

# COUNTRY DANCE AND SONG

16

April

1986



# Country Dance and Song

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Cover: "The origin of Music"—A most splendidly finished steel engraving, in line, by W.T. Tucker, from *Graham's Magazine*, August 1850.

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Volume 16

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# Music and Musical Composers

by R.J. DeCordova

The English nation have never been remarkable for musical genius. As late in their history as the accession of the house of Hanover, the greater part of their music came from abroad. Nor were there any great instrumental performers among them. It is only of comparatively late years that anything like a talent for composition has sprung up among them, and even now they are so far behind most other nations in the art, as to hold a very insignificant position in the musical world. While the music of all other countries has in it something distinctively and peculiarly characteristic, English melodies (if we except their glees and madrigals) have none. The late operas which have been brought out in London betray an attempt at servile imitation of the Italian school; but the English have not a writer at the present day whose compositions manifest the slightest originality: and with the exception of Dr. Arne, Cabott, Bishop, Rolf, Rooke and one or two others, their musical works are devoid of conception, character or beauty. At the same time it must be admitted that there is nothing finer in the world than the English glees and madrigals. These possess a truly definitive character. They are really English, and bear about the same relation to the smooth strains of Italy and Germany as the bluff, straightforward yeoman does to the French exquisite. They are at once original, heart-stirring and amusing. Many of the madrigals exhibit a great amount of artistic skill and musical acquirement, and, when well executed, they are extremely entertaining. Some of the English anthems are also very excellent, but the attempt to imitate the German school is too apparent throughout. They are not the less agreeable on this account, but they lose the charm which would attach to originality.

The English are, as a nation, fond of music, but their love for it seldom reaches the enthusiasm which is felt for the art by a German, an Italian, a Frenchman or a Spaniard. It would, perhaps, be more correct to say that the English admire music rather than that they love it. The uneducated classes will gladly listen to music, but they are never moved by it. They may learn or become acquainted with certain airs, but they never impart to what they sing or whistle that elegance or depth of feeling which a really musical mind never fails to throw into an air which pleases him.

The Scotch music, without possessing much claim to art, has a decidedly characteristic feature. It is unlike the compositions of any other country. Even their quickest airs have something peculiarly melancholy in their style, which is touching and agreeable. The principal feature in Scotch music is the frequent introduction of short, catching sounds before long notes.

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*Mr. DeCordova's article appeared in Graham's Magazine, 33:2 (August 1850). Page 75 is cited here.*



# Pat Shaw



Pat Shaw, 1958

The following 21 pages are tributes and informative material dedicated to the late Pat Shaw and compiled as a "Pat Shaw Number" of CD&S.

—The Editors

# Pat Shaw on Pat Shaw

## Pat Shaw's "Resumé"

An autobiographical statement with annotations and an afterword by  
Marjorie Fennessy

Full Name	Patrick Noel Shuldham-Shaw
Born	24th December 1917
Died	Not yet anyway! !

My father was an Irishman from County Kildare but spent 30 years in India as a tea planter.

My mother was a Devon woman, an indirect descendant of Sir Francis Drake, so my family claim. She was a professional singer, singing under her maiden name, Winifred Holloway. She was a pupil of Plunket Greene, and a very close personal friend of Cecil Sharp. She was one of the most active figures in the folk-song and folk-dance revival in England and on Cecil Sharp's death in 1924 became the honorary secretary of the Cecil Sharp Memorial Fund, which was founded to provide permanent headquarters for the English Folk Dance Society. After six years of hard plodding she raised over £30,000 and on Whitsun 1930 the building, Cecil Sharp House, was opened. My mother was too ill to be present at the opening (though I was dancing there as a small boy of 12) and did not live long enough to see the finished building.<sup>1</sup>

I myself was born in Stratford-on-Avon, but all my childhood as far back as I can remember was spent in London and I look upon myself as a Londoner.

I was educated at St. Aubyn's Rottingdean (1926-31, my prep school days) then at Harrow (1931-36) where I first developed a really passionate interest in music, being ably guided by the late Dr. R. S. Thatcher (later warden at the Royal Academy of Music), who was then the director of music. After that I studied music at Cambridge (Queens'

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*Annotations and afterword are from Marjorie Fennessy's highly praised talk, given at Pinewoods in 1983. The resumé was written by Pat Shaw in 1968 and was frequently circulated by Pat Shaw himself during his lifetime.*

College, 1936-39), chiefly under Hubert Middleton and Professor E. J. Dent. In those days I was a fairly proficient oboe player and played in the University Musical Society Orchestra, etc., and I used to sing regularly in the University Madrigal Society. I had a few singing lessons in those days, but as I have had to unlearn nearly all I was taught, I prefer not to give the name of my teacher. Although I took a keen interest in all forms of music, as I still do, I always had a profound love of the folk music on which I was brought up and while at Cambridge I started getting to know as much as I could about the folk music of other nations. I started dancing (English folk dancing) at the age of six, and at the age of 13, the committee of the English Folk Dance Society passed a special grace allowing me to become a member, although five years under age.<sup>2</sup> As for singing I can't remember at what age I started to sing—I can't remember not singing!

On leaving Cambridge in 1939, I worked for a short period as Midland area organizer for the English Folk Dance Society until I joined the National Fire Service in Birmingham (later in Cardiff) early in 1942. During my whole time in the N.F.S. I kept my interest in both folk song and dance, doing as much as possible of both in the limited leisure I had. I gave a folk song recital in Cardiff in aid of the N.F.S. Benevolent Fund which was very successful.

In 1946 when I was released from the N.F.S. I decided that I was going to take up singing professionally—specializing in the singing of folk songs of all nationalities in their correct languages. (Languages have always been a keen secondary interest to music for me.) I was ill for some time after coming out of the service but started working at my singing on my own<sup>3</sup>. As a result of a holiday trip to Shetland Isles I found there was a whole mine of uncollected folk music there, and I decided to go there on a collecting trip. In 1947 I spent five months collecting folk music—mostly fiddle tunes but some songs as well—in the Shetlands.<sup>4</sup> There is still much more to be had and I propose spending another two months up there this year to continue the work.<sup>5</sup>

As a result of my collecting work and my general enthusiasm for folk music I was invited to attend the meeting of the International Folk Music Council in September 1947, during which I was privileged to sing some English folk songs to the whole meeting and give a short talk on my findings in the Shetland Isles—which proved of particular interest to the Scandinavian members of the conference. Since then I have accepted the invitation to be one of the "Correspondents" of the International Folk Music Council—the Correspondents consisting mainly of all the folk music collectors in the various countries.<sup>6</sup>

I had felt for some time that I wanted help with my singing, but was doubtful to whom to go, as I felt that a real understanding of folk music was essential in my teacher. By chance I mentioned my problem to Edric Connor, who was also attending the conference, and he very kindly offered to take me on as a pupil, if I was prepared to take the risk of being his *first* pupil. Since then I have been doing very little public work, only some radio performances, and have been working hard at the technical problems. Having now discovered that I am the possessor of a far larger voice than I had ever before suspected, I want to broaden my repertoire to include songs of all kinds, although I shall never lose my passionate interest in folk music and I still intend to spend some

time every year collecting folk music wherever I find it. My programs vary considerably according to the circumstances—from a completely international program to songs from one particular country, usually Great Britain.<sup>7</sup> The one thing I firmly believe in is to do as little talking as possible and to let the music speak for itself.

Another subject that I am acutely interested in is folk song arrangement. In this I do not favor any particular style as long as the arrangement grows naturally out of the tune and is not something forced on it. I have arranged a number of folk songs myself and hope one day, if the various copyright difficulties can be surmounted, to get some of them published. As regards serious composition I do occasionally put pen to paper and have composed about 20 songs—not in the folk style at all, though the influence of folk music may be discernable.<sup>8</sup>

Lack of time and opportunity has caused me to give up the oboe. As a relaxation I play for English, Scottish and American traditional dances on the piano-accordion.<sup>9</sup> I took up this instrument, to the disgust of my serious-minded friends, while in the Shetlands and now I regard it as my passport and ice breaker anywhere on my collecting trips. I have played pretty well continuously from 10 p.m. till after 5 a.m. for dances in the Shetlands! I play with gusto if without anything else. From time to time I amuse myself by composing jigs and reels, etc. for various friends. One set of three marches in the Scottish style has been privately recorded and over 500 copies sold.

My other activities include running two miles every morning when it is possible; a lively interest in cooking (and I think I may say I have a flare for it<sup>10</sup>), which I regard as a truly traditional art; and collecting pipes (I have a collection of over 100 of all sorts of shapes and sizes, one of the best of its kind in the country I believe)<sup>11</sup>. Also my collection of published folk music (which my mother collected plus a good deal I have added myself) is possibly the finest private library of its kind in the country.

Finally one predominant interest, lying at the back of most of my other interests, is in my fellow human beings of all races and nationalities. My future aim as a singer is to get the folk songs (and other songs) of my own country appreciated and known abroad and at home where they are almost unknown, and to help my own fellow countrymen to understand the music of other peoples. In this way, small as it is, I hope to try to get people to care for what is best in other people. In fact in my own small way I want to carry out the ideals of the International Folk Music Council.

*Editor's note: Pat Shaw enclosed two clippings, reviews of his work, with this short autobiography, which was written in 1968 after a recital in Lerwick aiding a local hospital. Of the criticisms, he wrote: "I realize they carry no weight, but they may show that I can get my stuff across to an ordinary everyday audience."*

## Annotations by Marjorie Fennessy

1. Pat's father later remarried and they had a son, Christopher. Pat adored his stepmother as much as his own mother.
2. Pat was to become a skilled performer of morris, sword and country dances. He was a delightful and supportive dance partner; his timing and interpretation were impeccable.

