

NORTHERN JUNKET



VOL. 13

50¢

NO. 5

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DIED: May 23, Will Engalhard



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

Since the first of the year we have lost three strong folk dance leaders. It will be difficult to replace them.

MAY GADD. For forty-six years a National Director of the CDSS, New York Branch, until her retirement in 1973. May touched the lives of thousands of people. Taking office in the early, struggling years of the Society she built it into a strong organization. Her passing is mourned by all.

LOUISE CHAPIN. A leader of the Country Dance Society, Boston Branch from its inception in 1915. Completely unselfish and self-effacing she was a tower of strength and aided greatly in building the Boston Branch into an organization famous for its friendliness and integrity. Personally I owe Louise Chapin a great debt. In the mid-1930s she danced with me in Nelson and through her influence brought about many dance dates in the Boston area.

WILL ENGLEHARD. A tower of strength in the Roberson Center folk dance club Bill was famous for his quick friendly smile. I never saw him angry in all the years we knew each other. They don't come any nicer than "Bill" Englehard.

All who came in contact with these three feel that their lives have been enriched by the knowing and regret their passing.

May their souls rest in peace.

Sincerely

Ralph

PLANNING YOUR FIELD RECORDING



By Glen Hinsen

Rather than dealing with the actual recording process, I'd like to share a few ideas concerning set-up and planning for field recording.

Always carry at least one instrument of the sort you expect to be recording - bring a guitar when doing blues fieldwork. You commonly come across musicians who no longer own instruments or whose instrument is in disrepair. It's also wise to carry an array of accessories - strings, a capo, banjo bridge - and a few harmonicas in different keys. I'm always surprised at how many folks can blow at least a couple of tunes on the harp, and have found that those harps I've given to musicians in the field have been among the best investments I've ever made.

Take along tapes of old records of other field recordings to play for the folks. This demonstrates to the people with whom you are talking and working that you are familiar with their music, and also puts them at ease. It often reminds them of songs they sing and play, not to mention the stories which old songs usually elicit!

When traveling, make sure your tape recorder and microphones are properly packed to protect them from excessive jolting, temperature extremes, and high humidity. A good carrying case can be made easily from an old sturdy suitcase, sheets of plywood, or from military

surplus metal cases. Cut hard foam padding to fit inside the case, top and bottom, and cut out places to fit the recorder, mikes, and other accessories.

If you are carrying the recorder in a car without a case, NEVER set it on the floor of the cab or trunk. Vibrations can be significantly reduced (and thus reduce wear on the machine) by placing it on a car seat or on a sheet of styrofoam.

When you first visit a person whom you wish to record, don't carry your tape recorder in with you. Rather, you should wait for your second visit before doing any taping. The first visit should be spent getting acquainted and telling that person about yourself and your purpose. If you don't have the time to talk and just be friendly without a recorder around you don't have the time to do good fieldwork.

Always explain very carefully to the person being recorded what will be done with the tapes. Offer any credentials you have to those being taped. And after you have recorded, always send a letter of thanks which repeats your intentions for the recordings. Unfortunately, too many musicians will no longer play for a recorder because they have done it before and assume, not having heard from the one who did, that the tapes made a bundle of money, none of which is ever forwarded to the musician.

From Southern Folklore Newsletter



FOLK MUSIC

LEGACY

SHARON, Conn.- From the old barn on a country lane in the hills of northwestern Connecticut, you can still hear America singing. And Sandy and Caroline Paton, who with their partner Lee Haggerty founded Folk-Legacy Records nearly 20 years ago, say that's a wonderful sound.

"Something happens when people make music together," Paton said.

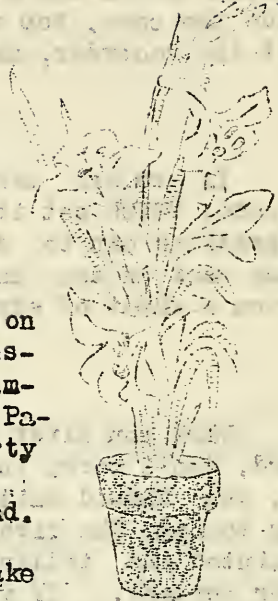
And makers of folk music, knowing that, come here to the early 19th century barn to record music which as yet does not enjoy a wide commercial appeal.

Folk-Legacy counts among its music, sea chanties from the coast of Maine, Appalachian songs and ballads, out of the rural South, folk-songs of the Ozarks, hymns and religious songs from the hills of North Carolina and instrumental music from the banjo to the dulcimer.

"You wouldn't even know it was happening to look at the mass medis," said Mrs. Paton.

But the Patons say it is happening, quietly happening, despite its lack of commercial appeal.

"Somehwre along the line there's got to be room for a noncommercial music and that's what Folk-Legacy tries to present." Paton said.



The 69 folk musicians who have recorded on Folk-Legacy since the early 1960s are not household names, but the Patons say those singers and players are keeping alive an important tradition. "We think it's worth encouraging...We think it's honest," Paton says.



Built in the early 1800s, the old barn that houses Folk-Legacy was used briefly as a chamber music school in 1939. Today, from its dark wooden walls, busts of Bach, Beethoven and Brahms, look down on the large living room-like recording studio. "I don't think they'd be too unhappy," said Mrs. Paton. "They were smart enough to borrow from folk music themselves," her husband added.



In an era where much professional recording is done in an impersonal and somewhat antiseptic environment, Folk-Legacy features what they see as a much more natural and unhibited atmosphere.

"We're willing to take the time...in a living room situation an artist can relax," said Paton, adding, "It's like a home to these people."

The company houses its artists upstairs in eight rooms, all with private baths, left over from the era of the chamber music schools' days in the barn.

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The Patons say they don't want technology to get in the way of the music.

Both of the Patons are folk musicians too, playing mountain dulcimer and guitar around the Northeast at schools, in coffee houses and at community concerts.

Their company grew out of their collecting traditional music, particularly in the South. And many of the musicians that record on their label come from a strong rural tradition.

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The Patons believe the kind of music they are helping to encourage would prosper if it could be heard. But they note that it is rarely played on most radio stations. "Most people don't know that it exists," added Paton.

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Traditional and folk music is not well distributed either, they said.

"There are precious few record distributors in this country willing to invest their capital in something that doesn't turn over quickly," Paton said.

About 70 percent of Folk-Lagacy's business goes to small distributors and record shops with the rest going to mail order business.

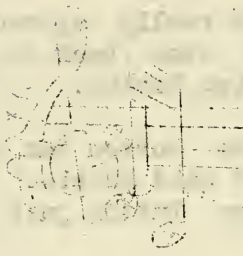
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"Our direct mail order really keeps the cash flow alive," said Paton, who does the actual recording, editing and preparing of the master tapes from which the records are pressed. Paton's wife handles promotion for the firm.

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"We put out what we like. It's a very personal record company," she said.

There's no fool like an old fool. You just can't beat experience.
A government expert is someone who can complicate simplicity.



THE BUTTON BOXERS

by Eleanor Prech

They call themselves the "Euclid Button Box Players" and they are a happy-go-lucky bunch that tries to make life a bit merrier for the less fortunate through Slovenian song.

Milan Stavic, Joe boldin, Miss Marijo Zipple, John Frank Dremel and John Halgash play the button box accordion, and Ed Barbie fills in on the bass.

The group has been together about three years as friends and lovers of Slovenian folk music. In their own words:

"We are swamped with requests to play. Maybe it's because we don't charge. But we play only for benefit affairs and before shut-ins."

Every six weeks, for example, finds the exponents of Slovenian song playing on a Sunday afternoon at the Slovenian Home for the Aged, 18621 Neff Road.

"These old folks really appreciate our music and can't wait until we come back to play the music so dear to them," explains Harbie.

"It's really the button box accordion that got our group together," said Harbie. "You get two different tones on the same button just by pulling one way and then the other.

"There is nothing like the instrument to produce gay Slovenian tunes to make you forget all your troubles."

