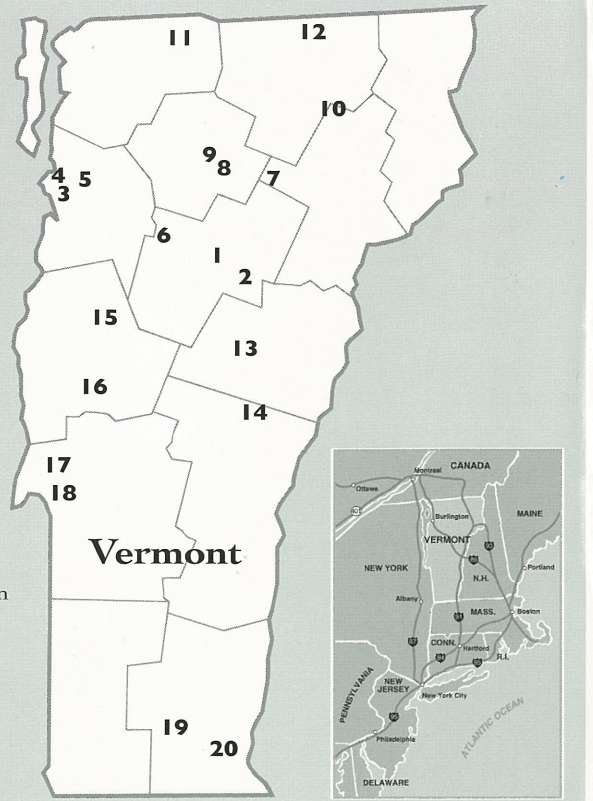
MCM 3025

Vermont

Kitchen Tunks & Parlor Songs

MUSIC OF THE EARTH

1. Montpelier
2. Barre/East Barre
3. Burlington
4. Colchester
5. Essex
6. Waterbury
7. Hardwick
8. Morrisville
9. Hyde Park
10. Glover
11. Richford
12. Newport
13. Chelsea
14. Royalton
15. Bristol
16. Cornwall
17. Benson
18. Fairhaven
19. Wardsboro
20. East Dummerston



Vermont

Kitchen Tunks & Parlor Songs

Track Listing

1. *La Bastringue* **La Famille Beaudoin**: Willy Beaudoin, f; Lillian Beaudoin, p; Roger Beaudoin, g 2:04
2. *The Quintuplets* **La Famille Beaudoin**: same as track 1. . . . 2:23
3. *La Madeleine* **La Famille Beaudoin**: Lillian Beaudoin, v, Willy Beaudoin, g 1:42
4. *Waylon's Hornpipe* **Freeman Corey**, f; **Mark Greenberg**, g . . 1:03
5. *Romeo's First Change* **Freeman Corey**, same as track 4. . . . . 1:08
6. *Swanee River Quadrille* **Freeman Corey**, same as track 4. . . . . 1:33
7. *Ragtime Annie* **Freeman Corey**, same as track 4 . . . . . 1:30
8. *The Joys of Quebec* **Wallace**, h, **Althea Allen**, h. . . . :52
9. *5 Foot 2, Eyes of Blue* **Wallace**, h, **Althea Allen**, h. . . . :45
10. *The Wearing of the Green* **The Bills Family**: Alan Bills, t; Melbourne Bills, d; Kathleen Weeks, p 1:07
11. *Harris Tune* **The Hurstins**: Dorotha Parkhurst, m; Eleanor Martin, g 1:49
12. *Dear Lord Forgive* **The Hurstins**: Dorotha Parkhurst, g & v; Eleanor Martin, v 2:16
13. *Utopia* **The Hurstins:** Dorotha Parkhurst, g; Eleanor Martin, whistling 1:49

14. *Wait for the Wagon*
The Hurstins:
Dorotha Parkhurst, g & h;
Eleanor Martin, sp . . . . . :59

15. *Flowers of Edinburgh*
Russell Nutbrown, f;
Mark Greenberg, g 1:37

16. *Drum Tone*
Russell Nutbrown,
same as track 15 . . . . . 1:44

17. *Froggy Would a-Wooing Go*
Mariella Squire-Hakey, v . . . 1:35

18. *Durang's Hornpipe*
Harry Stark, f 1:34

19. *Turkey in the Straw*
Harry Stark, f 1:05

20. *Soldier's Joy*
Harry Stark, f;
Mark Greenberg, g 1:34

21. *The Wreck of the Old 97*
Donald Davidson, h 2:05

22. *Au pres de ma blonde/*
Les fraises et les framboises/
Ah si mon moine voulez dancer
Jean Paul La Gue, v 1:28