3. He often appeared for singing engagements in a red-lined black cloak and a large black hat—the effect being like a Sandeman's Port advertisement.
4. He collected the "Papa Stour" sword dance on one of his visits.
5. He went back several times collecting. In April 1947 he recovered a version of King Orfeo from John Stickle of Baltasound, Unst, the importance of which was express by Bronson in his *Traditional Tunes of the Child Ballads*, Volume I. To amuse himself he also composed some of his own jigs and reels dedicating them to the friends he made and places he visited. One set of three marches in the Shetland style were privately recorded and over 500 copies sold. Few people realized they were his own composition. Pat's gift for friendship and sympathetic interest secured him an invitation to take part in the Viking ceremony of Up-helly-ya, which at that time was little known outside the Shetlands.
6. Maud Karpeles, who was secretary of the council, went with Pat on a collecting tour in the Forest of Dean, where they found new and interesting versions of "The Cherry Tree Carol" and "The Holly and the Ivy."
7. With Nan and Brian Fleming-Williams and Denis Smith, Pat devised a concert called "Music of the Countryside," which included songs, solo instrumental music and dance music for listening to. In the fifties he was often heard on the BBC West of England program "Country Dancing," as caller and singer. The fifties was also when Princess Elizabeth and Prince Philip inadvertently caused a square dance boom in England by doing a square dance while on tour in Canada. I started a demonstration dance group called "The Whirligigs" and Pat was an enormous help in advising on dances and dance sequences. When he started to compose more dances with their own tunes and to research 17th and 18th century dances, he often dropped in at our meetings to try something out.
8. He also composed four hymn tunes and sang, when he was free, in Christ Church choir, Hampstead (where Ian Graham was the organist for a time).
9. He also learned to play the guitar to accompany himself when singing. He could play almost anything—the kalimba from South Africa, an ocarina and indeed an alpenhorn.
10. He owned many cookbooks from all over the world. He loved to cook and serve elaborate meals for his friends, shopping for weeks to get the correct ingredients.
11. He also collected bottles of every type of whisky and perfume. He did not smoke or drink, nor did he use the perfume—he was just interested in the phenomenon of people thinking up concoctions.

## *Afterword by Marjorie Fennessy*

In his brief autobiography, Pat Shaw characteristically glossed over his immense contribution to the twentieth century folk dance revival. Pat Shaw is the twentieth century Dancing Master. He was a thorough researcher of Playford, 17th and 18th century and traditional dances. Cecil Sharp was one of the first to research Playford and at the time was virtually alone in the field. Pat always acknowledged Cecil Sharp's work, but did not always agree with his original findings. Indeed, Cecil Sharp himself, in his introduction to Book 6, admitted he could be wrong in his interpretation of siding and that it should be done in the way now known as "Pat's siding"; but Cecil Sharp felt it was not the time for him to change his interpretation. From the early sixties until he went to Edinburgh in 1972 (to work on the Grieg-Duncan collection of Aberdeenshire folk songs), Pat had a monthly evening at Cecil Sharp House called "Another Look at Playford." For this he researched and rediscovered many dances of the 17th and 18th centuries from the original books in the Vaughan Williams Library and developed his new



interpretations of figures and movements. He always acknowledged his debt to Cecil Sharp for his original work in this field. Pat's dances and music were based on the early dances but were unmistakably stamped with his own personality. Few people realize how great an influence Pat has had since the Second World War and continues to have today.

Pat also failed to mention his involvement with folk music and dance in Holland for over 25 years. He made up 54 dances to old Dutch tunes (published as *New Wine in Old Bottles* when Pat was himself 54). He was also particularly involved in reviving the Welsh Folk Dance Society, where he worked with Lois Blake. He was thrilled to win a Welsh competition with "Waterfall Waltz."

Another of his contributions to the folk-dance world was his contribution (in lieu of cash) to Pinewoods of 14 dances with their own tunes, published as *Between Two Ponds*. Had he lived he would have completed *Among the Pines*. Although he had not done much work on this collection, what is available will be printed in the not-to-distant future. ["Between Two Ponds" and "Among the Pines" were published in 1985, under the title *Pat Shaw's Pinewoods*. All proceeds from the sale of the book go to the Pinewoods Camp Capital Fund. Ed]

In folk music Pat was a member of the executive committee of the Standing Conference of Amateur Music and an enthusiastic supporter of Sing for Pleasure, run by Avril Dankworth, the English equivalent of *A Coeur Joie*. He composed many songs, rounds and jingles for them, and also arranged songs and conducted.

For many years he organized the Christmas Carol Concert at Cecil Sharp House, writing arrangements for the large orchestra and several soloists and conducting the carol singing. For many of us, this concert was the *real* beginning of Christmas.

Very belatedly, in 1971 Pat was awarded the EFDSS's highest honor, the Gold Badge, in recognition of his service to the society. His thank you was, of course, a song—to the tune of "Searching for Lambs." Pat's last concert was with Douglas Kennedy, with whose family Pat spent many holidays after the death of his mother. Pat died on November 16, 1977, in Dorset, where he was singing at schools in the area.

Pat Shaw was a witty and entertaining man. He was a marvelous friend—witty and generous to a fault. He never said an unkind word about anyone. Almost ten years after his death, he is still greatly missed by his many friends.

# Pat Shaw's Pinewoods—A Variable Feast

by Christine Helwig

Pat Shaw's extraordinary versatility as a composer of dances and music is exemplified in *Pat Shaw's Pinewoods*, dedicated to Pinewoods Camp. This book incorporates the 14 dances that he composed and published in 1976 as *Between Two Ponds* and 12 new dances and eight tunes that he had planned for a second collection, *Among the Pines*.

The collection memorializes the places, the people and the experiences that Pat enjoyed when teaching at Pinewoods and traveling in America in 1974. His ideas came from many sources; he drew on his vast knowledge of traditional and historic dance forms to create new combinations of figures that are unusual and ingenious. Among the 26 dances, there are 16 different formations ranging from sets for two, three, four and even five couples to longways, Sicilian circles and a morris dance!

Several of the formations are unique. "Levi Jackson," for example, for five couples arranged in a U shape was composed to meet a particular circumstance. This, as we hear from John Ramsay, was the existence of several posts in the center of the dance hall. Who but Pat would have had the ingenuity to use an impediment such as this as an accessory for a dance? Other dances incorporate a joke. In his travels, Pat was greatly amused by the ubiquitous McDonald's Restaurants on our roadsides. His fertile imagination concocted "Hamburger Special" in which he teams a figure that recalls the golden arches with the traditional tune "McDonald's Reel"!

Many of the dances incorporate a hidden meaning or reference to special significance to the person for who Pat was writing. "John Raymond" has a unique three trio formation, each trio consisting of one man and two women. In 1974, that cabin for three was inhabited by Fried De Metz Herman, her husband, Al, and her sister, Noor Derksen, who had come from Holland for the week. The formation alludes to this housing arrangement and there is a further subtle reference in the music; the tune (as Pat wrote to Fried) incorporates several bars of the Dutch National Anthem. Perhaps this is why he notes, "The tune should be fairly lively but should retain a feeling of respect."

Pat's self-confessed addiction to punning was not confined to the plays on words that characterize the titles of dances. An outstanding example of his witty use of musical allusions is the mélange of tunes in the tunes in the music for "The Leibert's Wedding."

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*Christine Helwig is one of the leading contributors to English country dancing in America through her active teaching and research. She has taught at Pinewoods Camp and elsewhere and is a member of the editorial board of CD&S.*



Suzanne Szasz

*Pat Shaw with May Gadd at Pinewoods Camp, 1974.*

His own notes read:

### Music

- A: "Haste to the Wedding" (bars 1 and 2) merging into "Orange in Bloom" for the bride's bouquet (2 to 4), "Haste to the Wedding" version B (5 and 6) and "The Joys of Wedlock" (7 and 8)
- B: "The Wedding" (1 and 2), "We'll Wed and We'll Bed" or "Dublin Bay" (3 to 6), "Mutual Love" to the tune of "The Flight" (7 and 8) and "The Merry Meeting" to the tune of "The Handsome Couple" (9 to 12)

In his introduction to *New Wine in Old Bottles*, Pat wrote, "Style and tempo should come from the music" and there should be "plenty of flow . . . no creeping diffidently about." One outstanding characteristic of Pat's choreography is the flow of figures with the music even when the "embroidered or extended" figures are complex. One of the most interesting examples of the interweaving of figures and musical form is in "Round Pond," a round for three couples. The B music for this dance is written as a round and the dance designed so that each of the couples identify with a particular part of the music—ideally with a particular instrument of the band—and move with it throughout the B figures. This is reminiscent of "John Tallis's Canon," which requires two instrumental voices to which, respectively, the first and second corners move in the dance. "Round Pond" is not for inexperienced dancers or musicians!

It would be interesting to have Pat's ratings for this collection. In *New Wine*, he rated the dances according to their difficulty, noting, "In no case did I deliberately attempt to be difficult." He continues, "Many of the dances were composed in bed at night which may account for a certain nightmare quality about some of them"! His stated intention is to "keep everyone moving" while "retaining a responsible balance between what is fun to do and what is nice to look at." The dances in *New Wine* are "essentially connoisseurs dances . . . not intended for ordinary social hops."

Fortunately that is not true of *Pat Shaw's Pinewoods*. While some of the dances in the *Pinewoods* collections are challenging—and some of the music as well—there is something to please everyone. There are simple, zesty dances that are suitable for a one-night stand as well as cleverly patterned figures to challenge experienced and sophisticated dancers. To understand Pat's intention for a given dance, it is instructive to read his comments. For example, he notes that "Pinewoods Square Eight" "should be done with an American square dance walking step, New England rather than Western in tempo and style"—this in a dance that contains a figure "similar to, but not identical with, that occurring in the last figure of 'Oranges and Lemons.'" It is such unusual combinations of idioms that make the dances intriguing to do.