- From a clipping in the Cleveland Plain Dealer, thanks to Mr. & Mrs. Joe Hritz.

Report from "CORNHUSKER COUNTRY" 3/79

George Chapman writes from Lincoln about the once a month dances at Antelope Park Pavilion in Lincoln. All are invited to attend and if you can't make it kindly pass the word along that all the old-time favorite dances such as waltz, two-step, polka, schottische and square dancing are on the agenda. George has a 5-piece band put together called the Footstompers, and knowing the fine fiddling of George it must surely be one of the better old-timey bands around here, or anywhere for that matter. If you've never danced the old "fun" dances, they will be glad to show you how. More info from George Chapman, 2069 U Street, Lincoln, Nebraska, 69503.

I can easily handle
The late hours I keep,
But getting up mornings
Is ruining my sleep.

Money is like the old gray mare - not what it used to be.



TRADITIONAL DANCE IN QUEBEC

by JEAN TRUDEL - Ethnologist

Conclusion

This article appeared in "FORCES #32" a Quebec publication and is reprinted here with the consent of M. Jean Trudel and of FORCES.

The gigue

The origins of the gigue are not clear so we will concentrate on its execution. It is the only real step dance in the traditional repertory. In the quadrille, reel, cotillon, etc. the steps have little or no importance, they simply enable the dancers to cover ground. There are two basic steps, the walk and the two-step, with variations thereof. But the jig step is different: it is used primarily as a means of moving across the floor in a figure dance. In the Saguenay and Lac-Saint-Jean regions the contredanses are often executed to the jig step throughout (or shuffled, as we say). Omar Lambert describes the dancers in his Brandy as using the simple jig step to cross the dance area.³⁸

The simple jig step is the one retained by traditional dancers; it means several things. First, a dance step directly descended from the Scottish "treeping" and executed on the spot or while moving. Second, it is a beat in $6/4$ time, well known to all traditional musicians - a classic of our musical repertory. But most of ten it is a dance, performed by highly skilled solo dancers. The *gigue* requires a great deal of physical skill and only a few dancers have it. The expert jigger publicly acknowledged as such, is the one who can execute complicated steps, arms crossed, a glass of spirits in each hand and another on his head, without spilling a single drop. Only the lower part of the body (from his hips downwards) is in motion. The ankles must be extremely agile, and the foot very supple, like a soft rag. The steel-capped shoes that came on the market some 20 years ago make it difficult to dance the *gigue*. The dancer has to dance on his toes, is constantly thrown off balance, and forced to use the upper part of his body. Moreover, the shoes make a terrible din.

Rounds and Dancing Games

This final group has, with two or three exceptions become part of child folklore: for example "La boulangere", "Sur le pont d'Avignon" and other French rounds many of which date back to the branles of the Middle Ages.

As recently as 50 years ago these rounds were very popular among adults and were used as a means of introducing two young people to each other or patching up a quarrel between neighbors over a land claim. Most rounds were somewhat like playing at forfeits.



Dancing games are miniature dramatic presentations enacted by two or three good jiggers; examples are the danse de l'ours ("bear dance"), the Shakapoine, the danse des mouchoirs (Handkerchief dance) and the most pop-

ular, the barber's dance or "barbe du sauvage" There are two dancers, the barber and his client. As the violin strikes up, the barber executes a jig around his client comfortably seated in the barber's chair. As the barber dances he ties a towel (usually a greasy rag) around the client's neck and begins soaping him with a strange mixture of dung, soot and oil that he spreads on with an old currycomb. The barber then takes out his rusty old shaving blade and goes all out to shave the client whose agitation is growing. The fiddler plays faster and faster and suddenly the barber gives up his attempts at shaving and plunges the blade into the heart of the client, who falls down dead. The barber then proceeds to chop him into pieces, adding a kick here, a blow there and a continuous stream of insults. There is a final kick, fart or belch and then, as if by magic, the poor client rises from the dead and rushes off to clean himself up while the assembly laughs heartedly at his discomfort.³⁹



Evidently this type of dance had a ritual element to it, which has since disappeared. What we now see is an extended dramatization of the cotillon figure described by 19th century observers.

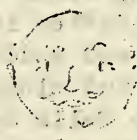
The social evening:

A mental and physical preparation for dancing.

Our traditional choreographical repertory is quite varied compared to many other lands, but as with any traditional civilization the quantity is less important than the execution itself. Quebec's choreographical expression consists essentially of a synthesis of social, economic, cultural and conventional relationships of daily life. We noted earlier, with regard to the quadrille, the parallel between the formal aspect and the development of human relationships that occurs as the dance progresses. This same evolution is found in the structure of the traditional social evening, which af-

fords a perfect opportunity for dancing.

At such gatherings, dancing concludes the festivities. But dancing is never considered as a purely inconsequent act performed wherever and whenever one wishes. For it to have meaning and value, there must be some mental and physical preparation, and this is provided by the structure of the festivities. At each stage, a new element is added, helping to reinforce the relationships.



At the beginning of the evening, small groups of people throughout the house engage in small talk. Rhythm is added in the form of music (songs), and then laughter (stories). Finally, movement is added (gestures) with informal games (playing tricks), organized games and then dancing.

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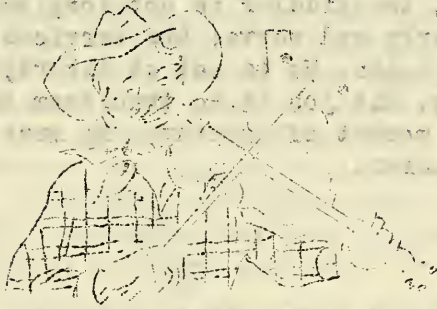
Other distractions are introduced to facilitate the progression from one stage to another. At the beginning of the evening, wine and soft drinks are served to the women, beer or spirits to the men; the children distribute chocolates, sucre a la creme (cream sugar) and clear candies. It is noteworthy that tidbits such as potato chips and pretzels are not served on such occasions. The head of the household invites a few people to see the new room built for the latest addition to the family, or his new potato bin. This of course is only a pretext for another "shot" of spirits, often homemade. Young lovers disappear for a while, taking this opportunity to elude their chaperones. But on such occasions, although everybody notices, nobody does anything about it.



The dancing arrives at the end of this series of events, when all the preliminary stages are brought together. It appears as a catalyst, a synthesis, a common denominator bringing to each participant a feeling of freedom, of being more genuine and more human than allowed by the institution that promotes the suffering and submission in the hope of a better world. A study could be made of such a mentality, to discover how people living in a natural environment respond energetically to the arbitrary dictates of authoritarian law. In Quebec, dancing was one of the responses.

The fiddler

A misunderstood magician



Without doubt the fiddler is, together with the devil and the Good Lord, the most important figure in the traditional society of Quebec. He is present everywhere. Each village boasted of having the best. Tradition accorded him a place in hundreds of legends and popular tales. He was indispensable at all festivities, and as a result was continually taken to task by the parish priest or the local bishop.⁴⁰

The fiddler is so important in the traditional life of the Quebec people without him, they could not have serenely passed through the long winter nights of their history. It is he who brings the note of gaiety, that quickly turns into gigue, quadrille or cotillon, and within the community, he facilitates the transi-

tion between obligatory work and the chosen and perhaps more basic activity of celebration. In short, the fiddler is the living symbol of one of the essential characteristics of the Quebecer, who is undoubtedly a man of festivity.

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The importance of this man in the social life of Quebec has not yet been understood or measured. Although too often considered as being automatically a drunk, gambler or skirt-chaser, the fiddler bears the heavy responsibility of giving spirit to festivities by using his instrument to transmit joy, despite personal troubles, just as a clown does when he makes faces. At a social evening, the fiddler is not forgiven if his playing lacks energy and verve; his services will simply be not required again. He is not at liberty to miss a beat or be unhappy. His job is to transform the misery of the times into a moment of pleasure. He must perform the feats of a magician.



So it is not difficult to understand why the clergy was eager to discredit the violin player and threaten him with excommunication; magic is always the greatest enemy of religion. Here too, forgiveness was not possible.