23. *The Frenchman's Bellyache/*
Duane's Tune
Wilfred Guillette, f & feet . . . 1:03

24. *St. Anne's Reel*
La Famille Maille:
George Maille, f; Mark Maille,
m; George Maille, Jr. g;
Paul Maille, g 2:23

25. *The Road to Batach*
La Famille Maille:
same as track 24 . . . . . 1:44

26. *The Crystal Waltz*
La Famille Maille:
same as track 24,
except Mark Maille, f. 2:40

27. *Once There Was a Little Kitty/*
A Horse Named Napoleon/
Je suis content
Cordelia Cerasoli, v 1:00

28. *Bunker Hill*
Cordelia Cerasoli, v 1:27

29. *Golden Slippers* **Harold Luce**,
f, h, p (foot-operated rig) . . . . . :39

30. *Chinese Breakdown*
Harold Luce, f;
Sid Blum, g 2:08

31. *The First 2 Ladies Cross Over*
Carl Sample, v . . . . . :16

32. *You Are My Sunshine/*
Little Brown Jug
Margaret Emerson, h 1:17

33. *Mississippi Sawyer*
Dot Brown, f; with group . . . . . :53

34. *Haste to the Wedding*
Dot Brown, f; with group 1:08

35. *Fisher's Hornpipe*
Ron West, f; Sid Blum, g 1:07

36. *Farmer's Jubilee*
Ron West, same as track 35 . . 1:07

37. *Woodchopper's Reel*
Ron West, f; Sid Blum, f. 2:08

38. *Flop-eared Mule*
Tom Collins, f;
Mark Greenberg, g. 1:09

39. *The Little Shirt That*
Mother Made for Me
Newton Brown, g & v. 2:07

40. *True Blue Bill*
Newton Brown, g & v. 1:26

41. *Hot Canary*
Ozzie Proof, f. . . . . :25

42. *Pop Goes the Weasel*
Ozzie Proof, f. . . . . :30

43. *Listen to the Mocking Bird*
Ozzie Proof, f. 3:22

44. *Portland Fancy* **Elwin Corey**,
f; Sid Blum, g 1:27

45. *Whistlin' Rufus*
Elwin Corey, f 1:03

46. *Darlin' Nelly Grey*
Tillie Cassani, g & h 1:07

47. *Fred Wilson's Hornpipe*
Enoch Cameron, f
Bill Cameron, f 1:07

48. *Jig* **Enoch & Bill Cameron**,
as on track 47, Sid Blum, g . . . 1:06

49. *Westphalia Waltz*
Enoch & Bill Cameron,
as on track 48 . . . . . 1:20

d = drums; f = fiddle; g = guitar;
h = harmonica; m = mandolin;
p = piano; sp = spoons;
t = trumpet; v = vocal

Total Time: 71:16

All songs public domain except: Utopia (Martin), The Harris Tune (Parkhurst), Hot Canary (Proof), 5 Foot 2 (Henderson, Lewis, Young), You Are My Sunshine (Davis)

Cover photo: Freeman Corey, Sr.
Tray card photo: the Hurstins: Dorotha Parkhurst, left; Eleanor Martin, right.

by Mark Greenberg

Vermont:
Kitchen Tunks & Parlor Songs

By 1986, when I collected most of the recordings on this CD, the electronic media of the 20th century had thoroughly penetrated still-rural Vermont. This invasion had begun much earlier, when Vermonters, like Americans everywhere, had begun acquiring devices that brought an ever-expanding variety of sounds and images into the home. From Thomas Edison's shiny black cylinders to home-made crystal radios to remote-controlled "home entertainment centers," magical mechanical and electronic inventions had, by 1986, made every home, no matter how humble, a potential concert hall or movie palace. Buy it, plug it in, turn it on, and enjoy.

Before all of this, of course, and even throughout much of the 20th century, most music in rural areas was live and local, most often made either by oneself, family, neighbor, or other invited guests. It was also transmitted aurally (some prefer "orally") — by listening, watching, and remembering — and was subject to all of the conscious and unconscious alterations of this "folk process."