Another example is in the "Shy Mer-chant." Pat notes that the "names of the figures are those used for the figures of a series of dances . . . derived from a manuscript in the National Library of Wales in Aberystwyth."<sup>2</sup> This dance "should be very lyrical in character and not too fast" and the movements are familiar from 17th and 18th century dance books. For "The Tracings," in the second figure Pat specifies "side-by-side" as described by William Jones, who wrote that, in High Arcol, Shropshire, in 1686, siding is "to go forward to one another and fall back two or three steps always facing but

# Hamburger Special

Music: "McDonald's Reel," traditional

AB ad lib

*Formation: Duple minor progressive longways, all proper*

- A 1-2** First couple turn three quarters with both hands into a diagonal line of three with second woman, first man between the two women  
**3-4** They all face second man, make a double arch and balance  
**5-8** Arches move forward and back, *while* second man goes back-to-back right shoulder with first man, under the arches
- B 1-4** All circle once round to the left, finishing with first couple improper in the top place and second couple in original place  
**5-8** First couple half figure eight through second couple and lead down the center into progressed place, second couple casting up

*Pat Shaw composed this dance in New York in 1974 with the American hamburger chain and its golden arches in mind, setting it to the traditional tune "McDonald's Reel." The dance was among those Pat intended for Among the Pines.*

## McDonald's Reel

McDonald's Reel musical notation, featuring three staves of music with treble clefs and a key signature of one sharp (F#). The notation includes various note values (quarter, eighth, sixteenth notes) and rests. Chord symbols are written below the staves: G, D, D7, G, C, Bm, Em, and D. A box labeled 'A' is placed above the first staff, and a box labeled 'B' is placed above the second staff. The music ends with a double bar line.

*Dance and comments reprinted from Pat Shaw's Pinewoods, with the kind permission of Pinewoods Camp. Text copyright ©1985 by Pinewoods Camp, Inc.*



veering to your left or right.”<sup>3</sup> The formation is a four couple set, but there is a difference—“two couples side-by-side face two couples side-by-side” as in a set for “Portland Fancy.” And Pat could not resist another anachronism, a Texas Star at the end; certainly “fun to do and nice to look at” if a bit unorthodox!

Many of Pat’s notes relate to the music he composed—which ranges from “the character of a minuet” for “Quite Carried Away” to out and out ragtime for “Long Pond” and “Levi Jackson.” There are reels and jigs, and a dance, “The Martial Baron,” in 5/2 time which “should be steady and dignified.” And there is “Helwiggy” for which the A music is seven bars and the B, nine bars. Unfortunately, we do not have comments on the dances and music in *Among the Pines*, except, in some cases, where Pat had written “not good enough” and started over!

Some of the dances in the Pinewoods collections have already become popular. Single sheets for “Buzzard’s Bay,” “American Husband,” “K and E” and a few others have been available. But most of the dances have not been together in an easy-to-use and legible format. Now that *Pat Shaw’s Pinewoods* is available, his other dances should add to the repertoire that we now enjoy. In his Foreword to *Between Two Ponds*, Pat wrote, “Then I thought of various other friends I had made while in the U.S. and the list [of dances for people I met] grew and grew and so I decided to split my effort into two collections, possibly more if I don’t run out of ideas.”

Pat Shaw never ran out of ideas. To our great loss, he ran out of time in 1977 and was never able to finish all of the dances that he planned to write for his Pinewoods friends. His enthusiasm, his wit, his vast knowledge and his generosity in sharing his many gifts endeared him to us all. *Pat Shaw’s Pinewoods* is not only a feast of dance and music, but a treasured reminder of a great Dancing Master and a good friend.

1. *New Wine in Old Bottles* is a collection of 54 dances composed to music of old Dutch songs and country dances, published in 1971 and dedicated by Pat Shaw “to all my friends of the N.V.S.”
2. Mellor, Hugh. “An Early Traditional Country Dance,” *Journal of English Folk Dance and Song Society*, 1 (1932) pp. 60-64.
3. Ibid.

# Pat Shaw Remembered

## Douglas Kennedy

Pat's mother, Winifred Holloway, was a talented singing pupil of my father and a contemporary of my sister, Helen, and myself. "Holly" encountered Cecil Sharp when Helen was a pupil at Chelsea P. T. College, where Sharp was training some of the college students in his recently published English folk dances. Later, during the Great War, Holly, now Mrs. Shuldham-Shaw, and Lady Mary Trefussis organized a public meeting to plead for the wider recognition of Cecil Sharp's work while he was actively engaged in the U.S.A. collecting songs of British origin in the Southern Appalachian Mountains. Pat inherited not only his mother's musical genius but also her zest for life in every sense.

The Cecil Sharp Memorial Building was opened in the summer of 1930 but alas! Holly was not there to accept the tributes she had earned. She had worked as secretary of the appeal committee for six years and won the praise and recognition of the musical world. The bereft and desolate Pat adopted us and for some years he spent summer holidays with our family. After schooling at Harrow, where he added gymnastics to his quiver of accomplishments, he studied the oboe and took his degree in music at Cambridge.

When at last he entered the portals of Cecil Sharp House as a trained folk dancer and teacher the society welcomed him as a potential future leader. Throughout his life he worked as a free lance and used that freedom to benefit other musical and national folk societies.

At the time of his death he was completing a scholarly investigation of a folk song manuscript collection in northeastern Scotland on behalf of the School of Scottish Studies, Aberdeen University, and the EFDSS. Teacher, dancer, singer, composer, Pat Shaw seemed able to play any instrument, pick up any language (even Zulu) and solve any problem or puzzle. Like a poet laureate he was expected to rise to the special occasion and invent an appropriate dance or melody and write verses to suit the needs.

Those of us who worked with Pat acquired the habit of turning to him whenever some problem called for special faculties. A bright light went out of the music world, especially the folk-music world, with his untimely death.

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*Douglas Kennedy, for many years director of the EFDSS, succeeded Cecil Sharp. A member of Sharp's original demonstration team, he participated in the first English dance schools held at Amherst, MA, during World War I and in the 1920s. In 1950 he and his wife, Helen Karpeles Kennedy, came as staff members to the CDSS summer camp at Pinewoods. He also had several American tours.*



*Pat Shaw posed with fellow participants in the Easter Course in Holland in 1953. Left to right: Tom Wisse, Dutch flutist; Nibs Matthews, who specialized in teaching morris and sword; William Ganiford, English violinist who was immortalized by Pat in his dance "Mr. Ganiford's Maggot"; Joly Buriks, Dutch pianist commemorated in "Jelle & Joly" (Cor Hagendyk: "English or Double Dutch"); Pat Shaw; Martin Nuys, Dutch pianist; unidentified man; Mr. Luyten.*

## Jaap Krug

When in 1948 Patrick Shuldham-Shaw came to Holland for the first time, he came as an accordionist to play in Richard Callendar's class at the Christmas course. I remember how their coming brought a sudden change of atmosphere. Pat's playing gave the dancers a push that was new to them. It was a wonderful week. And how we were surprised when, during the demonstrations on the last evening, we suddenly saw our musician performing enormous capers in a morris dance.

It was about a year later that Pat suddenly had to replace one of the teachers and he was wonderful. After a couple of years the number of dancers at the Dutch courses had come down to some tens and the Dutch committee realised that the only person who could possibly change this was Pat. After that he taught at all our courses—sometimes at Easter and always at Christmas—and soon the Christmas course was overbooked every year. And so we learned to know and to appreciate Pat in all his periods: in his square-dance flavored time, in his "traditional" period with a lot of rantstep, during his year of enthusiasm for South Africa, and above all during his Playford era, when he researched and studied the old dance collections, often making wonderful discoveries. And above all we enjoyed Pat's own creations. He created a number of "perfect" dances, always combining music and movements in an ideal way. He was extremely productive. An example of this productivity: A Dutch dancer had given him some small books with old Dutch tunes, a number of them showing clearly the influence of English dance music. Within a couple of months he had composed dances to these (about 50) tunes. *New Wine in Old Bottles* was the result.

Pat liked coming to Holland and the Dutch really loved Pat. The Dutch dancers were willing to work on a dance and every course brought them something exciting. No wonder that on the occasion of his Jubilee in 1973 dancers and friends came from all over the country. In these years a number of new dances ("Pat's Tradition," "Our English Dancing Master," etc.) were devised in his honor and new music (like "Musician's Melancholy") was written for him. Pat was a great dancing master and for the Dutch a real friend.

## Dini Krug

[The service in Hampstead] was a happy gathering. A little church with many colorful flowers. . . many of Pat's dearest friends. Pat himself was present in his tunes and songs. Many people were invited to tea by Daphne [Pat's landlady in London] afterwards and again you felt the presence of Pat as a proud and happy host among all his good friends. It was a "service of thanksgiving"; it was decidedly not a leave-taking. Pat will be with us for many years to come. . . .

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*Jaap and Dini Krug were close friends of Pat Shaw. Jaap is one of Holland's most popular teachers and has composed many English dances. Dini's reminiscences were translated from the Dutch by Fried de Metz Herman, who added, "Pat was the best and happiest host I have ever known. He loved treating his friends—be it to food or music or just conversation."*

## Mollie Du Cane

My chief remembrances of Pat are those of his great generosity in imparting his wealth of knowledge of music and dance to those of us on the staff of the EFDSS. There have been all too few trained musicians in the society who have been able to use this training to further their influence in the folk scene. Apart from his playing—oboe, guitar and accordion—his singing was a real joy to listen to.