The fiddler is caught in a dilemma. On the one hand, he competes with his peers so that his honor and ability are at stake; while on the other hand he is infringing on the institutionalized laws and religiosity, and so his very salvation is in danger. Louis Boudreault, a fiddler from Chicoutimi, related the following anecdote about dances in his region thirty years ago:

"There was a time when the priests held the fiddler responsible for the holding of evening dances. He was even threatened with excommunication, because the

religious authorities claimed that certain dances led to fornication. In those days, to be faced with excommunication was a serious matter. One might be refused absolution for a day, but we didn't mind that too much, because we could go to confession the next day. My father, who was a bob vivant and a firm believer, stopped playing this kind of dance because he didn't want to answer to God for it." ⁴¹

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Another example:

"Dancing was forbidden. I'll tell you something that happened to me. At Chicoutimi, in the parish of the cathedral. I celebrated mid-Lent by playing the violin, knowing that it was forbidden. To avoid self-reproach, I decided to confess. I told the priest that I didn't think it had done any harm to play the violin for dancing. He replied: 'So, disobeying the church; what are you going to do about it? You played the violin and you are the cause of all the harm that it produced.' He refused me absolution for a month. And in those days our upbringing was very Christian, so to be refused absolution was very serious." ⁴²



The violin player often worked in this kind of reign of terror, always under the yoke of the confessor, and a slave to the dancers. Yet this did not prevent the men of traditional civilization from perpetuating the repertory of dances and music, knowing deep down that it was not sinful, but creative material that helped people on festive occasions to surmount the difficulties of farmwork, lumbering or fishing, and to recharge their energies so that they could cope with the pain of their daily lot.

Music of pleasure

Over the years and generations, the repertory became increasingly regionalized and Quebec-oriented. It acquired many hundreds of pieces based on European originals and composed for a social evening or a wedding, times of great sorrow or joy, a meeting with a will-o-the-wisp or a werewolf, or simply for a snow storm that kept everybody holed up for several days. This Quebec music is distinct from the strict Irish music, the aristocratic severity of Scottish music, and the gravity of the French music it is derived from. It has become music of the heart and mind, music of the country, music essentially for pleasure, with the power to start feet dancing, active and body-oriented music not designed for passive listening or the concert hall.



Consequently, this traditional music should not be expected to exhibit the forms and structures of classical harmony and composition. The violin player does not care whether his musical phrase is in 14, 16, 17 or 22 time; or whether he is juxtaposing two reels which people in certain regions would interpret separately and people elsewhere would not even know about it. It does not matter if he plays a jig his own way and not in accordance with a music-sheet or recording. What counts is the rhythm and the beat which the dancer's heart and feet will respond to. A "ladies chain" is not necessarily danced to 8 or 16 time; it ends when the dancers have met, when they have taken the time to communicate with one another. The music itself is less important than its effect in bringing people together. The winter shuts us in and mocks our rights, while the Church joins in the hunt against any expression of pleasure.

What could be more natural than wanting to get together drink a shot of local whisky, talk, sing, laugh, make music, dance, have fun together than be sad, effect in difference and enjoy self-pity.

The spirit of traditional music should be seen in this light. This music is free of the yoke of Art in which the amateur is artist, and the Artist an amateur. It is free of all constraint: naked music that one makes love to in a marriage of movement and festivity. Its spirit is really that of the kitchen, which was the nerve centre of all traditional life and which, when cleared of the furniture, provided the space for dancing. The singer Gilles Vigneault once told this author that of the true spirit of our traditional music had been understood a decade ago, the whole of America would by now be transformed into a kitchen and everybody would be dancing a jig!

References

38. Lambert, Omer Manuel de danses canadiennes, Quebec City. Imprimerie nationale (1942), p. 29
39. This is a synopsis of variations found in four areas around Quebec City: Saint-David de Levis, Saint-Sylvestre de Lothiniere, Ile-aux-Coudres and the Malbaie.
40. Henri Landry says something on the subject on the recording, Le Bedeau de l'enfer, Philo, Stereo FL 2002, Philo records, North Ferrisburg (Vermont) 1975.
41. Louis Boudreault, 68 years, in an interview December 22, 1973, from the author's recorded collection - tape no. 126-4
42. Louis Boudreault, in an interview, March 24, 1973, from the author's collection, tape no. 48-22

(Translated by Donald J. Bryant and Helen Mayer)

THANKS TO:

- Tony Solisky - dance photographs
- Toshiko Uzawa - Japanese calendar
- M&M Walter Inwold - Almanac
- M&M Joe Hritz - folklore items
- M&M Wm. Englehardt - dance article in
Americana
- Joan Carr - "Country Dance & Song" #5
- Bob Fitzgerald - Photostat copy Hillgrove's
"Art of Dancing, 1863"
- Tod Sanella - Article "Ancient Superstitions"
- "Duke" Miller - cigars
- M&M Julius Agin - cassette Mozart's "35th"
- Ann Stephens - Tampa festival program
- M&M Bev Wilder - Mint copy Gilbert's "Round
Dances"
- Lila Boyd - Old-time dance music

College of the Atlantic, Bar Harbor, Maine, with funding from the National Endowment of the Folk Arts, will host "The Pride of Maine Fair" in July of 1979. For the first time in the state of Maine there will be a gathering of the three major cultural groups: the Acadian, the Native Americans, and the Coastal Folk. We are operating as a non-profit organization. The event will be held July 12, 14, 15 at the College of the Atlantic, Bar Harbor, Maine, 04609. Limited number of Advanced tickets, \$5.00 weekend pass; \$2.50 per day. For information write to Linda St. Onge at the college. Program: Traditional Maine working people sharing; fiddle styles, ballads, string band music, clog dancing, tales and jokes, cooking, wilderness, farming and fishing skills. A good chance to learn a few tunes and share a few tales.

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Congratulations to the Skandia Folkdance Society, of Seattle, Wash., on their 30th anniversary dances March

9 & 10, 1979. Thirtieth birthdays are difficult for many but Skandia did it up in grand style, featuring eight groups of musicians plus massed musicians for the Saturday night party. On both days the air was filled with glorious Scandinavian music.

Morehead State University is pleased to announce "Appalachian Celebration" as part of their Third Annual Heritage Arts Week; a week of workshops devoted to those skills and traditions which have been a part of Appalachian mountain heritage. More information by writing to Heritage Arts Weel, c/o Music Dept. Morehead State University, Morehead, Ky. 40351.

DIED:

January 27 - May Gadd
February 4 - Louise Chapin
March 4 - Leonne Cottle

The Country Dance Society, Boston Centre, invites you to its thirty-seventh WEEKEND at Pinewoods Camp. It begins with supper on Friday, June 29 and ends with breakfast on Monday, July 2. More information by writing to CDS 57 Roseland Street, Somerville, Mass. 02143

Appalachian Folk Week June 17-23, 1979. sponsored by Hindman Settlement School and D.A.N.C.E. a project of Borea College, The Kentucky Arts Commission and the National Endowment for the Arts. A week of traditional dancing, singing and playing; a week with a purpose - doing not watching. Write to: Mike Mullins, Coordinator Hindman Settlement School, Hindman, Ky. 41822.

Don Armstrong Fourth Annual Contra Dance Holiday, Thanksgiving Week-end, November 22-25, 1979, Ramada Inn, in Binghamton, N.Y. Write Bill Johnston, Box 523, Skippack, Pa. 19474, for more information.

San Diego State University Folk Dance Conference, August 12-19, 1979 featuring Ada & Jas Dzienanowski, Polish Dances, Basia Dzienanowska, costumes. For more information write: Valerie Staigh, 3918 Second Avenue, Los Angeles, California, 90008.

The Balkan Arts Center presents an Ethnic Music Festival Saturday, June 9, 1979, 12:00 noon to 12 midnight. Outdoor lamb roast & picnic in the Park. Dancing Under the Stars. Bohemian Hall & Park 29-19 24th Avenue, Astoria, Queens. N.Y. Further information call (212) 222-0550.