"Most people are fond of singing," the Old Revolutionary Soldier of Sandgate wrote in 1832 in Vermont's — and America's — first collection of folksongs, *The Green Mountain Songster.* The Soldier hoped these songs would "expel melancholy and cheer the drooping spirit." Exactly one hundred years later, another Vermonter, writer, and arts patron Helen Hartness Flanders, again began collecting Vermont folksongs. Radio and phonograph records had already started changing the patterns and content of Vermonters' musical activities, and the new Vermont Commission on Country Life asked Mrs. Flanders to seek out older songs, particularly those rooted in the Scots-Irish-Anglo traditions of Vermont's early European settlers. Mrs. Flanders, fearing that it was already too late, nevertheless accepted the charge. She and her colleagues found, recorded, and published hundreds of songs, many rooted in the 19th century, if not earlier.

Fifty years later, I too began searching Vermont for traditional musicians. My goals were both to document older musical practices and to invite some of their representatives to Montpelier to participate in the Midsummer Festival of the Arts alongside Vermont's more contemporary "folk" musicians and artists, many of whom had, like me, moved to the state since the 1960s. I was looking mostly for non-professionals and for people who didn't acquire their music and skills from schools and how-to video cassettes, but from their families and other members of their communities — that is, in the "traditional," grassroots way.

The prospects were uncertain. Like Flanders, I wondered whether Vermont still had traditional music and musicians, especially now that TV satellite dishes had penetrated this once-remote state, along with the interstate highway that opened the territory to growing numbers of "flatlanders" (like me) seeking alternative ways to live our lives in a healthy, beautiful environment. Yet, despite this demographic "invasion" and the cultural changes it was affecting, old-time fiddling, both Franco-American and Yankee style, was still alive. Burlington's La Famille Beaudoin, in particular, had brought international attention to Vermont's traditional French-Canadian music, and the Northeast Fiddlers' Association continued to hold its monthly regional meetings and annual "World Championship" Fiddlers' Contest in Barre. At these, mostly older (past 50) players played tunes with British-Celtic and Franco roots along with some learned from bluegrass, country-western, and even jazz/pop sources. But what else was

out there, and how would I find it?

The answer proved simple: ask around. Margaret MacArthur, for example, herself a collector and the state's leading professional performer of old Vermont songs, recalled two women who sometimes came to her concerts and mentioned that they played and sang. Eleanor Martin and Dot Parkhurst called themselves the Hurstins when they performed at local Grange halls and nursing homes and proved a treasure chest of music learned from family and neighbors as well as from the radio and recordings.

"I like country music. I call it mountain music," Eleanor said in the kitchen of their end-of-the-road farmhouse. "Everybody has their own style, and everybody sings their own way, and that's what makes mountain music special." Dot also listened to the radio and records, learning musical traditions from those sources the way people once learned from wandering minstrels. She also learned from her harmonica-playing grandfather and from two lumberjacks who celebrated the end of their work week with music.

"I was probably ten years old at the time, trying to take in every piece of it," she recalled. "I was trying to remember it. And all the while, I was saying to myself, "One day I'm going to do that. I'm going to play those songs."

She certainly did—on guitar, harmonica, mandolin, and fiddle—while Eleanor backed her up on guitar or spoons or sang or whistled an old tune or hymn. Certainly these were "folk" musicians, though few of the local folks who enjoyed their occasional performances would have used that term. To them this was just simple music that made them feel good, played in a way that sounded right at home.

That was also true of Newton Brown of Hyde Park. Except for a 14-week stint in the 1930s on Waterbury radio station WDEV as a member of the Ramblin' Mountaineers, Newton had made strictly informal music. "If only the best birds in the woods did the singing," he said after recording one of the homespun, nostalgic songs he favored, "it would be a pretty quiet world." No folklorist or musicologist ever said it better.

For the Corey brothers—Elwin of Fair Haven and Freeman of Benson—music was also part of the family. Both were fiddlers, and sons of a fiddler, and both were staunch and vigorous upholders of "old-time" style. Freeman still lives in the house where he was born on the family farm he has worked all his life. Older brother, Elwin, also played his "kitchen junket" (house party) tunes with energy and delight, his feet tapping in the French style. My thanks to Middlebury College's Flanders Collection curator Jennifer Post for pointing in their direction.