In his love of inventing country dances, he wrote dances for all his friends, "Four Winds" being my own special dance named after the house in which I have lived for most of my life. At my retirement dinner, Pat came from the farthest table with his guitar and sang a song, to the tune of "Mollie Malone," which he started writing in the train and finished while eating his dinner. The song, which I shall always treasure, contained all the memorable points in my career as a member of staff.

On his death the society lost one of its most brilliant and artistic members.

## Isabel Bedlington

I first met Pat Shaw in the mid 1920s. He and his mother (a most distinguished musician) were at the summer school at Cambridge, and I was one of the accompanists.

He was a very musical boy, and showed his talent in those early days. I gave him piano lessons during the school holidays until he went to university, and he was a most rewarding pupil.

His voice developed most satisfactorily during this period and he did a lot of singing at Cambridge. When he came to live in London, he built up quite an interesting connection which led to many concerts. I was fortunate to accompany him at concerts all over the country, and for recitals, a broadcast and a recording of Christmas carols arranged by Vaughan Williams, which were most successful.

He had no trouble with languages; his diction was impeccable and greatly praised by the critics.

His death was a sad loss to all his friends in the musical world.

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*Long-time musician for the EFDSS and organizer in the Hertfordshire District, Mollie Du Cane played violin for classes and in bands, participating in festivals such as those at the Albert Hall, Stratford-on-Avon and Sidmouth.*

*Isabel Bedlington, a pianist and accompanist, was honored by Pat Shaw with his dance "Miss Bedlington's Fancy," one of four dances in Shaw's Country Dance Suite honoring musicians. Of the dances, Pat wrote that they were "a tribute to four musicians who gave thousands of dancers inspiration and sheer delight by the quality of their music." The other dances in the quartet are "Miss Avril's Delight," "Miss de Jersey's Memorial" and "Mr. Ganiford's Maggot."*



## Nan Fleming-Williams

Pat Shaw was 18 when I first met him at the 1936 Christmas School in Chelsea, London.

He was a fine athletic young man, given to doing back somersaults in the capers of a Bledington morris jig. He also enchanted everybody with his singing and was a smash hit at midnight parties with his impersonations of "Diva Serina the Prime Ballerina." Those were the days!

The next time I met him, he was playing the oboe and cor anglais in the Marlborough College performance of Bach's *St. John's Passion*. I was also helping to swell the school orchestra, and was captivated not only by the ravishing tone he drew from his instruments, but also by his complete musicianship.

After this he disappeared for some years, busy with the studies for his Cambridge degree. But he appeared now and again at Cecil Sharp House, sometimes leading a group of fellow students in a program of madrigals and his own arrangements of folk songs. He had grown a luxuriant walrus moustache at this stage and was very intense, as were they all.

When the war came, Pat joined the Fire Service and did his bit toward saving the cities of Coventry, Birmingham and Cardiff, but in between times he was busy at his musical pursuits and amused himself in the Fire Station Jazz Band and other concert-party activities. If he had leave he would come down to Cecil Sharp House and join in whatever was going on at the time. And when his own home in London was destroyed by a buzz-bomb, his friends were only too delighted if he chose to knock on one of their doors. Our attic became a dumping ground for his stacks of music and gramophone records, not forgetting the alphorn, which he chose to play standing in the house with the horn in the garden. Our son David grew up to the sounds of his songs and latest compositions.

Exhausted after the war, he began to collect islands, and in 1946 found himself in Shetland. These friendly islands, way out in the Atlantic above Scotland, became his northernmost home and again he disappeared. That winter he phoned from Lerwick to demonstrate to us his latest toy. He had come by an accordion and was already very good. He could rattle off the reels and jigs like any Shetlander. He told us also that he had grown a beard and that it was not red.

Whilst in Shetland he set himself to collect the rich folk-music tradition and culture of these islands. The BBC finally commissioned him to undertake this mammoth task. My husband, Brian, and I were lucky enough to be able to go with him on several occasions for the Mid-Winter Festival of Up-Helly-ah, when after the burning of the Viking long boat on the football pitch, there is dancing until dawn in every available hall in Lerwick.

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*Nan Fleming-Williams for many years was violinist for EFDSS. She played with Pat Shaw and Brian Fleming-Williams as "The Countryside Players" and recorded a number of Playford dances, which were arranged by Pat Shaw.*

Pat, speaking the dialect like a veteran, was round the halls with the squads, but he always finished up where he'd settled us with one of the resident bands. I very quickly learned to play "The De'il among the Tailors" without missing a note whilst a whiskey bottle was tipped down my throat.

On a state visit to Canada after the war, the Queen, who was still Princess Elizabeth, with Prince Phillip as her partner, was photographed square dancing and at once, overnight, this became the "in" thing to do. The society was stretched to its limits trying to cope with a crazy situation, but this gave Pat his chance. He was in his element, not only amid the furious musical activities, but he set himself to become a top-grade caller. Dressed in his checked shirt, boots and Stetson he really hit the high spots and traveled from one end of the country to the other, so great was his popularity.

At this time, Douglas Kennedy was asked by the BBC if he would start a series of country dance programs on the radio—and later on television also. Pat came into his own as a musician, singer and musical arranger, and it was not long before he was responsible for these half-hour programs—not only from the West Country, where they started, but also in the London area, the Midlands and Wales.

During one visit to Shetland, Pat had pressed a group of us up there with him into giving a concert of folk music and song in aid of the Lerwick Life Boat. We thought he was mad, but he persisted and the result was a riot. The audience shouted and whistled, clapped and stamped until the floor almost gave way. This success led to the foundation of the Countryside Players, a group originally consisting of Pat, playing accordion or guitar while he sang; Brian, also on guitar; and Jean Matthews and myself on violins. Denis Smith, another accordion player, joined us later when pressure of work caused Brian and Jean to retire. This kind of entertainment was quite novel in those days. You danced to such a band as ours but it was quite new to sit in rows listening.

This idea took off in a big way, especially as sometimes Pat would emcee a dance afterwards which we played for. There seemed no end to his inspiration. If he wasn't arranging music, singing or playing one of his several instruments, he was lecturing both at home and abroad, or conducting courses in music, dance and song. At home he loved his garden and was an excellent cook. He set himself to research the dances of John Playford and other 18th century dancing masters. Pat himself became a dancing master par excellence and was much in demand all over the country and overseas.

He was a busy and a brilliant man: generous to a fault, never tiring of passing on his knowledge and skills to others.

Lucky are those of us who have had the pleasure and great satisfaction of being included in his life. Alongside all these memories, he has left behind him a great mass of tunes, dances and other writings.

It is by these we shall all remember him as he takes his place amongst the other great folk musicians of the British Isles.

## Kathleen Adkins

I suppose I must have been one of Pat's oldest friends; I first knew him in 1925 when he was about eight years old. At that time his mother was the honorary secretary of the Cecil Sharp Memorial Fund, and I used to go to Hampstead several days a week to help her with the secretarial work. Pat was a lively and interesting little boy, very musical and artistic, and always extremely friendly. He used to come tearing down the road to meet me at the bus stop and we walked back to the house together—and Pat then went off to his day school. After a morning's work in the C.S.M.F. office, I had lunch with the family and Pat was often there too and we soon became good friends. He took a great interest in the progress of the memorial fund and always asked his mother what donations had come in the post that morning. He was a most unusual little boy—and in many ways seemed to be considerably older than his years.

After Pat's mother died, his father, anxious for him to have something special to occupy and amuse him during the school holidays, asked me if I knew anyone who spoke French and who could also help Pat with his music. The only person I could think of was Mademoiselle Yvonne de Coppet, whom I had met through the EFDSS (she was from Switzerland and played the violin). Mr. Shulldham-Shaw got in touch with her. The arrangement worked well; later Yvonne became Pat's stepmother.

In 1926 I was invited to join the EFDSS teaching staff. I worked for the society for many years and often saw Pat at various folk dance functions whilst he was growing up.

After the war, Elsie Whiteman, who had known Pat even longer than I had done, and I worked together for the society, in West Surrey and Sussex, organizing square dances, folk-music days, leaders' courses etc. Pat often came to act as caller when we took the Benache Band to play for the various dance evenings. On one occasion he arrived at the monthly Guildford square dance with the tune "K and E" (Kattles and Elsie) scribbled on a piece of manuscript paper and he told us he had just composed it, wanted to use it that evening and had dedicated it to us! We felt very much honored. The band did its best with the tune; everyone liked it and it soon became a regular favorite.

By this time Pat's life was totally immersed in folk music, folk song and folk dance and he went all over the country in connection with this. We saw a good deal of him between 1947 and 1960 and were always pleased when he could spare time to come back to our cottage after a local dance evening and spend the weekend with us. We had endless discussions about square dance calls, suitable tunes for them and how to conduct dance evenings.

It was a great shock to hear of Pat's sudden death in December 1977. This occurred only a few days after he had been singing at Cecil Sharp House, to illustrate a lecture/recital given by Mr. Douglas Kennedy in memory of Dr. Maud Karpeles. We could all see that Pat was not well and we feared he was sickening for influenza, but no one realized he was seriously ill. It was a tragedy that he should die so young.

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*Kathleen Adkins ("Kattles") and her friend Elsie Whiteman were founding members of the Benache Band. Pat Shaw dedicated his dance "K & E" to them; "K" played orcon flute, "E," concertina. They were both at Pinewoods dance weeks and can be heard on CDS recordings by the Pinewoods Players.*

## Ken and Helen Warren

Patrick Shuldham-Shaw, that most versatile musician, dancer, teacher, author, composer and choreographer from the British Isles, numbered among his many friends and admirers a group of avid dancers across the English Channel in the Netherlands. Among Shaw's long-standing and dedicated services to the dancing community, and one that is probably little known, was his annual *Kerstkursus* in Holland.