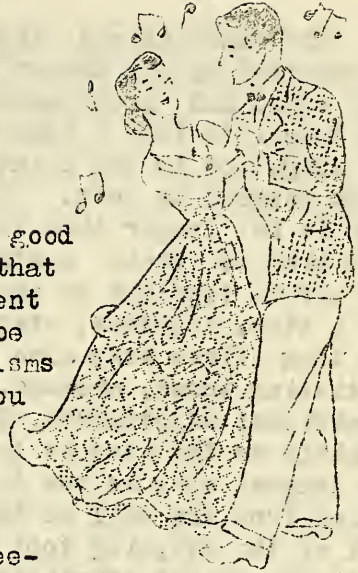
We were all saddened to learn of the death of Miss Louise B. Chapin on February 4, 1979. So that her efforts to maintain the traditions of the English and American dancing may continue, a Memorial Fund in her name has been established to serve the best interests of the Boston Center. Contributions may be sent to the Centre, the Country Dance Society, 57 Roseland Street, Somerville, Mass. 02143.

Mildred Baldwin
Arthur Cornelius
Helene Cornelius
Irvin Davis
Donald Fife
George Fogg

Katherine Jacobs
Laurence Jennings
Genevieve Jennings
Evelyn Lamond
Martin Markham
Louise Winston

THE WALTZ

It used to be said that a good waltzer was a good dancer and that this was true one hundred percent of the time. Farfetched? Maybe but I think not. Like all trueisms it is open to debate, but if you argue against it you haven't much going for you.



The waltz is performed to three-quarter timed music. Three-quarter time means that there are three beats to each measure or bar of music. When listening to the music to identify the type of rhythm by counting cadence, you will notice that the inflection of the notes repeats in groups of three. The emphasis is on the first beat. A waltz measure or bar is written "One, Two, Three."

The beats of cadence tones of waltz music are not as pronounced and easy to recognize as those used in 2/4 or 4/4 times music. Most 2/4 and 4/4 timed music use the heavy bass cadence tones of a drum, tuba or bass viol. The heavy, evenly spaced bass beats of 2/4 and 4/4 times music are easy to hear and identify. The three beats in a waltz measure may not be from a bass instrument. Waltz beats may be from a piano or organ and vary in tone from one beat to the next. The waltz cadence is usually more subtle and requires closer attention to identify. Listen to several waltz tunes and notice the absence of heavy bass beats as compared to 4/4 music. Try to identify the instrument providing the cadence.

The emphasis and timing of the first beat should be observed by the dancer who desires to waltz properly. The speed and accentuation of the first beat invites the dancer to take a longer step on the first beat. Not too long, not to the point where the step must be rushed or balance is lost. The first step is accentuated when it is longer than the second step. And this is a good time to state another old-time truism: the feet are never together on the second count. The waltz is NOT a step, together, etsp, but a step, step, together. The long first step also makes it the ideal step for initiating turns, crosses, dips, progressing or making significant adjustments. The height of the dancer falls slightly as the step is taken on the first beat. It is the longest step so the dancer will have a weight transition from the ball of the weighted foot through the heel of the stepping foot to the ball of the stepping foot. The weight transition will result in a slight reduction of height as the weight leaves the ball of one foot. The height will begin to rise again as the weight passes midway between the start and stop points of the first step.



The second step is a shorter step taken on the ball of the stepping foot. The number two step is a rising step taken from the ball of the weighted foot to the ball of the stepping foot with very little progression. The slight rise on the second step tends to accent or provide an overshoot of the rise started on the last half of the first step. It causes the second step to continue the flow of body weight or momentum generated by the first step. The height will begin to fall as soon as the second step is completed. It is hard on leg muscles to hold the body weight at the high point of the rise on the second step. So we don't try, we let it begin a natural relaxed descent or controlled fall.

The third step of the waltz is a "close", or in place step. Body weight is transferred in place to the stepping foot. The dancer's weight is transferred from the ball of the weighted foot to the ball of the closing foot, with the heel almost touching the floor. The weight transfer on the third count will result in lowering the dancer to the original height or the height from which step one was started.



The three waltz steps should result in a "big step, little step, close step." The dance will appear to "Fall, Rise, Fall", with a continuous flowing motion in time to the rhythm of the dance. The "Big Step" - should be a small step but larger than step number two. Proper accent and stepping actions will prevent the appearance of dancing Two-Step fashion to waltz music. The second and third steps should not be performed with shuffle or scot-type action.

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The waltz appears very smooth and beautiful when performed as a continuous flowing motion. Toes should be turned slightly out. Swing the body smoothly in the direction of the lead foot on the first count. Turns and significant changes of direction should be accomplished on the first beat of a measure. Use full and distinct figures and foot patterns, avoiding the temptation to short cut from one position and/or direction to another. DON'T "jjst get there anyway." Use deliberate accurate and identifiable positioning and footwork, moving across the floor with graceful curves. Use the full time allotted by a measure and eliminate those rush turns or rolls.

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The waltz maneuver figure is used primarily to position dancers so they can start a right face turning waltz. The maneuver places the dancers in Closed Position with the man facing Reverse Line of Dance. The man starts the right face turn with a backward turning step on his left foot, progressing down Line of Dance. The woman starts with a forward turning step on her right foot. On the second measure of the turning waltz the position and footwork of the man and woman are reversed.

Basic waltz figures include: Forward, Back, Box, Twinkle, Introduction, Balance Away, Together, Tamara, Turn, Dip, Recover, Maneuver, Pivot, Whisk, Wing, Tele-mark, Wrap, Twirl. Happy dancing!

KNEES

by A. Nony Mous

I think that I shall never see
 A thing as ugly as a knee.
 Above whose gnarled and knotted crest
 The minihem-line comes to rest.
 Or one that's even worse than that
 When padded with repulsive fat,
 Behind whose flex there oft remains
 A net of blue and broken veins.
 Some knees continue to perplex
 How they can for that letter "X"?
 While in another set one sees
 A pair of true parentheses.
 Small nuts write verses such as these,
 But greater nuts display their knees.

A man I know recently asked the Internal Revenue Service for some income tax publications. They came by United Parcel Service. No sense taking chances!

SQUARE DANCE

CAPE BRETON SQUARE

Suggested music: "The Rae Simmons Polka" Banff Records
RBS 1083

Head two ladies chain to the right
 You turn the girls around
 Same two ladies chain from there
 Go straight across the square
 It's a left hand round your corner
 Go back and do si do
 Then all four men go to the center and
 Make a right hand star
 Turn the star one time around
 Swing the girl you find at home
 Take her and promenade once around the square

This dance is based on one of Rod Linnell's squares -
 The Antigonish Problem. If you use this recording there
 is not enough music for any introduction; go right into
 the figure of the dance. There is enough music for a 16
 measure ending - your choice.

WHAT'EVER HAPPENED TO OLD-TIME PATTEN?

Now you get a hammer and I'll get a saw
 We'll cut off the legs of Mother-in-law.

Way down yonder in the sycamore timber
 Jaybird danced til his toes got limber,
 Give him a crutch, give him a spade,
 Limp along, dip along, promenade.

CONTRA DANCE

EASY DOES IT

Suggested music: Any traditional New England-style tune
you like

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

You do si do with the one below
Then balance and swing the same
Face the middle, opposite ladies chain (over and back)
Take this lady and half promenade across the set
Half right and left home
With that same couple make a left hand star
A right hand star back to place

There's nothing especially different or difficult about
this dance. I put it together to fit into the category
of what I call "The Next Step in Contras."

MORE PATTERN

I've got a gal lean and tall
Sleeps in the kitchen with her feet in the hall.

Butcher bird up and yellowhammer down,
Swing your honey round and round

Chase the possum, chase the 'coon,
Chase that pretty girl round the moon.

Ladies in a ring and the gents bow under
Break away and swing like thunder.
That's all there is I do believe
So kiss the caller as you leave!