As Post pointed out to me, much of the homemade music in Vermont was made by the men. "After dinner the women would clean up, while the men would take the children to the parlor and often sing songs," she said. Still, the women heard and learned the songs and helped preserve them by singing while they cooked, ironed, and rocked a baby to sleep. "Mothers taught their daughters songs and ballads, which were often used to pass the time while performing mundane tasks," Post explained.

Cordelia Cerasoli, born at the turn of the last century, was one of the recipients of songs sung by both her mother and father. She saw my letter in the paper seeking people who knew and played old songs and called me. "Evenings were long," she recalled. "There were no radio or TV, so we used to sing in the evenings a lot."

Music also entered the home from the repertoires of professional entertainers who came to Vermont via the railways, beginning in the second half of the 19th century. "Vermont's musical development in the third quarter of the 19th century was part of the process of urbanization, an outgrowth of railroad development," T.D. Seymour Bassett wrote in "Minstrels, Musicians, and Melodians" in the March 1946 issue of *New England Quarterly*. "The dawn of the machine age, while promising to destroy conditions for a lively folk culture, began to make possible Vermont's integration into the musical life of the nation." Now, especially near Vermont's railroad centers—St. Albans, White River Junction, Rutland, Burlington, Montpelier, Barre—one could see professional entertainment ranging from classical musicians to the widely popular minstrel and chataqua shows.

Actually, folk and home-made music had always relied on "outside" sources, from the time of wandering minstrels—even Homer—onward. Now, however, what was changing was not simply the kinds of music people liked but the very need to make music for themselves and their families. The railroads and improved highways that connected Vermonters to the rest of the country also made it easier to leave the home in pursuit of work, goods, and entertainment.

Yet old practices die hard. Along with weekday after-dinner music, Vermonters well into the 20th century often celebrated the weekend with home social gatherings. Some homes, mostly of wealthier Vermonters, had pianos. But many more, even those of the less-than-affluent, had parlor or pump organs. "Someone would play the organ," Cordelia Cerasoli recalled, "and we would sing. Some men with violins would come once in a while and play."

Hymn singing was also popular, particularly when women gathered for sewing bees and other activities that combined work and recreation. And along with singing—whether hymns, popular songs, novelty ditties, or old ballads—there was also instrumental music and dancing.

Sunday was often the time for extended socializing, but the main form of at-home group musical entertainment usually took place on Saturday night in the kitchen.

One of the most distinctive and popular forms of kitchen socializing was the "kitchen tunk." Although the origin of the word is unclear (some even suspect native Abenaki roots; I wonder about its relationship to the Southern "tonk," as in "honky tonk"), tunks—also called "junkets" and "hops"—were essentially dances held on Saturday nights in farmhouses. Often these events involved removing all the furniture, including the stove, from the kitchen. Sometimes, according to researcher Paul Wells, "the fiddler played while seated on a stool in the sink!"

Indeed, many Vermonters, especially old-time fiddlers, remember the kitchen dances.

Wilfred Guillette of Newport, fondly recalled the junkets of his boyhood: "We would invite people to our homes, and we'd have square dancing or waltzes and two-steps. . . . Sometimes we'd go home around three or four in the morning. They were good parties." Yet even by Wilfred's time, kitchen tunks were fading away, as popular music heard on the radio and phonograph records started to lure the younger people from the older traditions. Following the Korean War, bars and road houses began competing with the tunks and barn dances, and soon rock and roll was challenging even commercial country music for young Vermonters' hearts.

Some Vermonters, however, continued to perform traditional songs and tunes, along with newer material learned from a wide variety of sources, including recordings and the printed page. Meanwhile, the interest of newcomers eager to find the "real Vermont" and preserve folk-based culture provided incentive and new venues—festivals, local arts council concerts, independent record labels—that helped encourage long-time residents to keep the music going and that began producing a new crop of old-time and traditional-style musicians.

That's still the case. Contra (or string) dances, once almost extinct as a community activity, attract enthusiastic participants throughout Vermont. The Northeast Fiddlers' Association continues to hold monthly gatherings and its annual fiddle contest. Young kids play Celtic fiddle tunes for spare change at farmers' markets. And old-time, bluegrass, and country bands continue to come and go, along with the rock groups, blues bands, and jazz players who have broadened yet again the scope of Vermont-made music. Some of the musicians on this collection are gone, but others still play when they can, and some take great pride in the ongoing musical interests and accomplishments of their offspring. Whether this will continue as the new millennium progresses is anybody's guess. But just as the Old Soldier, Mrs. Flanders, and I have been delighted and sometimes surprised by what we found, future collectors may also find the old songs and tunes alive and resounding in the hills and valleys of the Green Mountain State.