For many years Pat Shaw arranged to spend the week between Christmas and New Year's Day with his circle of Dutch friends, teaching old and new dances. We were living in Germany at the time and were invited to participate in his year-end workshop at Zeist, Holland, in 1973. It was a very special celebration planned by the Dutch group—Pat Shaw's 25th-anniversary dance workshop, when he brought fellow-teacher June Wilson Lay and Brian Willcock's dance band from London for the occasion.

During that week at Zeist, Pat Shaw taught morris dancing, Scottish reels and strathspeys, advanced contras, sword dancing and Playford. June Lay filled in with sessions in more Scottish dancing, Flamborough sword and an assortment of traditional material.

The last evening was the jubilation occasion. The program of dancing was arranged to commemorate Pat Shaw's several "periods" in chronological order: musical period, South African period, square dance period, traditional period, and creative period. The total number of dances invented or composed by Pat Shaw is large, indeed. We danced only a handful that evening as part of the celebration; those which I can recall now are "Margaret's Waltz," "The Real Princess" (composed in honor of Princess Margaret), "The Wives' Victory" (not yet in print in 1973), "Angenietje," "Little Agnes" (set to an old Dutch tune), and, of course, "The Twenty-Fifth Jubilee Contra, or, Twenty-Five Years in Holland," composed especially for the occasion.

The evening featured specially composed music by one of the musicians, many thank-you gifts to Shaw from friends, a telegram from the British ambassador, and the awarding of copies of a new book on contradances, *English or Double Dutch*, to the planners of the jubilee festivities. The author, C.J. Hogendijk, was also present. During refreshments an old, hand-operated organ, fed with perforated paper strips, produced very lovely tunes. The Vereniging Nederlandse Volksdansstichting had borrowed the organ from the Utrecht museum for the party.

The following September we attended the Levi Jackson State Park dance weekend near London, Kentucky, which is an annual assemblage of English country dancers hosted by the Berea College group. Pat Shaw happened to be on tour and spent that weekend with us at Levi Jackson. True to form, in between teaching sessions, and in honor of the occasion, Pat composed the music and dance pattern for "Levi Jackson Rag," an exciting favorite which is now relished by folk dancers all over the world.

Patrick Shuldham-Shaw left his mark wherever he went, making priceless contributions to the world of folk music and dance.

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*Kenneth and Helen Warren live in Oak Ridge, TN, where they dance with Lark in the Morn English Dancers.*

## J.K. Owens

In talking about Pat Shaw, it is hard to know where to begin because he was a man of so many parts and known to so many people.

Pat joined the youth subcommittee of the Standing Conference for Amateur Music in 1966 and the executive committee in 1967. He brought enthusiasm and warmth to every meeting. He attended regularly, in spite of a busy life as a free-lance musician, and it was always a pleasure to look up and see his smiling face at the table.

He was particularly concerned with one aspect of our work, Singing for Pleasure, which we started with the assistance of *A Coeur Joie*, the French movement which had spread all over Europe. Pat eventually became vice chairman, his particular role in Singing for Pleasure being to produce sheet copies for the numbers and to help make decisions about publication in general. This he did with his usual enthusiasm and, indeed, he wrote or arranged many pieces. He was working on a book of dance songs for SFP and his book of carols, *Gloria*, was a great success.

Pat always enjoyed conducting; he was a member of SFP summer school staff for many years and directed it three or four times. It was always a great pleasure for me to watch him conduct, because his style was especially rhythmic. His dancing feet, his swaying body, as well as his hands, brought music to life in a remarkable way. I haven't been to many SFP courses, but I remember the accompaniments to evening folk dances, the alpenhorn, the celebrated occasions when he dressed as a ballerina in a tutu and performed some amazing steps before an astonished audience. It was the first time I ever saw a ballerina with a beard.

Pat was also well-known in music in Holland, Belgium and France, to name but a few countries.

It is probably for the gift of infectious fun that I remember Pat most—and, of course, for his delightful, unpredictable acts. Pat would not have wished to be serious, but I must say a few such things in conclusion. For his scholarship and knowledge and his research work (especially, most recently, in Edinburgh)—all in the field of folk song—we will always respect him. For his support of SCAM and Sing For Pleasure and his encouragement of music making, we are greatly in his debt.

For his unparalleled generosity with time, energy and even money; for his sense of fun and for his inspiration to us all, we give him most grateful thanks.

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*J.K. Owens was the chairman of the Standing Conference of Amateur Music. These comments are extracted from his tribute to Pat Shaw at the memorial service at St. John's Church, Hampstead, London, December 9, 1977.*



# The Dances of Pat Shaw

*Available through CDSS in New York*

## Books

*Pat Shaw's Pinewoods—Between Two Ponds and Among the Pines* (\$7)

Includes Long Pond • Kitty Alone • Another Nancy's Fancy (or The Lang Staff) • The Shy Mer-chant (or Jack's Serenade to Genny) • The Jim Morris-On • The Lindsay Rant (or Marney's Blarney) • John Raymond • The Gay Gaddabout • Trumpet Vine (or Joe Brown's Hornpipe) • Pinewoods Square Eight • The Amazed Geneticist (or Ramsay's Reeling) • Quite Carr-ied Away (or Joan Transported) • The Martial Baron • Round Pond • Pine Needles • Helwiggery • Little Hunsdon • Camp House Reel • Merrilly We Dance and Sing (or The Fillip) • Buzzards Bay • Levi Jackson Rag • Hamburger Special (to the tune of McDonald's Reel) • The Leiberts' Wedding: A Matrimonial Maggot • The American Husband (or Her Man) • K & E • Pine Cones • plus six tunes

\* *Community Dances Manual #6*

Margaret's Waltz (\$3)

\* *Community Dances Manual #7*

Walpole Cottage (\$3)

\* *Everyday Dances*

Freda's Fancy (\$2)

\* *Callers' Choice #1*

Twelve Reel • Nibs Goes West (\$3)

\* *Kentish Hops #4*

A Trip to Orpington (75¢)

## Single Sheets (with instructions and music, 15¢/page)

Albert Memorial Square • Miss Anderson's Allemande • Chigwell Row • Heswall & West Kirby Jubilee • John Tallis' Canon • Long Live London • Morecambe Bay • Phoenix Rejuvenated • Pride of Newcastle • Prince Consort's Rant • The Real Princess • Rose of Tankerton • Silver for the Matthews • Sybil's Au Revoir • Thames Valley Diamond

## Records

*Levi Jackson Rag* (45 rpm, \$3)

*The Next Dance Is . . .*, Vol. II (PE 207, \$16.30)

The Kennedy's Rant • Jack's Health • Buzzards Bay • Juliana • The Solf Galliard • Round Pond • Errol on the Green • Sun Assembly • Dick's Maggot • Bartlett House • Mr. Shaw's Apologies • Scotch Measure • Avoncroft • Woolly & Gregory • Pine Cones • Trip to the Jubilee

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\*Book contains other material. Only Pat Shaw dances are listed here.

**Tapes** (all \$10.50)

*The Kenton Ramblers Play Pat Shaw* (PE 204)

The Rose of Tankerton • Phoenix Rejuvenated • Pride of Newcastle • Sybil's Au Revoir • Clarence House • The Real Princess • Freda's Fancy • Heswall & West Kirby Jubilee • John Tallis' Canon • A Trip to Orpington • Morecambe Bay • Miss Anderson's Allemande • Four Winds • Canadian Triumph

*The Next Dance Is . . .* (PE 205)

The Dancing Dutch • Little Hunsdon • The Matelot • The Spring • Nampwich Fair • The Shy Merchant • Holborn March • Mr. Ganiford's Maggot • Valentine's Day • The Jersey • Zealand • Merry Conceit • Another Nancy's Fancy • Halsway Sicilian

*The Next Dance Is . . .*, Vol. II (PE 207, see records)

**Also Available** (xeroxes, 15¢/page)

*Muschamps Mushrooms*

Bare Necessities • Jovial Joe • Gladys' Gallop • Muschamps Maggot

*Quartet*

Miss Avril's Delight • Miss Bedlington's Fancy • Mr. Ganiford's Maggot • Miss De Jersey's Memorial

*Four Social Dances* (edited and arranged by Pat Shaw)

Llantony Abbey • Powell's Fancy • Welch March • Welsh Rabbit

*Four Welsh Barn Dances*

Waterfall Waltz

*New Wine in Old Bottles*

Arrival from Holland • The Kindly Shepherd • The Sleepless Swain • An English Air • Old Wives' Tales • The Farmer • The Greeting • Planting the May • The Spanish Farmers' Dance • As I Roved Out One Morning • Carnival • The Lover's Farewell • Katie the Nuisance • The Merry Moment • The Waters of Holland (two versions) • Hard Times • Cecilia • Down in the Nettles • Nightingale • Up On a Lofty Mountain • The Penniless Soldiers • The Emperor • The Carillon at Sneek • Slof Galliard • Koepoort Galliard • Philida of Utrecht • Country Dance • The Woeful Lover • The Troubled Sailor • Ah! Belinda • All the Young Folk • Master Jacob • Little Agnes • Jan Ulrich Christian • The Student's March • Sweet Rosie Red • Harlequin • Sally from Poland • I Have a Song To Sing • Little Nightingale • The Treacherous Lover • The "Duchess" Sarabande • My Mother's Geese • Colterom • Men of Law (or Solicitors and Barristers) • Babylon (two versions) • May in the Hague • Clog Dance • The Donkey Brays • Dear Papa and Dear Mama (two versions) • Farmers' Dance

*CD&S is indebted to Marjorie Fennessy for assembling  
the foregoing reminiscences of Pat Shaw.*

# The New New England Tradition: An Interview with Ted Sannella

by Tom Phillips

In 1986 Ted Sannella marks his fortieth year as a Yankee caller, and, since the death last year of Ralph Page, his first as the senior sage of New England traditional dance. Ted has lived his entire life in the Boston area, and he has spent his entire adult life studying, preserving, revising, reviving and revolutionizing the New England dance tradition. The following interview shows both sides of his nature: the prolific inventor of new dances and the preserver and protector of a traditional way of dancing.