FOR SALE

The Line Dance Manual - \$5.00
by Grant Longley

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

The Country Dance Book - \$5.50
by Beth Tolman & Ralph Page

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

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

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

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by Louise Winston & Rod Linnell

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by Ed Moody

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FOLK DANCE

LES GARS DE LOCHMINE

Brittany - France

Music: Unidisc EX-45-280-ADA

Formation: Circle, no partner. Hands joined, down.
8 measures introduction. 4/4 time

1. 8 schottische steps moving to R. r,l,r,hop etc still in circle formation

OR use this step: r, l, jump on both feet, hop on r foot swing left foot in front. Repeat to l, r, etc. Hands swing forward and back (fwd on ct. 1, back on ct. 2 etc.

2. Hops. Point r foot fwd, hop 15 times on l foot, hands up. On ct. 16 bring hands down sharply and step on r foot.

Point l foot fwd, hop 15 times on r foot (hands up again), On ct. 16 step l bringing hands down sharply.

Repeat entire dance from beginning

A man who cannot lead and will not follow, invariably obstructs.

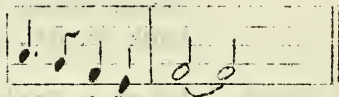
One-tbn glue will seal anything
It'll bond or stick or fuse it.
But show me how the cap comes off
The second time I use it!

FOLK SONG

ONCE MORE A LUMBERIN' GO



Come all ye sons of Freedom,
Throughout the state of Maine;
Come all ye gallant lumbermen
And listen to my strain;
On the banks of the Penobscot,
Where the rapid waters flow,
O, we'll range the wild woods over,
And a lumberin' will go-o-o
And a lumberin' we'll go,
Oh, we'll range the wild woods over
And once more a lumberin' go.



You may boast of your gay parties,
Your pleasures and your plays,
And pity us poor lumbermen while dashing in your sleighs
We want no better pastime than to chase the buck and doe;
We will range the wild woods over and
Once more a lumberin' go-o-o
And once more a lumberin' go
We will range the wild woods over and once more a
lumberin' go.

When our youthful days are ended, we will cease from
 winter toils
 And each one through the summer warm will till the
 virgin soil;
 "We've enough to eat, to drink, to wear" content through
 life to go,
 Then we'll tell our wild adventures o'er, and no more
 a lumberin' go-o-o
 And no more a lumberin' go,
 Oh! we'll tell our wild adventures o'er
 And no more a lumberin' go.

This is one of the great lumber-jack songs of all time.
 It is more widely known as "The Logger's Boast".

Back in the early 1920s, while still a lad in high school, this is one of the songs we young fellows used to sing while gathered on the village store steps of a summer's evening. We learned it from Ralph Green, who was a member of Tufts College Choral Group and he said that he got it from a classmate who was resident of Maine.

The chorus is a natural for four-part harmony and that is the way we sang it. It might not have been "true folk" but then, we wouldn't have known a real folk song if we had "fell over one in the dark!" as the old saying went.

Write to Joan Felton, RD #2, Box 82, Waterbury, Vt. 05676
 requesting a copy of the Alcazar catalog of LPs, singles
 and books pertaining largely to traditional tunes of New
 England.

People who snore always fall asleep first!
 Few sinners are saved after the first 20 minutes of a
 sermon.
 People will buy anything that's one to a customer.

RECORD

REVIEWS



LoRoy Larson and The Minnesota Scandinavian Ensemble
Plays Scandinavian-American Old Time.
Banjar Records BR-1828. \$6.00 Obtainable from Alcazar,
RD #2, Box 82, Waterbury, Vt. 05676

This is not music from Sweden, but Scandinavian music from Minnesota. And lovely music it is; to listen to as well as dance to. Waltzes, polkas, schottisches. Just beautiful dance music played in true Scandinavian-American style. By all means get it. Highly recommended.

Scandinavian-American Folk Dance Music. Featuring the Minnesota Scandinavian Ensemble playing Wisconsin Fiddle Music & Other Old Time. Vol. 3. Banjar Records, BR-1830. \$6.00. From Alcazar.

A companion LP to the previous one and of equally high standard. More fiddle music on this particular record: polkas, waltzes, schottisches. These two LPs belong in every leader's collection. Suporb danceable music. Highly recommended.

Cape Breton Symphony Fiddle. Glencoe Records. GMI 001. \$6.00. From Alcazar.

Write your check NOW and send for this LP. It's that good! Cape Breton has scores of excellent fiddlers and probably the best is "Scotty" Fitzgerald. This record features "Scotty" as well as three others: Wilfred Gillis, John Donald Cameron and Jerry Holland. Backed by

Bobby Brown, piano; Tom Szcynesniak, bass; Peter Magadini, drums; John Allen Cameron, 12-string acoustic guitar, this is traditional Downeast music like you never heard before. I run out of superlatives thinking about this LP. Highly recommended.

Old Tyme Night with Jimmy Shand. Parlophone EMI stereo PCS 7086. Obtainable from Conny Taylor, 62 Fottler Ave. Lexington, Mass. 02173.

Old Tyme music is a big thing in Great Britain; ball-room dances, round dances, it makes little difference what name one gives to it, they are all composed dances by most efficient dance masters of that country. Here is lovely music for such dances as: Pride of Erin Waltz, Eva Three Step, Marine Four-Step, Military Two-Step, Hesitation Waltz and others. Lovely to listen to and even better to dance to. Recommended.

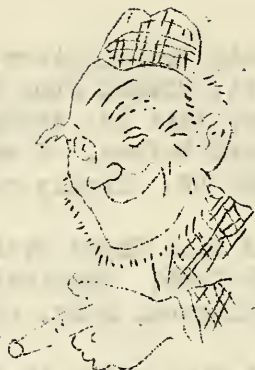
Write to Country Dance and Song Society of America 505 Eighth Avenue, New York, N.Y. 10018 requesting their brochure telling about the various dance and music events at Pinewoods Camp this coming summer. This is one of the great camps in the country.

Chelsea House Folklore Center, Brattleboro, Vt. with support from the National Endowment for the Arts, features Cajun Music from Louisiana by the Ardoin Family, Friday, June 22, 1979.

Of all life's dubious compliments
 There's one that leaves me flat.
 "Why don't you wear that dress more often?
 It doesn't make you look so fat."

One of these days is too often none of these days.

IT'S FUN TO HUNT



The following items are from the pages of The Cheshire Republican, a newspaper published in Keene, N.H. for 85 years, until 1914. We find these dance items of interest and hope that you will too.

9/11/91 Local Affairs: Prof. Barrington's orchestra made its first appearance this season at the opera house Wednesday evening. Miss Spaulding plays the violin, and the other parts are taken as last year.

Ancient Order of Hibernians Division 1, celebrated their second anniversary in an appropriate manner, last Friday evening, by a banquet and dance in Warren's hall. After the literary exercises the floor was cleared and dancing was in order. Music being furnished by the Reynolds Sisters Orchestra.

9/18/91:- Local Affairs: There is to be a Harvest Moon dance and corn roast at the Keene Driving Park, Saturday evening, and a clam bake at the same place Sunday afternoon, under the management of H.S. Couillard.

9/25/91 Hinsdale:- The dancing school with Prof. E. Wales as teacher, will probably begin Oct. 6; doubtless there will be a large class, as it was so thoroughly enjoyed last winter.

10/2/91 Local Affairs:- The dance of the Deluge Hose Company Friday evening was well attended, about 70 couples dancing until after midnight. The Mechanics Orchestra furnished music.

10/23/91 Local Affairs:- Ancient Order of Hibernians will hold its third annual concert and ball at City Hall Friday evening, Nov. 30, 1891. Rooves American Band, 10 pieces, of Providence, R.I. will furnish music for the occasion.

The entertainment which was given at St. Joseph's hall, Wednesday and Thursday evenings was a success, socially and financially. A musical and literary entertainment was given, followed by dancing and refreshments.

Members of the Channing Guild are making arrangements to hold a Poverty Party at the Armory on the evening of Nov. 6th.