— Montpelier, VT, 2003

The Songs and Tunes

Although I have attempted to indicate the source or sources of the tunes and songs on this collection as accurately as possible, the fluidity with which music moves among regions and traditions, sometimes coupled with the lack of definitive documentation for materials in aural/oral tradition, often makes the strict classification of origins difficult, if not impossible. Even tunes strongly associated with a particular region may have migrated from another place, so that, for example, a tune identified by Vermont fiddlers as French-Canadian may, in fact, have begun its life in Ireland. Similarly, the composers of songs and tunes—whether professional writers or vernacular players—may be long-forgotten and rendered "anonymous" as their work has passed into folk tradition. Even when we know the composer of a song or tune, we may not know whether he or she based it, consciously or unconsciously, on an older, traditional melody and/or lyric.

In addition, musicians sometimes misidentify tunes and/or forget titles, and various traditional tunes and composed pieces may share a title or appear under several titles.

Still, we do know that settlers from the British Isles and French Canada brought their music to Vermont and that the radio, phonograph records, and later, "flatland" immigrants from throughout the U.S. introduced tunes and songs from the South and from popular, commercial country, folk, and bluegrass music. And, of course, some of the musicians on this collection created their own original pieces based on traditional genres and styles.

Canadian tunes and songs: *La Bastringue, The Quintuplets, The Joys of Quebec, The Frenchman's Bellyache, Duane's Tune, St. Anne's Reel, Fred Wilson's Hornpipe, Woodchopper's Reel, Waylon's Hornpipe, La Madeleine, Au pres de ma blonde, Les fraises et les framboises, Ah si mon moine voulez dancer, Je suis content*

Scots-Irish tunes: *Flowers of Edinburgh, The Road to Batach, Haste to the Wedding*

Anglo/Yankee tunes: *Romeo's 1st Change, Drum Tone, Farmer's Jubilee, Portland Fancy, Jig, Froggy Would a-Wooing Go, Pop Goes the Weasel*

Southern U.S. tunes: *Soldier's Joy, Chinese Breakdown, Mississippi Sawyer, Flop-eared Mule*

Commercial popular songs: *5 Foot 2, Eyes of Blue*

Commercial country songs: *You Are My Sunshine, The Wreck of the Old 97, The Little Shirt My Mother Made for Me, Little Brown Jug*

Composed tunes now in folk tradition: *Whistlin' Rufus, Wait for the Wagon, Red Wing, Listen to the Mockingbird, Darlin' Nelly Grey, Turkey in the Straw, Swanee River Quadrille, Ragtime Annie, Durang's Hornpipe, The Crystal Waltz, Westphalia Waltz*

Original tunes and songs: *The Harris Tune (Dot Parkhurst), Utopia (Eleanor Martin), Hot Canary (Ozzie Proof)*

Songs and hymns: *Once There Was a Little Kitty, A Horse Named Napoleon, Bunker Hill, True Blue Bill, Dear Lord Forgive, The Wearing of the Green*

Dance calls: *The First 2 Ladies Cross Over*

The Musicians

Wallace and Althea Allen *(Hardwick, VT)* began playing harmonicas when they were children. Wallace's father played harmonica and his mother violin, and Wallace recalls hearing the old jigs and square dance tunes at barn dances and kitchen junkets. Althea's father came to Vermont from Canada and played harmonica and sang old songs. After they married, Wallace and Althea continued to play music at home and occasionally at local nursing homes, often with guitarist

and singer Floyd Brown and fiddler Ozzie Proof.

La Famille Beaudoin *(Burlington, VT)* was for many years perhaps the premiere Franco-American family musical group. After the death of his brother, fiddler Louis, Wilfred (Willy) became the group's fiddler, moving over from rhythm guitar. The Beaudoin's music originated in the Laurentian region of Canada and came to the U.S. when the family moved to Lowell, MA so Willy's father could work in the textile mills. In 1937 the brothers re-settled in Burlington, VT, where they continued to develop their musical proficiency. In 1976 La Famille Beaudoin played for President Carter's inauguration, and they have appeared at the Smithsonian Institution's National Folk Festival. Willy is joined here by his son, Roger (guitar), by his wife, Lillian (piano, vocal), and by his brother Bob (harmonica). The Beaudoin Family, with Louis on fiddle and Willy on guitar, recorded several albums for Philo Records.

