again, it had better put its own proof reader in the office stove, saturate him with kerosene and touch a match to him.

2/24/88 Marlow:- A course of six private assemblies got

ten up by the young people commenced at Pett's Hall Thursday evening.

Local News:-Thomas Maynard has just bought a beautiful Stradivarius model violin from the hands of the celebrated August Fenunda for \$300. This is no extremely old fossil relic, but possessing all the sympathetic quality with more power than the old instruments. It stands upon its own merits for its superiority. Its beautiful tone will be heard in Liberty Hall this Friday evening.

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3/2/88 Winchester:- The quadrille party and promenade concert given by the U.L.S. Wednesday evening was a grand success; everybody had a good time. Delegations were present from all the surrounding towns including a number from Keene. The toilettes of the ladies were many of them fine, but it is not in our line to describe them.

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Opportunities are never lost. The other fellow takes those you miss.

If you ever get to thinking that you are indispensable, just remember what happened to the horse when the tractor came along.

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# WHAT THEY SAY IN NEW ENGLAND

Fools rush in where wise men fear to tread. A chain is only as strong as its weakest link. Every dog has his day. Confession is good for the soul. For want of a nail, the shoe was lost. It's cheaper to move than to pay rent, and if you save the pennies the dollars take care of themselves.

His word is as good as his bond. A thing well bought is half sold. Where there's a will, there's a way. A fool and his money are soon parted. Don't put all your eggs in one basket. A bird in the hand is worth two in the bush. It's always darkest just before dawn. A word to the wise is sufficient and All that glitters is not gold.

In times of storm and stress and strife,  
A man can count upon his wife  
To take his mind off of his woe  
By telling him, "I told you so".

I have a keen, uncanny knack  
Of knowing how to answer back;  
The trouble is, I must admit,  
It's midnight when I think of it.

Confusion is one woman plus one left turn; excitement is two women plus one secret; bedlam is three women plus one bargain; chaos is four women plus one luncheon check.

Before offering a seat to a girl, be sure she is!

## NEW ENGLAND

## FOLKLORE



## TAVERNS TOLD OF TIPLERS

The selectmen of Massachusetts towns, in the year 1825, were obliged by the general laws to post in all taverns the names of "common tipplers and common gamesters". Today, such places need not post such names but are required not to sell or serve any person known to be a drunkard or to have been intoxicated at any time within the preceding six months.

In 1825, no person might legally buy or procure "spirited liquors" or gaming devices for common tipplers or gamesters. The fine for doing so was set at thirty shillings; of this, the complainant received part and the town's poor the remainder. This made lawbreaking a means of doing some good.

If you were found walking on the street after ten o'clock any night, in any Massachusetts town, in 1815, you could be questioned by the town constable as to why you were out at such an hour. And you had better be able to furnish him with a good reason, or he could detain you until morning, when your appearance before the justice of the peace was required.

If you should refuse to pay any fine placed upon you by the court, the law authorized the seizure of your goods or chattels. These could be held in custody for four days at your charge. If you did not pay your fine within that time they could be sold to satisfy the assessment.

## THE WARM HEARTH

An epic poem could be written about the colonial hearth. It was literally the warm heart of the house. Around it gathered the family in the evening, and from it came the food which kept the settlers alive.

In the great iron kettle which suspended from a crane over the hearth the boiling and brewing was done. Meat was roasted on a spit which turned over the fire. Sometimes a dame used a line which she twisted tightly. As the line unwound, the meat would turn while a dish underneath the roast caught the drippings.

Baking was accomplished in the deep Dutch oven that ran along the side of the fireplace. Brown Indian meal and drop cakes of milk, eggs, wheat, and flour were placed directly on the bricks, which had to be so hot that they burned off the black from a former baking.

Back in 1903 a Cape paper reported the elopement of a citizen with the hired girl, and said the abandoned wife was very angry because the maid left without giving a week's notice!

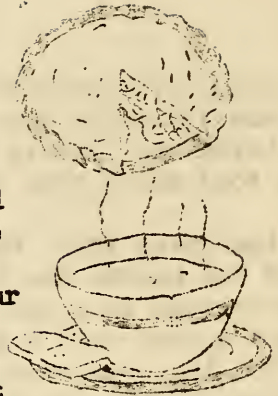
Take not this book, my honest friend,  
 For fear the gallows be your end;  
 And when you die, the Lord will say,  
 'Where is the book you stole that day?'  
 And when you say you do not know,  
 The Lord will say, 'Step down below.'

'Pears to me after visiting the city that you might say a small town is where everyone makes his own living.

A day would be considerably improved if it started at some other time other than the morning.  
 Troubles seem to multiply a lot faster than they subtract.

## Wife Savers

You'll find it a lot easier to separate the yolks when the eggs are good and cold. Do it as soon as you remove them from the refrigerator. Grease your measuring cups before pouring in honey or molasses.



Salad oil is a satisfactory lubricant for egg beaters, meat choppers and other kitchen aids. Compare the cost per ounce of packaged and canned grocery foods. The larger size may be cheaper, but sometimes it is not.

When covering an ironing board, rack cover on while it is wet. When dry it will be tight and smooth. Hairspray will take ball-point ink stains out of washable fabrics, then wash as usual. Treat the stain as soon as possible.

To make a wood screw go into the wood easier, coat the threads of the screw with soap. Bumper stickers no longer wanted can be removed with cigarette lighter fluid.

The unhappy job of snow shoveling can be made easier if you rub paste or liquid wax on the shovel. When something spills over in the oven just sprinkle on salt immediately and finish your baking. After the oven has cooled scoop up the burned food with a damp sponge.

A chalkboard eraser is a convenient way to clean a car window steamed in cold weather. There would be fewer divorces if the husband tried as hard to keep his wife as he did to get her. The good old days were when you got the landlord to fix anything by just threatening to move.

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POLISH FOLK DANCE WORKSHOP, Opole, Poland, July 12 to August 12, 1977. The Kosciuszko Foundation of New York City is pleased to announce a new summer program in Poland, providing a month of intensive study in Polish national and regional dances in conjunction with study of their cultural background. The course features the dances and folk culture of the Slask and Rzeszow regions of southern Poland. For brochure and applications contact: Summer Sessions, The Kosciuszko Foundation, 15 East 65th St. New York, N.Y. 10021.

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