Beedle's orchestra consisting of eight pieces, a new organization in Keene, will render a choice selection of popular airs at "All the Comforts of Home", at the Opera House, Tuesday evening.



West Swanzey:- There will be an inspection of the Champion Engine Company on Friday afternoon of this week to which all are invited. In the evening there is to be a firemen's dance and supper. Music will be furnished by West Swanzey orchestra.



Hinsdale:- The second of the Firemen's assemblies, Wednesday evening was attended by a large party, about 20 coming from Brattleboro, and several from Winchester.



10/31/91 Local Affairs:- The firemen's ball at West Swanzey last Friday night was attended by a number of Keene people.

A great deal of fun is anticipated at the Poverty Ball, Friday evening, Nov. 6. This novel entertainment will be given at the Armory under the auspices of the Channing Guild. Two very handsome prizes offered for

the poorest costume worn. Tickets 25 cents, including dancing.

11/6/91 Stoddard:- There was a social dance at the Town hall last week Friday night conducted by Ruel Knowlton, and all report a very pleasant time and it is intended to have another Nov. 6.

11/13/91 Local Affairs:- The Channing Guild realized a trifle over \$80 from their "Poverty Party."

The social dance of Deluge Hose Company at City hall Friday evening was attended by 75 couples. Farr's orchestra furnished the music. Harry C. Dean was floor director.



The Poverty Party



The poverty party of the Channing Guild at the Armory on Saturday evening was very successful. It was attended by nearly 500 persons. About 40 couples appeared in costumes supposed to be characteristic of penury and want. The scene was more interesting than brilliant. Dancing was the principal entertainment. A supper was served after the fifth figure, consisting of crackers water and toothpicks. The prizes were awarded by F.W. Chase. There were two classes in the competition, one of genteel poverty, and the other of rags and tatters. In the first class Fred E. Howe received the first gentleman's prize, of a silver pocket match-box, engraved to represent a mail package, the face inscribed "U.R. Suretotine, Enclosed, Mchs." and the obverse, "Poverty Party, Nov. 6, 1891." Miss Cora I. Baker got the first lady's prize, a souvenir spoon pin, suitably inscribed. For rags and tatters, Paul Odell and Miss Mabel Davis received each a dollar bill. Harry E. Buckminster wore a grotesque costume consisting of a battered hat and wig,

old coat, light trousers patched with pieces of all colors, red stockings, old shoes. At intermission, sherbet, ice cream and cake were served. Beedle's orchestra furnished music. Another party has been arranged for the 20th of this month.

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Surprise parties are in vogue here this week, for, on Tuesday evening, a large company, including many from adjoining towns, took Mr. & Mrs. A.W. Estabrook completely by surprise, and informing them that it was the 25th anniversary of their marriage, prepared to make merry and be glad. The party were supplied with all things nice to feast upon, which were supplied with liberal hand. Singing, games and dancing were in order, and at a late, or rather an early hour the company dispersed after wishing Mr. & Mrs. Estabrook continued prosperity till their golden era. Among the many souvenirs left to remind them of the event, were two plush chairs, willow chair, hanging lamp, very many pieces of silver, and quite a sum of money.

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Troy:- Preparations are being made to have the concert and ball given by the Monadnock Steamer Company a grand affair. Eastman & Morey's of Manchester will furnish music. This is one of the best bands in New England.

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11/27/91 Local Affairs:- The butterfly party of the Channing Guild last Friday evening at the Armory, was attended by about 60 couples, who joined in the dance. Light dresses, decorated with butterflies were the style with the ladies. The music was by Beedle's orchestra.

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Some who went to the dance at Surry Wednesday night were sorry the next day, we should judge, as their eyes were in mourning!

Munsonville:- There was a dance in Union hall last Saturday evening.

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12/9/91 Marlboro:- The firemen's levee Wednesday evening proved a success. A big crowd was present and the music excellent.

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Troy:- The concert and ball given Thanksgiving night by the Monadnock Steamer Company was as expected a success, about 250 were present at the concert and 110 dance tickets were sold. A large company was present from Gardner and Winchendon, Mass. The music by Eastman & Moreys orchestra of Manchester, and supper, which was served at the Monadnock Hotel, were first class. Although the hall was packed, the best of order was maintained, much credit is due the management.

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Winchester:- The concerts given by Slate & White's orchestra on the evenings of Nov. 12 and 25, were excellent, and the hours of dancing were enjoyed by a large company.

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Local Affairs:- We were glad to notice in this week's Sentinel's Winchester locals a tardy notice of the fine concerts given by Slate & White's orchestra Nov. 13 Complimentary tickets are expected to bring a little taffy, but this concert certainly merited praise. By the way, to keep the public posted in any good thing is well, but isn't it fair that local correspondents for our county papers should remember there are three churches in this little village, all having friends and all equally worthy of notice, as well as other societies; and business enterpris having no connection with any church in which the public is interested like to be kept posted. Fair play is what we have a right to expect.

Stoddard:- The young people of this town had a good

time Thanksgiving. Quite a number attended the dance at Antrim, last week Wednesday night, and Hancock Thursday night. They speak in great praise of Hancock and the bountiful supper at Eaton's hotel.

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Hinsdale:- The Thanksgiving ball was a great success, and much credit is due the managers, Mossrs. Kennedy, Taylor and Amidon. The supper at Hotel Ashuelot was beyond criticism.

12/11/91 Local Affairs:- Beedle's orchestra gave a concert and dance at the City hall, Saturday evening.

The Champion Engine Company of West Swanzey, give a concert and ball at Evan's hall next Friday evening.

Fifty-five couples attended the Red Men's second annual assembly at the Armory Wednesday evening.

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West Chesterfield:- It being very stormy last Friday night, the first assembly was not very well attended. The next one will be in two weeks, which means a New Year's dance, when the ladies will have their annual hot turkey supper, served from 9 to 12, at 25 cents per plate.

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12/25/91 Walpole:- The Mazoppa Engine company hold its annual ball at the Town hall on the 17th inst. Slate & White's orchestra furnished music. The new dress suits and gentlemanly conduct of its players was in harmony with the music furnished, which was highly complimented.

Local Affairs:- Beedle's orchestra gave a concert at the Town hall last Monday evening, followed by a dance. Supper was furnished by two of our enterprising citizens. The music at this concert is spoken of by all present in the highest terms of praise.



YESTERDAYS

TRAVELING

TRADERS

by JANE ELLER

I fondly recall the tradesmen who came in the Fall to sell their specialties. They were not the high power foot-in-the-door types who come to sell magazines and vacuum cleaners, but these were men we loved to see and greeted like old friends. Some lived in nearby villages and some like the tinkers and Shakers came from far away.

The Honey Man came from a village about 30 miles distant. He was always dressed in his best but well worn go-to-meetin' clothes. He had a huge handlebar mustache that amused us when he talked because it twitched so we expected it to fall off at any moment.

He would not sell his honey unless he could get a group of neighbor women to listen to his dissertation on the healthful benefits of his product. He had comb honey and some put up in pint and quart jars. It was red clover honey, much more aromatic and much clearer than what we buy today.

The Sauerkraut Man carried his product in a large wooden barrel with a wooden cover. He dipped out with a long handled dipper and you used your own container. He was Scotch but had a German wife who could make excellent kraut.

The Hulled Corn Man kept his product in wooden pails back of the buggy and sold it for 10 cents a pint. He made it with his own corn and wood ashes. We ate it in warm milk with shell beans from the garden.



The Horseradish Man used a five gallon crock and for five cents he filled a teacup. That product would make the hair on top of your head stand straight up all Winter. He had a milder product mellowed with white turnip for the more delicate customers. That wild horseradish root certainly packed a wallop, but we liked it.

When the Cider Man came around we had a few five gallon jugs ready. We drank up several during the evenings with doughnuts and when it began to board it was taken to the cellar to be used as vinegar. This man also had vinegar to be used in making pickles. His big wagon held several casks equipped with wooden spigots.