The Bills Family Band *(Wardsboro, VT)* plays old-time square dance music in a rather unusual format. Instead of the expected fiddle, the Bills Band features Alan Bills' trumpet. Alan's father, Melbourne, who died in 1988, provided rhythm on the drums, and his sister, Kathleen Meeks on piano or electronic organ. Neighbor James Knapp frequently joined them on guitar. Alan's grandfather had played fiddle and his grandmother Jew's harp and harmonica at kitchen junkets, and Alan grew up with the old square dance tunes. He was soon joined by Kathleen and later by Melbourne, who, at age 65, decided to take up the drums. In 1966 The Bills began holding their own summertime Saturday night dances in their barn near the family saw mill, and they continue to play for dances in the southeastern Vermont tri-state area.

Sid Blum *(Middlesex, VT)* moved to Vermont in the late 1960s. He began playing guitar at age nine and later added banjo, fiddle, and button accordion. He was a member of the

Arm & Hammer String Band and has more recently focused on traditional Irish music.

Dot Brown *(Bristol, VT)* delighted dancers with her energetic fiddling of music ranging from traditional tunes to country and pop standards. She first learned to play at age eight by watching her grandfather, a self-taught fiddler who "chopped wood by day and fiddled by night." For several years in the 1980s, Dot ran the weekly Wednesday night get-togethers in the old East Middlebury one-room schoolhouse, where musicians gathered to play and swap tunes, as on the selections included here.

Newton Brown *(Hyde Park, VT)* worked as a farmer, wood cutter, road builder, and golf tee maker and began playing guitar at age 15, after an unsuccessful attempt at fiddle. Brought up by an aunt and uncle who often sang and played the organ, Newton developed a liking for "songs that tell a story," many of which he learned from old records and radio broadcasts. In the early 1930s, he played for fourteen weeks on WDEV, in Waterbury, as a member of the Ramblin' Mountaineers. Otherwise, Newton's music-making has been strictly informal, playing with friends, including Tom Collins, often at the local nursing home and senior citizens' center.

Enoch & Bill Cameron *(Barre, VT)* Enoch, of Scottish background, came from a long line of fiddlers. His father played in Canada and persuaded nine year-old Enoch to start playing fiddle instead of saxophone. Soon they were both playing dances, and at age 13, Enoch took over his father's band, the Royal Nightingales. At age 18, after expanding to 7-14 pieces, the band began working 3-5 nights a week, playing mostly the popular dance and swing tunes of the day. Enoch also played for kitchen junkets, often accompanied only by spoons. In 1933, he lost the tip of a finger in an accident and stopped fiddling for 40 years. His son, Bill, started playing fiddle at age nine. Both Camerons played in a local traditional Scottish country dance

band and have taken home a shelf-load of prizes from fiddle contests.

Thelma (Tillie) Cassani *(Barre, VT)* learned to play guitar at age nine. Her mother sang country songs and played Hawaiian-style guitar, but Tillie preferred to play in the standard, "Spanish" style, like her sister. She also played mandolin, learning by listening to Bradley Kincaid and other country musicians on the radio. Her father and sisters also sang, and there was often music in the family farmhouse. At 21, Tillie began playing with the Green Mountain Ramblers before forming her own group, Tillie & Brenda and the Rock Country Gentlemen, playing commercial country music.

Cordelia Cerasoli *(Barre, VT)* was born in upper New York state in 1900 and came to Vermont when she was 2 years old. Her mother sang old songs, and her sister played the organ. Cordelia recalled singing in the evenings and at musical gatherings with friends and relatives. Some of the music was the popular music of the day, but much was also older songs, remembered by both her mother and father. Cordelia was featured in the video documentary *The Unbroken Circle.*

Tom Collins *(Morrisville, VT)* was six years old when he began "playing at" his father's fiddle. Later, he got his own instrument from the local overseer of the poor, with whom it had been left in lieu of a tax payment. Two of Tom's uncles also played fiddle. Tom played mostly for his own enjoyment, although he did work occasionally in the 1930s with his brother-in-law, Slim Cox, one of the state's leading fiddlers. Tom also frequently entertained at the local senior citizens' center, sometimes with guitarist Newton Brown.