The interview took place in May 1985 in Ted's den at home in Wellesley, Massachusetts—a sunny front room with tape recorder, record player, piles of notes and filing boxes full of dances, and neat shelves with hundreds of books and magazines on country dancing.

Ted is a druggist by trade, and an artist at heart. Whether he is actually a “traditional” artist is a difficult question: he's not from the country, and he knew nothing about traditional dance as a child. On the other hand, his roots are in New England and he is fiercely loyal to Yankee culture and style.

Still, genius transforms culture and style, and New England contra and square dancing will never be the same after Ted Sannella. “I can't help myself,” he says, as he tinkers on and on, continually working out new combinations of the classic figures. Many of his contras, squares and triplets are in his book, *Balance and Swing*, published by CDSS in 1982. Many more have flowed out since then, and many more are still in the works. As he nears retirement age, he seems like a man just getting warmed up.

Ted was born in Boston in 1928, the son of a doctor, and went to public schools in Revere, then to college at Tufts. Our talk begins with his fateful introduction to square dancing.

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*Tom:* When did you discover dancing?

*Ted:* When I was in my last year of high school, back in 1945. I had a buddy all through high school, Larry Collins. When I was a senior in high school and he was a freshman

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*Tom Phillips—fiddler, dancer and caller in the New York area—is assistant professor of journalism at Columbia University.*

at MIT, he got drawn into the square-dance movement in Boston, which was very much involved with the college students at that time. There was a monthly dance at Harvard, sponsored by the Harvard Outing Club, which drew students from all over. Larry used to go to this dance every month, and also to Ralph Page's Tuesday night dance at the Boston YWCA. He used to try to get me to come to these dances, and I always talked him out of it. So finally I ran out of excuses one day and I said OK, I'll humor you this time, but never again. And that was it!

I went to the dance and I just stood there. Memorial Hall at Harvard is a mammoth place—twice the size of St. Hilda's and St. Hugh's—and there were just mobs of college kids there. I was a high school senior, and in awe of the whole situation. There was a five- or six-piece band, and the caller, and all this music, and I didn't know what was happening. I had never done any kind of dancing, other than high school proms and that sort of thing. And suddenly this girl grabbed me and pulled me on the floor. I had no idea what was happening, I just stumbled through and got pushed one way or the other and found I was able to do it. So I kept on dancing all night. And the next time Larry said let's go dancing, I said sure!

So the following year, when I went to Tufts, I sought out the Tufts Outing Club and I found that sure enough, there was a group of people that liked to square dance. So I went to the dances with a lot of these people, and through them I got into hiking and some of the other outdoor activities. We used to go mountain climbing in New Hampshire, and invariably at the end of the day we'd end up at a local square dance in some grange hall. And if we couldn't find one we'd rent out a hall and organize our own dance.

*Tom:* Tell me something about the dances you did back then.

*Ted:* It was mostly the Ralph Page singing calls sort of thing. Ralph was doing a lot of easy, visiting-couple dances—"Nelly Gray," "Golden Slippers," "Red River Valley," "Redwing," that sort of thing. But we weren't looking for complexity, we were looking for sociability. It amazes me nowadays that people don't enjoy this sort of dance; they need something where everybody's busy all the time. In those days we were very happy with dances we had memorized, that we didn't really have to listen all that much to the calls. Every once in a while Ralph would trip us up with some break that we didn't expect, and that was just part of the fun.

*Tom:* Did you do any contras?

*Ted:* Oh, yes. They were mostly the classic ones—"Chorus Jig," "Money Musk," "Petronella," "Lady of the Lake," "Hull's Victory"—and some that Ralph had made up, like "Monadnock Reel" or "Timber Salvage Reel". A square dance at that time meant a mixture of squares and contras. And in addition there were always some couple dances thrown in. We always did waltzes and schottisches and polkas. We always did a hambo, though nobody ever taught it.



*Ted Sannella...then*

*Tom:* When did you start calling?

*Ted:* I didn't really consider calling until later on in that freshman year in college. It was on a week-long trip to the Adirondacks, sponsored by the Intercollegiate Outing Club Association. We stayed in these lean-tos on the shores of Lake Colden and we'd go out on day trips, climbing different mountains and yelling to each other from mountain peak to mountain peak. Then at night we'd get together and go to a square dance at the ranger's cabin, on the shores of the lake. There was no P.A. system, no electricity.

Our caller for the beginning of the week was Dick Best, who was more or less the chaperone for the trip, he and his wife Beth, who played the accordion. Dick was a singing caller primarily, and his voice was high and didn't project that much. But this particular week was the biggest crowd they'd had at this annual college week, so we overflowed out of the ranger's cabin and danced on the lawn in front, right on the shores of the lake. And the people outdoors couldn't hear, so at one point I stationed myself at the window, and relayed the calls out to the people on the grass. I yelled out at 'em, Do-si-do! Swing! Promenade! So I was sort of prompting the calls that were being sung inside.

Then about the third or fourth day of the week, Dick and Beth had to leave. And so the next night everybody got together for the square dance but there wasn't any caller, and so everybody looked at me and said Ted! You've been calling! And I said oh, I can't call, and they said you've been dancing a year, you ought to be able to call. So I did. We didn't even have an accordion any more, we just had a harmonica and a jew's harp and a couple of guitars—a very basic group. So I just did the dances I remembered, mostly





...and now

singing calls. And it immediately became apparent to me that people applauded, they were having a good time, and I was responsible for it. And it just got to me. Wow! I really don't know what I'm doing, but they couldn't be dancing if I wasn't here. And then people said I did a good job, so I continued calling the rest of the week, and then when I came back I decided I would pursue the subject. So I went out and bought records with calls, and all the books I could find. I memorized all the dances I could, and then from that day forth—and I still do it today—whenever I go anywhere I take a pad of paper and pen and I take notes of other callers, dances they do, little tips and teaching techniques.

*Tom:* When did you start choreographing your own dances?

*Ted:* That came quite a bit later, because everybody was satisfied with the dances that were out there. But I guess while I was still in college—because I still have some of those old notes—I got to tinkering with some of the dances and I found things that weren't comfortable. And I changed some of the existing dances—substituted this for that.

The first contra dance that was any success that was all my own was "Newlywed's Reel." Actually, Jean and I wrote that on our honeymoon in 1954.

But I've always been interested in improving—you know, what I felt was an improvement—on dances other people had written. Because I guess I just instinctively recognized awkwardnesses that other people had not noticed before.

*Tom:* Or maybe they didn't know what to do about those awkwardnesses.

*Ted:* Yes. I've always felt that dancers can do anything. You give them an awkward

movement and they will do it. But that doesn't mean that it flows, just because it can be done.

*Tom:* When you're writing a dance, what is it you aim for? Is there some kind of general idea?

*Ted:* Usually, I come up with a gimmick of some sort. Maybe just a transition between two or three figures that appeals to me, that I feel ought to be developed. And I build the dance around that, fore and aft. Oh, maybe a ladies chain into a hey for four.

I got the idea of using a hey because historically heys used to be part of our dance heritage in New England, and then they dropped out of sight.

*Tom:* You mean in the dances that came over from England?

*Ted:* Yes, right. I think I was the first one to use a hey in a contemporary contra dance.

*Tom:* What dance was that?

*Ted:* "Bonny Jean." I thought this was a figure that had possibilities.

*Tom:* It certainly does.

*Ted:* Well, now everybody's putting heys in dances. There are several other things that I probably came up with first. I use a lot of symmetrical figures—like "Butterfly Reel," where you do an allemande left on one side and an allemande right on the other, and it flows into a down-the-center nicely. Sometimes it's just something that I see somebody else use as part of a dance, just a fragment that catches my fancy and I'll jot it down. I've got a whole pile of ideas here.

For instance, a while ago I realized it doesn't really take eight counts to do a do-si-do. It's a very forgiving figure, you can easily do-si-do once and a half in the same amount of time. And so this opened up all kinds of possibilities. I wrote "Scouthouse Reel" with that idea in mind, and that's become a very popular dance.

Another thing I've done is to work around the periphery of a contra set. I wrote "Salute to Larry Jennings" with a grand right and left in it, around the set, and then more recently "CDS Reel," which has a big circle. The contra line becomes an oval and you circle left and right. So there you have a gimmick, and idea that occurred to me, and I built the dance around that.

*Tom:* In general, what would you say keeps you choreographing? What's the problem?

*Ted:* Well, philosophically I feel there are enough dances out there; we really don't need new dances because there's a wealth of material. But every once in a while I just can't help myself. Either somebody sends me a dance with something in it that I think is unique or fun to do, and I grab onto that, or else I'm at a dance and I'm doing something, say a transition between two figures, and I say wow!—I've never done this before! Or, wouldn't this be great to build a dance around!