The little Tinker came by ringing his bell and carried his equipment on his back. He was hailed at every house. He would sharpen every knife and scissors in the house regardless of number for a flat ten cents. He soldered pots and pans, repaired umbrellas, and fixed any broken gadgets you had saved for him. Many times we gave him a sandwich and cup of tea at mealtime.

The Pack Pedlar was a colorful man and in late years became a famous diamond importer and wholesaler. He and my father became lifelong friends. When I became engaged to Mr. Eller, he sold him the beautiful diamond ring I wear today for a price he could afford. He always stayed for dinner when he came, and since he never married but loved children, he would hold me on his lap while he ate.

He carried a huge pack on his back filled with small but hard to find items in a village. English needles and thread, imported lace, fine cutlery buttons, scissors and tweezers, colored tape, ribbons, hair pins and fancy combs, razors, inexpensive jewelry and, well, you name it.

He opened his pack on the floor and it really was dazzling. That pack was kept replenished with packages of merchandise sent to future places in his itinerary by express. He was a fine gentleman and always left a little gift with Mother when he departed.



Probably most colorful were the Shakers who came each year with the biggest wagon drawn by six horses I have ever seen. These two bearded young men came from Enfield, N.H. with a load of the very wonderful things they had made or grown. They had packets of herbs, and these were not sold in stores, all marked and wrapped in brown paper. The brooms they made lasted a lifetime. They sold beautiful braided and hooked rugs. You could get a woven blanket or a hand-made quilt.

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They had unusual jams and jellies such as wild straw berry, quince and damson. Wooden bowls and kitchen implements such as cooking spoons and potato mashers. You could get a silk tea cozy, woven napkins and table covers, fancy aprons, crocheted articles. They had rocking chairs and ladders hung on the sides of the wagon.



These bearded young men were treated with great sus

picion, and not because of the beards; but certain religions were not looked upon with understanding. Only in recent years have we discovered what wonderful people these Shakers were.

The men would pay a farmer for pasture privileges during the night, or work for it and their food, then slept under the wagon. I will wager the farmer counted his chickens in the morning. However, we villagers loved to see all of them when the leaves changed color, they were like old friends.

If interested in attending a workshop in American Folk Dance you should know about the one offered by the Lloyd Shaw Foundation, June 22 - 27, 1979. Full information by writing: Workshop in American Folk Dance, Division of Continuing Education, UW-Oshkosh, Oshkosh, Wisconsin, 54901.

The CDS Boston Centre's annual weekend at Pinewoods near Plymouth, Mass. will be held from Friday supper on June 29 thru Monday breakfast, July 2. This will be followed by a new venture for the Boston Centre - a Family Camp, at Pinewoods from July 2 thru Friday, July 6. Write for information: Country Dance Society, 57 Roseland Street, Somerville, Mass. 02143.

Maine Folk Dance Camps open their first session on June 30 - July 6, 1979: Sessions B,C,&D follow - July 7; July 14; July 21. August sessions - August 18 - 24; "5 - 31; Labor Day Weekend, Aug. 31 - Sept. 3. Write after June 1st to Box 100, Bridgton, Maine, 04009.

One way to stop a runaway horse is to bet on him.



ODDS & ENDS OF FOLKLORE

REMEMBER WHEN - - ?

The local trolley car company ran extra cars on a bumper-to-bumper basis to take crowds to and from the circus?

Flatirons were heated by being placed over the flame of a stove?

Milady's hair curler was heated the same way - so she could give herself a marcel and achieve that "carved-out-of-wood" look that Hollywood hair-fashion designers were putting on the heads of all the female stars?

The ladies who put henna on their hair to emulate the red-headed Clara Bow were considered (by some) just a little too daring? Later it was even more shocking when they became "platinum blondes" in order to imitate Jean Harlow?

Some of the most widely admired (but very narrow) tires on Model T's had treads that were colored red?

In many places you could let the man from the bakery know what you wanted (bread, rolls, pie, or cake) when he stopped his horse and wagon in front of your house? All you had to do was place a card in the front window - just as you did with that other card for the ice man.

Mah-jong was the most popular game in the nation?

Folks gathered around the player piano and vied for the honor of pumping the pedals so current hits like "In A Little Spanish Town" could be enjoyed - along with such dramatic pianistic gems as "The American Patrol", "The Ben Hur Chariot Race" and "The Midnight Fire Alarm"?

Your reading and/or sewing was done by the light of a kerosene lamp?

When you honked your car's horn as a warning and not an insult?

When practically every home had a canary?

Do you remember? Really, it was not so long ago!

DID YOU EVER WONDER?

If goes down is so warm, how come geese fly south for the winter?

When was the last time a store let it go if you were a penny short?

Just in case you're wondering, you should never bite the end off a cigar.

When was the last time you wrote - instead of typed a letter?

WHATEVER HAPPENED TO:

Helping little old ladies across the street?

Taking off your hat in elevators?

Calling your mother on the phone?

Giving directions to a stranger

Dropping in on a friend out of the blue?

Don't marry a man who bends down the pages of books.

Do you really trust people with thin lips?



MURPHY'S LAW OF THE WEATHER FORECASTS

Nobody notices when things go right.
 No matter how bad the storm there's always someone who
 know it was going to happen.
 The fury of a long-ago storm increases with times.

Sleet will never begin until you have completely elim-
 inated it from your forecast.
 Forecasting is very difficult, especially if it's about
 the future.

Ho who lives by the crystal ball soon learns to eat
 ground glass.
 The sun goes down just when you need it most.
 No matter in which direction you start, you're always
 against the wind coming back.

Once-in-every-hundred-years-storm-conclusion. Whenever
 this statement is made concerning a recent violent
 storm there is a 50% chance that an even more violent
 storm will strike within the next two weeks.

From April to November never use a 5-day Forecast.
 From April to November never use a 5-day Forecast.

The size of the chuckhole and the velocity of your car
 upon impact increases in direct consequence to your
 most recent frontend alignment.

xx

FADED PHRASES

Handsome is as handsome does. It's as plain as the nose on your face. The jig is up. Once bitten, twice shy, and He's a fair weather friend.

We're going to tie the nuptial knot. He's madder than a wet hen. It's just puppy love. It goes in one ear and out the other. He rules the roost, and He has the patience of Job.

It takes all kinds. Well, I never! That's the ticket. If that doesn't beat the band. He couldn't punch his way out of a paper bag. Sufferin' cats, and He did a Steve Brodie.

He's still wet behind the ears. He gives me the Willies. He's the biggest boob in town. Still water runs deep. He took a shine to her, and Don't be a smarty-pants.

TONGUE TWISTER.

A tree toad loved a she toad that lived up a tree. She was a three-toad tree toad. But a two-toed tree toad was he.

The two-toed tree toad tried to win the she toad's friendly nod.

For the two-toed tree toad loved the ground that the three-toad tree toad trod.

But vainly the two-toed tree toad tried, he couldn't please her whim

In her tree toad bower, with her veto power, the she toad vetoed him.

If you can't be thankful for what you receive, be thankful for what you escape.



DICTIONARY OF VERMONT

EXPRESSIONS

Sickabed - one word, meaning to feel worse than a frog settin' on a lily pad lappon' lightning.

Botheration - A nosey neighbor who reminds you of a deer-fly biting the back of your neck.

Tinker - A do-it-yourselfer, all thumbs.

Hypering - To shake a leg.

Josum Crow - A large, black religious bird, a member of the profane family.

Afoot - A mode of transportation wherein the weight is carried on one's legs.

Whickering - The thing you do as you discover a burr in your boot after you've slid your foot in.

Store boughten - As opposed to handmade.

Ringtailed snorter - A loud clap of thunder during a heavy shower.

Combing out - A scolding.

Boughten - Past tense of buy.

Misunderformed - Second cousin once removed to misunderstand.

Comeuppance - A degree of sophistication where the nose reaches an orbit.

Hippie - The outlander from Scarsdale who moves to Vermont.

VERMONT PROVERBS

A bad promise is better broken than kept.