Elwin Corey *(Fairhaven, VT)* grew up on his family's farm. His father played fiddle, and Elwin remembers dancing the old contras at "house dances" and "kitchen tunks." At about age 15 he began playing fiddle. His large repertoire contains tunes learned from his father and other players, as well as from records and books. A stint in the

Army interrupted his playing until the formation of the Northeast Fiddlers Association in the mid 1960s revived his interest. Elwin died in 1993.

Freeman Corey *(Benson, VT)* is a life-long farmer who started playing banjo at age eight at "kitchen hops" in his family's farmhouse and by 11 was playing fiddle. His father was also a fiddle player, and both parents were avid dancers. Many of the songs in Freeman's vast repertoire—contra dances, quadrilles, schottisches, polkas, and waltzes—come from those social gatherings, which eventually moved from the kitchen to town and Grange halls. Later, Freeman played in the "old-time music section" of Prebles' Nighthawks, featuring both square dances and popular music of the day. In the 1980s, Freeman, who also plays piano, performed with his family-based band, Champlain Time, which included his sons Melvin and Freeman, Jr.

Donald Davidson *(Royalton, VT)* comes from a musical family. His sister played organ and the family sang a lot, mostly hymns. In the late 1930s Donald taught himself to play harmonica and to yodel to relieve the boredom of being on the road as a salesman. He plays both the regular diatonic harmonica and the echo harmonica. Donald played at local square dances and served as a song-leader for community organizations. He also liked to entertain as a clown and often included harmonica tricks in his performances.

Margaret Emerson *(Montpelier, VT)* was born in Canada and began playing harmonica at age 12, after moving to Barre, VT in 1929. Her mother played accordion and organ and a sister played harmonica and guitar. By age 18, Margaret was playing guitar and harmonica, learned by ear, for local dances. On some tunes, she plays her harmonica into a glass for greater resonance.

Wilfred Guillette *(Newport, VT)* started playing fiddle when he was 13 and at 16 was accompanying his father at kitchen junkets. During these

years Wilfred learned to clog while seated and playing the fiddle. His playing was a familiar feature at fiddle contests throughout New England, earning Wilfred his share of first place finishes. He is known for his Canadian-style playing and fast-moving tunes. He recorded an album on the Green Mountain label, *Wilfred Guillette—Old-Time Fiddling!* and was featured in the video documentary *The Unbroken Circle.* He received the 1986 Vermont MIDSUMMER Award for his contributions to the state's traditional culture.

The Hurstins *(Waterbury, VT).* Eleanor "El" Martin and Dorotha "Dot" Parkhurst began playing music together in 1962. Dot, who plays guitar, mandolin, and harmonica, remembers hearing her grandfather play harmonica. She also recalls visiting local lumberjacks who played old-time music on fiddle and guitar. After her family acquired a radio in 1933, Dot became a devoted listener to the Grand O1e Opry and other country music broadcasts. She is a self-taught musician and occasional song writer. El was born on a farm and was introduced to music by her French-Indian mother, who played the piano, spoons, and knives, and by her sister, who played the guitar. In addition to guitar, El plays the spoons and sings and is an extraordinary whistler. The Hurstins, who insist that their music is "nothing fancy," call it "Green Grass." They received the 1988 MIDSUMMER Award for their contributions to Vermont's traditional culture and are featured in the video documentary *The Unbroken Circle.*

Jean Paul LaGue *(Colchester, VT)* was born in Quebec and came to Vermont when he was 21. He remembers kitchen junkets and neighbors stopping by to sing while he still lived in Canada. After moving to Vermont, Jean Paul farmed for several years and then went to work for IBM. Yet he still remembered and valued the old French songs and stories. He also plays fiddle and accordion and is still an active member of the Champlain and Northeast Fiddlers Associations.

Harold Luce *(Chelsea, VT)* began playing old-time, Yankee-style fiddle at around age 14, mostly at local gatherings and kitchen junkets. In the early 1930s, Harold began playing with Ed Larkin's newly-organized Old Time Contra Dancers. While still in his teens, Harold devised an "outfit" from wooden slats, rubber bands, an old harness, and sewing machine parts that allowed him to use his feet to play banjo accompaniments to his fiddling. In another burst of Yankee ingenuity, he soon devised a foot-powered "outfit" for playing the piano while fiddling (see "Golden Slippers"). He can also play harmonica at the same time and is an adept trick fiddler. Harold has performed at the Smithsonian Institution's Folklife Festival in Washington, D.C. and has served on the workshop staff of Pinewoods Camp, run by the Country Dance and Song Society in Plymouth, MA.