*Tom:* You're very analytical about the way dances work. I remember listening to you talk once about the parts of a dance, and I think you were using some kind of computer talk

# Butterfly Reel

by Ted Sannella

## Music: "Saint Anne's Reel"

*Contra—Couples 1, 3, 5, etc. active and crossed over (duple improper); intermediate or advanced dancers*

- A1** Swing the one below (8)  
All join hands in line, go forward and back (8)
- A2** Actives do-si-do, then face out (8)  
Allemande with the one above (go) once and a half around (8)
- B1** Active couples go down the center and turn alone (8)  
Come back to place and cast off (8)
- B2** All join hands in line, go forward and back (8)  
Actives swing in the middle (and finish facing down) (8)

*Ted Sannella comments:* I wrote this dance on April 2, 1979, while I was seeking new material to present at the 35th New England Folk Festival. I chose several combinations of movements that I found to be pleasing and assembled them in the order that seemed most logical. My wife, Jean, suggested the name "Butterfly Reel" because of the symmetrical movements in the middle part of the dance.

## Saint Anne's Reel

Chord symbols: D, G, A7, D, A7, D, D, G, Em, A7, D, A7, D.

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like "bits" or "bytes." I think you were saying the exciting contra dances have either more or fewer parts to them.

*Ted:* Hmmm. Well, of course, the easier dances to remember are the ones that have the least number of figures. Something like "Chorus Jig" is a standard example. You know, down the outside and back, down the center and back, cast off, that's all one chunk. Everybody can remember that very easily.

*Tom:* "Chunks." That's it.

*Ted:* Right. Turn contra corners, there's your second chunk. Balance and swing your partner is the third, so the dance only has three parts to it. A dance that has a lot of pieces to it requires more thinking while you're dancing, and sometimes this is not good. So the best choreography, usually, is a dance that is easily remembered. If you did a circle left and circle right, you'd call that one chunk. If you did a circle left and a left hand star, you'd call that two chunks. There's two things to remember.

*Tom:* Is there an optimum number of chunks to put in? What's the average number you would put in a contra dance?

*Ted:* As few as possible. There are some dances that have as many as ten or twelve, and I think they are hard to remember, and usually not as popular. I'd say ideally if you could write a dance that has no more than six, then you've got a good chance it's going to be a popular dance.

As to whether it's exciting or not, that's more dependent on the flow, and the interaction built into it, with your partner and with your neighbors. You want a dance with the maximum amount of involvement for everybody.

*Tom:* You're a great innovator of contra dancing, but you're also a great conservative, aren't you?

*Ted (laughing):* Well, I like to think of myself as conservative, yeah. For one thing, I don't like this trend toward twirling. I don't know if that comes under being conservative or not. . . .

*Tom:* I think it does.

*Ted:* I like to try to preserve the tradition that we have. And I feel that some of the way-out things that happen in the dance movement can be damaging to the tradition in the long run. I like to look down the road and feel that New England dancing, call it contra dancing or whatever you wish, will not change a great deal—that there will be a tradition that will be there. And I'm afraid that if the dancing becomes samey—

*Tom:* Becomes what?

*Ted:* "Samey," the same everywhere. I want a New England feel as opposed to southern, or midwestern. There are different styles of dancing.

*Tom:* What's distinctive about the New England style?

*Ted:* Oh, a lot of swinging. A lot of giving weight, in the swings and the allemandes. The use of English, Scottish, French-Canadian music, as opposed to made-up American tunes or southern-flavored tunes.

If you went down South, and they did a contra dance there using a southern tune, that wouldn't bother me, because that's their music. Or out in the Midwest, if they wanted to use "Ragtime Annie" for a contra dance, that wouldn't bother me. But I wouldn't want to use them here for a contra dance.

So it's the music, and the style of dance—and I'm afraid that if everybody does the dances the same way, and uses the same music, you lose your regional individuality. And so I try to teach the dancers to . . . to do it right!

*Tom:* Could you elaborate a little bit? What is the right way?

*Ted:* Well, I'm not that rigid that I don't change myself. But I do try to discourage twirling, or anything that will detract from the flavor of a dance, or that will get in anybody else's way, or that will keep you from being where you're supposed to be in time for the next action. For instance: going down the center and back, you see people twirling their partner, or doing a dishrag turn, and I think that makes a mockery of the dance. It's such a beautiful thing to watch a contra dance being done properly.

*Tom:* How would you describe the true New England style?

*Ted:* It's hard. It comes down to aesthetics. I mean, how do you describe anything?

*Tom:* Well, I've heard the word "stately" used to describe some of the older dances.

*Ted:* Yes, and elegant. I like a nice harmonious feel to the whole hall, when you look out there and see everybody moving in unison, doing the same thing, without clutter. That's why it stands out so much when somebody's doing something individualistic, which doesn't harmonize with the rest of the floor.

Oh, there's a certain amount of twirling that can be permissible. People have different means of self-expression. As long as they keep it within certain limits, it doesn't bother anybody else.

*Tom:* I've always felt that a twirl now and then is a nice variation. It feels good, it opens up the dance a little bit. But to turn the ladies chain into a twirling contest—

*Ted:* That's it. Some places you go that's all they're doing. And they're late for the figures that follow. And what's worse, and what bothers me the most, is that they are setting a poor example for the beginners who come in the door and don't know what this is all about. That's the nature of our activity. You don't go to a class first—in general, you just come to a dance and you're told, and rightfully so, that you can join in, you can dance and you don't have to know anything about what's happening. The people will guide you through the dances and by the end of the evening you'll know enough to be able to teach somebody else next week. But if you come in and you see all these extra movements, and you think that's the way it's supposed to be done—especially if you see the better dancers doing it—oh, boy.

*Tom:* It's hard to draw the line between experimenting and getting off the track.



*Ted (long pause):* I suppose so.

*Tom:* Or are you just a rock-ribbed conservative, and you don't want any experimenting at all?

*Ted:* As far as the dancing goes, I would prefer to see the tradition preserved as much as possible. I'm not a conservative in my choreography.

*Tom:* Obviously, that's the great contradiction. Here you've come up with all these way-out variations—

*Ted:* It's true. I believe I was the first to put into a contra dance the movement "lady round two and the gent cut through," which is a southern figure,—“New Friendship Reel.” But we've done that for years in a New England square, so it wasn't foreign to me.

There is a contradiction there, between conservatism and not-so-conservatism as far as choreography is concerned. But I feel that all these figures I'm doing, we're still doing them in a New England style. Now, if I were using a running step on the "lady round two," and if I were using southern music, at a real fast tempo, then what you'd be doing is a southern contra dance, which I don't think would have a place in New England. But if you use the same sort of shuffling, walking step that we use here in New England, and you use a tempo that I like (around 130 metronome beats a minute), not too fast, a lot of flirtation and eye contact, and a New England tune, then you're retaining the flavor of New England, even though you're using a southern figure.

*Tom:* Tempo is your other big conservative issue.

*Ted:* Yes, I'm afraid that many of the callers are letting the dances speed up too much, in my opinion. Maybe it's the bands that are doing it and the callers are just going along. Granted, you get a little more excitement from faster dancing, but you also get more weariness early in the evening. There's something to be said for slowing down and having time to enjoy the people you're dancing with. I don't want a dirge, but I like a moderate tempo.

*Tom:* What callers and choreographers have influenced you most?

*Ted:* Rod Linnell was an inspiration to me, because he came up with some great ideas. When I got into choreography, Roger Whynot and Rod Linnell were two people I sent dances to, and they sent me dances. And now, I do the same thing with Larry Jennings, and Al Olson, and Tony Saletan. When I get an idea I'll call up and say, what do you think of this? Although I can pretty much tell from experience—I mean when you've been calling for forty years you sort of develop a knack, of knowing what's going to be good.

*Tom:* But you still consult?

*Ted:* Oh sure, and the first person I consult is Jean. Jean's my first line. She'll be in the middle of cooking supper, and I'll walk in and say, "Got a minute?" She knows what's coming! So she puts down everything and she says, "Okay where do I stand, and

where's the head?" And I'll say, "Okay, we're active and there's the head over there, and we've just made a right-hand star and now we're going to do this. . . . How does that feel?" And she'll often come up with a suggestion that will improve something.

Now Al Olson . . . one of the things he's clever about is that he can look at a dance and he can tell you, this dance is going to creep up, or it's going to creep down. He thinks of all the geometrical problems in the movements on the floor, the relation of the dancers to the hall—because there are contra dances where you reach out to get that next hand and that person is too far away from you; the dance will have a built-in spreading out.

I wrote a dance one, I think it was "Anniversary Reel," and I never could figure out why it always got crowded up at the top of the set. Al Olson looked at it and he analyzed it with his charts and diagrams. He said, of course it's going to move up, there's no place in the dance where there's a built-in place for the actives to keep moving down. In other words, when you have a cast off, in most dances, two people exchange places, so that you've got a stable situation, the whole set is stable. But if you don't have that, there's no way the other couple is going to move down as you keep moving up. So if the inactives keep moving up, and it isn't built in that the actives move down, then the set will pile up at the head. This is the type of flaw that inexperienced choreographers run into; Al has been very good at picking dances that don't have these problems, or alerting callers if they do.

Another thing he's done is a lot of triple-minor dances. Triple minors are dying out, because the old triple minors we used to do have too much standing around. But now some of the new ones Al Olson has written—and I expect I'm going to get into it a little bit—have everybody involved. Which is good, because the triple-minor concept is another way of adding variety to a program. And it's part of the tradition, we don't want to lose it. If callers don't use triple minors, the dancers don't know how to do them. And then when you give them one, they're confused. That's why I had trouble with "Sackett's Harbor" in New York a few weeks ago: one whole set of dancers didn't know what I was talking about.

*Tom:* On dancers' first night, changing from a two to a three and back again is hard.

*Ted:* Yes. I always analyze what I've done in a program after I get home. What have I done wrong? Because I'm a perfectionist, I always do something wrong. I've never done a perfect evening, or a perfect weekend or a perfect dance camp. I'm always blaming myself for all sorts of things I should have done. After the New York dance I felt I should have done a triple minor earlier in the evening—so they would have been prepared for "Sackett's Harbor," because it has other complexities besides the triple-minor idea.