A little leeway gives a little freeway.

This road sure as hell slants towards the bottom.

Live and learn; die and forget all.

Work started Saturday will be long a-doin'.

Silks and satins put out the fire in kitchens.

It don't pay to fight a skunk; cus if you win, you lose.

He goes off and leaves his mouth a-talkin'.

A body can get a heap of pleasure out of coddlin'a mess of misery.

Blessed be nothing and no place to put it.

His pond has run out.

With seven children grown and gone,

My leisure time stretched out from morn

To Cronkite and the late, late show,

- - - And then my first grandson was born.

It's the little things that annoy us; we can sit on a mountain but not on a tack.

xxx

THIS 'N THAT

A couple from old Pennsylvania
 While performing a neat "ladies-chain-ia"
 Cried, "While dancing with you
 May be Heaven, it's true;
 For us, it's becoming a mania."

Not broken bones nor labor pains,
 Nor operations dire adventures
 Can top the tortures I have known
 Of berry seeds beneath my dentures.

A LIMERICK OR TWO

There was an Old Man of the Dec,
 Who was sadly annoyed by a Flea;
 When he said, "I will scratch it",
 They gave him a hatchet,
 Which grieved that Old Man of the Dec
 (Edmund Lear - 1846)

There was an Old Man of Peru,
 Who watched his wife making a stew;
 But once by mistake,
 In a stove she did bake
 That Unfortunate Man of Peru.
 (Edmund Lear - 1846)

There was a queer fellow named Woodin
 Who always ate pepper with puddin';
 Till, one day, 'tis said,
 He sneezed off his head!
 That imprudent old fellow named Woodin.
 (Edward Bradley - 1868)

The cheapest way to have your family tree traced is to
 run for public office.

xxx

True?



Like Enough!

The master of the Grange was escorting a speaker to a grange meeting at some distance from his home. Figuring to save a little time, he decided on an unfamiliar short-cut which petered out not far beyond a ramshackle house.

Responding to the knock on the door and the query as to where the road went, the cadaverous, bewhiskered individual looked the pair of lost travelers over with annoying deliberation: "Wal, now," he said finally, "I bin here nigh onto sixty-five years, and fur's I recollect, that road ain't bin nowhere. It's stayed right here in front of the house."

Some years ago, an elderly New Hampshire neighbor and I watched a crew of men as they worked to clear the right of way under the power lines. It was a hot day as they labored to remove the tree limbs and brush which would, if left, cause future trouble.

For some time she watched the activities in silence and then turned away, saying with an air of utter futility.

"All that work and it don't make the lights one bit brighter!"

And I love this story about the testy old Vermonter who had to fill out a government form. In the top right

hand corner of the form he saw the words in bold type: "DO NOT WRITE HERE". The old man stared at this admonition for a long minute and then wrote firmly in the box: "I'll Write Where I Goddam Please."

FAMILY RECEPTS



Science has developed better methods of preserving and the refrigeration of things, it's true, but no one has improved on the age-old recipes, or created a more natural and joyful way to dispel the "springtime miseries" than stewed rhubarb, or a old-fashioned rhubarb pie. There is no such thing as THE best recipe for any kind of pie. Still, this is one of the best!

RHUBARB PIE

Unbaked pastry for 2-crust 9-inch pie

$3\frac{1}{2}$ cups rhubarb, cut in $\frac{1}{2}$ -inch pieces
 3 tbsp. flour $\frac{1}{2}$ tsp. cinnamon
 $\frac{1}{2}$ cups sugar 2 tbsp. butter, cut in bits
 $\frac{1}{8}$ tsp salt

Combine flour, sugar, salt and cinnamon. Add rhubarb to this mixture. Place in pastry lined pan heaping slightly toward center of pan. Dot with butter. Put on top crust and trim edge, pinching top and bottom edges together. Make slits in top so steam can escape. Bake in 450 oven for 15 minutes. Reduce heat to 350 and bake about 30 minutes longer.

STEWED RHUBARB

$1\frac{1}{2}$ lbs rhubarb, washed and cut into $\frac{1}{2}$ -inch pieces
 $\frac{3}{4}$ to $1\frac{1}{4}$ cups sugar (to taste)

Pinch of salt

Juice of 1 orange

Place all ingredients in top of double boiler. Cover and cook until tender (about 20-25 minutes). Serve hot or cold. Plain or with whipped cream.

GRAM'S CUSTARD PIE

4 eggs	$\frac{1}{4}$ teaspoon nutmeg
$\frac{1}{2}$ cup sugar	$\frac{1}{2}$ teaspoon vanilla
$\frac{1}{2}$ teaspoon salt	1 8-inch unbaked pie crust

Beat eggs. Add sugar, salt and spices. Add milk and mix well. Pour into prepared pie-shell. Bake in a 450 degree oven for 15 minutes. Lower heat to 325 for about 35 minutes. Test for doneness with a knife. When blade inserted in center comes out clean, pie is done.

SNICKERDOODLES

1 cup soft shortening	1 tsp. soda
$1\frac{1}{2}$ cups sugar	2 tsp. cream of tartar
2 eggs	$\frac{1}{2}$ tsp salt
2-3/4 cups sifted flour	

Mix first ingredients thoroughly. Sift and stir in remaining ingredients. Chill dough. Roll into balls the size of a walnut. Roll in mixture of 2 tbsp. sugar and 2 tsp. cinnamon. Place 2" apart on ungreased cookie sheet. Bake til lightly brown but still soft for 8 - 10 minutes at 400. Cookies puff at first, then flatten with crinkled tops. This is a children's favorite - grown-ups too!!!

COFFEE TAPIOCA PUDDING

Stir into 3 cups hot coffee, $\frac{1}{2}$ cup minute tapioca, $\frac{1}{2}$ cup sugar, $\frac{1}{2}$ tsp. salt. Cook in double boiler about 75 minutes. Serve with whipped cream or whites of eggs beaten stiff. This is delicious, quick and easy to make.

WIFE SAVERS

A delectable fruit pie combines layers of apples and raspberries (fresh, frozen, canned) thickened with tapioca and flavored with pie spices and sugar. Top with a crust or a lattice and enjoy the compliments.

Wise shoppers know, no matter how cheap the price, if you don't need it or can't use it, it's no bargain!

Make a low cost drain cleaner of $\frac{1}{2}$ cup cream of tartar, 1 cup salt and 1 cup baking soda. Pour $\frac{1}{4}$ cup in the drain and add a cup of water. When the bubbling stops, flush with hot water. Store the extra in a jar with a label listing ingredients.

Closing a spare room in winter will be more effective if you stuff a plastic dry cleaner's bag under the door to keep the cold air from escaping into the house.

When taking medicine, always turn on the light, put on your glasses, read the label to be sure the medicine is the one you think it is. Never guess!

A light coat of petroleum jelly on the posts and cables of the car battery will slow down corrosion.

French waiters rush to clean a spot off your clothes with a little sauterne, which seems to be a fine cleaner.

When, and if you get paint on your hands, rub them with cooking oil before scrubbing them with soap and water. Gets them clean quickly.

Freeze freshly caught fish in a milk carton filled with water.

A political promise today is a tax tomorrow.
An old-timer is one who remembers when people who wore blue jeans worked.



May 1979

NORTHERN JUNKET

Vol. 13 No.5
Four dollars & fifty cents
in U.S. & U.S. Pos-
sessions
Canada & Foreign - \$6.00
per 10 issues
Single copies @ \$0.50 each
Back Issues: Vol. 1 thru 6
@ \$1.00 each
Vol. 7 thru current date
@ \$0.75 each

Editor - - Ralph Page
Published at 117 Washington St. Keene, N.H. 03431

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THANKS TO:

Martin Markham - cigars
Norma Solvi - candy
Rich Castner - cigars

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U.S. POSTAGE
PAID
KEENE, N.H.
Permit No. 79
Zip Code 03431

Fred Richardson 3/11
RFD #1 - Box 248
Jaffrey, N.H. 03452