La Famille Maille *(Essex, VT)* George Maille's family came from Canada, where his uncle, Jean, was an accomplished fiddler. At about age four, George began to play, learning at first from the singing of his mother and father. Years later, he began playing for Saturday night Grange dances as well as for family occasions. After entering the Army, however, George stopped playing and left the fiddle idle until the 1960s. He was soon joined by his sons, George Jr. (guitar), Paul (guitar), and Mark, who began with harmonica and went on to fiddle, mandolin, tenor guitar, and tenor banjo—all of which he plays left-handed without reversing the strings. The Maille's repertoire contained Irish, Scottish, and American, as well as French Canadian tunes, all played with the distinctive accent of their Franco-American heritage.

Russell Nutbrown *(East Dummerston, VT)* came to Vermont in 1968 from his native Quebec. In Canada, his father, two uncles, and father-in-law played the fiddle and his grandmother the accordion. Although Russell's background is English and Irish, the French Canadian influence is strong in his

music. He began playing while still a child but put the fiddle away until after World War II. Then, an invitation to be in a band revived his interest, and he began learning the old tunes from some of the area's older players. He also played for local square dances and has performed at the National Folk Festival, in Washington D.C.

Ozzie Proof *(Newport, VT)* is a fourth generation Vermont fiddler. When he was three, Ozzie got started "on the fiddle trail" by hearing a local Swedish hunter, trapper, and violin-maker. By seven he was playing tenor banjo and drums for weekly dances with his father and mother. Later, he switched to fiddle while his father, a lumberjack, played harmonica and his mother accordion and piano. Like many Vermont fiddlers, Ozzie was heavily influenced by the playing, heard over the radio, of Canadian fiddler Don Messer. His playing reflects styles ranging from old-time music to bluegrass and from classical music to jazz.

Carl Sample *(E. Barre, VT)* was born in New York state, near the Canadian border. His mother played the organ and his brothers fiddled a bit. Carl began fiddling at age nine, learning "what I could pick up" by ear, some from Canadian players, and was soon playing for "turkey and chicken raffles" and kitchen and community dances.

Mariella Squire-Hakey *(Glover, VT)* traces her knowledge and love of old ballads and stories back through both sides of her family. Her father grew up on a Vermont farm and learned ballads and country songs from the hired hand. The maternal side of Mariella's family included Celtic bards as well as music hall singers, and her Irish grandmother sang ancient ballads and children's songs and told stories. Mariella has estimated that she knows as many as 1,000 songs.

Harry Stark *(Cornwall, VT)* was born in Orwell, VT, but spent much of his childhood with his grandfather, a fiddler, in Indian Lake, New York. His father also fiddled. Harry started playing at age six, when he swiped his grandfather's fiddle. He returned to Vermont when he was 19 and played his fiddle at kitchen hops and local dances. In the early 1940s, Harry replaced Slim Cox in Jack Carnes' Kentucky Ramblers, one of the area's popular western-style bands. For the next eight years, Harry played with a series of "cowboy" groups, broadcasting over the radio and traveling from barn dance to barn dance, mostly in New York state. He also played with numerous musicians throughout western Vermont. At age 79, when these recordings were made, Harry was still an energetic fiddler, learning tunes, winning fiddle contests, and occasionally willing to give a quick demonstration of his clog dancing ability.

Ron West *(Richford, VT)* learned to play fiddle by watching and listening to his father, grandfather, and uncles. He began playing at kitchen tunks and dances when he was sixteen and later played with various country bands. Ron sees himself as predominantly a Yankee-style fiddler, though he learns pieces from any player or source that strikes his fancy. Still, it is the old-time music that he likes best. Ron has been a frequent participant in fiddle contests and has taken home trophies from competitions in Hartford, Connecticut and Barre, Vermont. He also placed fourteenth at the prestigious National Fiddle Championship in Weiser, Idaho, recorded an album, *Vermont Fiddler,* for Green Mountain Records, and is featured in the video documentary *The Unbroken Circle.*