*Tom:* Do you think you'll ever achieve perfection?

*Ted:* Ha! I doubt it. You should have seen me write that book. It took four years and many, many wastebaskets full of trash.

*Tom:* Well, I think it paid off.

# The Red Ear; or, The Husking Frolic

by T.S. Arthur

In rural districts, the merrymakings have a natural heartiness about them never seen in cities, towns nor villages. Overweening self-respect has not come in to fetter the motions of the body, nor to smother the laugh in its free utterance. Feeling and action are in close relationship. You come nearer to nature, untrammelled by custom and unaffected by art.

A husking *par excellence* is, (or was) a New England husking frolic. The husking, like the quilting, draws together the gentle maidens and loving swains of a neighborhood, who meet to enjoy themselves in their own way. And such enjoyment as they have, in kind and degree, is not to be met with every day. In former times, the husking was a wilder affair than at present. Straight-laced conventionality is gradually finding its way beyond the city limits, and binding the free spirits of our country maidens. They meet oftener with the "city folks," gradually falling more and more into their habits as they partake more and more of their spirit; and, when they assemble for enjoyment, they check their impulses, restrain their movements, and hush almost into silence the merry laughter that seeks to leap forth like the singing waters of the fountain. No; huskings are not what they were. Instead of seeing on the threshing-floor a troop of young men and maidens, stripping from the bright ears of grain their leafy coverings, amid laughter, music, and the mingling of sweet voices, as of old, more "labor" comes in too often to perform the service, and silently and coldly does its work. Yet, here and there, a farmer, who cannot forget the pleasant times when he was young, sends forth his annual summons after the maize harvest is gathered, and then comes a merrymaking for old and young that is enjoyed in a way never to be forgotten.

Old Ephraim Bradley was a man of this school. If his head grew white under the falling snows of many winters, the grass was fresh and green, and the flowers ever blooming on his heart. With him, the annual "husking" was never omitted. It was, like Christmas and Thanksgiving, almost a sacred thing, half involving sin in the omission.

Kate Mayflower, a wild romp of a girl from Boston—at least some in the city regarded

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*Timothy Shay Arthur published this story in Leaves from the Book of Human Life (Philadelphia: G.G. Evans, 1860), following periodical publication c.1853. The author is more widely known as the creator of Ten Nights in a Bar-room.*

her as such—was spending a few weeks in D——, when invitations came to attend a husking party at Ephraim Bradley's. The old man lived some three miles from the village. Kate had heard about husking parties, and her young spirits leaped up when the announcement was made that one was to be held in the neighborhood, and that she was invited to be present. It was a frolic that, from all she had heard, would just suit her temperament, and she set off, when the time came, to make one of the party, in the merriest possible mood.

Evening had closed in on the arrival of the party from D——, who quickly joined some score or two of your people in the large kitchen, where lay heaped up on the center a huge pile of Indian corn.

"All that to be husked?" whispered Kate, as she entered the room.

"Oh yes! all that and more, perhaps," was the smiling reply. "We have come to work, you know."

"Now, gals," said old Mr. Bradley, who stood looking on as the young folks gathered, with bright faces, around the golden grain, "now for a good old-fashioned time. If there are not half a dozen weddings between this and Christmas, I shall say there is no virtue in red ears."

As he ceased, down dropped, amid gay voices and laughter, the whole company upon the floor, in all graceful and ungraceful positions, in a circle around the pile of corn. Kate alone remained standing, for the movement was so sudden that she could not act with it.

"Here's room for you, Kate," cried one of the girls who had come with her, making a place by her side; and down sank Kate, feeling, for the first time, a little awkward and confused. Beside her was a stout rough country youth, whose face was all merriment, and whose eyes were dancing with anticipated pleasure. The city girl eyed his rough, brown hands, coarse garments and unpolished face with a slight feeling of repulsion, and drew a little from him toward her friend.

"Oh, plenty of room, miss! Plenty of room," said he, turning broadly around, and addressing her with a familiar leer. "The tighter we fit in, the better. Lay the brands close, if you want a good fire."

Kate could not help laughing at this. As she laughed, he added—

"All free and easy here." He had grasped an ear of corn, and was already stripping down the husk. "A red ear!" suddenly burst from his lips, in a tone of triumph; and, as he spoke, he sprang toward, or rather upon Kate, with the grace of a young bear, and kissed her with a "smack" that might have been heard a dozen rooms off. Ere she had time to recover from the surprise, and, it must be admitted, indignation, occasioned by this unexpected assault upon her lips, the hero of the first "red ear" was half around the circle of struggling girls, kissing both right and left with a skill and heartiness that awoke shouts of applause from the young "fellers," who envied his good fortune.

That was a new phase of life to Kate. She had heard of kissing as an amusement among young folks, and had often thought that the custom was too good to have become obsolete; but a practical view, and a personal participation like this, was a thing that her imagination had, in none of its vagaries, conceived. An old-fashioned, straight-



backed, flag-bottomed chair stood near, and, unwilling to trust herself again upon the floor, Kate drew that into the circle, and seated herself close to the pile of corn just as the young man had completed his task of kissing every girl in the room.

"First rate that!" said he, smacking his lips, as he threw himself at her feet. "Wasn't I lucky?"

Kate's indignation had, by this time, all melted away under a lively sense of the ludicrous, and she could not help laughing with the merriest. Soon another red ear was announced, and then the kissing commenced again. Such struggling, wrestling, screaming and laughing, Kate had never heard nor seen. The young man who held the prize had all the nerve required to go through with his part, as Kate clearly proved when it came to her turn to receive a salute. Springing from her chair, she fled into the next room; but this only increased his eagerness to touch the lips of "the beautiful girl from Boston," and he soon had his arms around her and his hands upon her cheeks. The struggle was long and well sustained on the part of the maiden; but her fate was to be kissed, and kissed by a rough young countryman whom she had never met before. The deed was done, and then the blushing, panting girl was led back in triumph to the



room from which she had escaped.

Red ears were in plenty that evening. It was shrewdly guessed that every young man had come with at least two in his pockets, for all the girls avowed that never before had Farmer Bradley's field of corn produced so many. As for Kate, she was kissed and kissed, until making, as she alleged to her friend, a virtue of necessity, she submitted with the kindest grace imaginable; and, if the truth must be told, enjoyed the frolic with as lively a zest as any one present.

At length the great pile of corn disappeared, and the company arranged themselves for dancing; but they had hardly been on the floor half an hour, when supper was announced—and such a supper as that was! No pyramids of ice-cream or candied oranges. No mock nor real turtle; nor oysters in a dozen styles. Turkeys there were, but not scientifically "boned." No; there were none of the fashionable city delicacies; but instead, "a gigantic round of beef in the centre of the table was flanked on either side with vegetables. A bouncing junk of corned-beef was at one end, and a big chicken-pie at the other. An Indian pudding, of ample dimensions, stood forth between the middle and end of the end dishes, and a giant pot of beans loomed up on the other side; while pumpkin-pies, apple-sauce, and a host of other 'fixings' filled up the spaces."

This was the bill of fare for the evening, and our city belle looked on with a new surprise, as she saw the articles disappearing one after another like frost work on window-panes at sunrise. If the good wife did not say on this, as was said on a similar occasion, "Lay hold, and help yourselves, gals—make a long arm; and let the men folks take keer of themselves. If any on you likes turnips *squat* and buttered, *squat* and butter 'em to suit yourselves"—at least as hearty and primitive an invitation to go to work on the good things was extended, and no one could complain that it was not acted upon. What followed is best given in the language of one who had already described a similar scene:—

"The guests seemed to do ample justice to the viands; mirth and festivity reigned around the board. Jokes, witticisms and flashes of fun would occasionally 'set the table in a roar.' All appeared determined to enjoy themselves at the 'top of their bent.'

"Soon as supper was over, all the girls lent a hand and the table was cleared away in a jiffy. Blindman's buff was then introduced; the company now was uproarious! Dancing was the next consideration. Amos Bunker screwed up his viol, resined the bow, and 'did up' the toe-and-heel inspiring notes of Fisher's hornpipe; while a number of the party, who were somewhat skilled in the terpsichorean art, put in the 'double shuffle rigadon.' Presently the lookers-on caught the enthusiasm, and the whole company, old and young, adepts and novices, took the floor and did their utmost:

"'Twas right and left, and down outside, six round and back to back: Harum-scarum, helter skelter, bump together, whack.'

"And thus was the husking kept up till the old clock, which stood in one corner of the kitchen, beat out twelve; then broke up this jolly gathering."

So it was at old Farmer Bradley's. When Kate went back to Boston, she was free to own that she had enjoyed a new kind of merrymaking, and avowed her purpose to be at old Ephraim Bradley's when the next husking came off.

# In Memoriam

## Phil Merrill—the Musician, the Teacher, the Man

Phil was a total musician. He played pipe and tabor with authority and flair; he called dances to his own accorion playing; he was a stick-twirling drummer and a fine recorder player. He transformed that "folk instrument," the concertina, into an instrument equaling the oboe for nuance and expressiveness. As a dance musician on piano, his lightness of touch, his lilting exuberance and his inspired improvisations are still unmatched.

Many teach by talking, showing, exhorting, cajoling. Phil taught by suggestion, by playing. If you listened, if you *heard*, you learned, because to match his playing you had to modify, to refine, to press for greater accuracy and more sensitive shaping. He never felt that he met his own high standards, and although he loved playing for dancing, he hated both performing and recording. At recording sessions, he would warm up with scales, arpeggios and a Chopin étude to prepare for playing perhaps "Hundsdon House," which he'd surely played a thousand times before. And then we'd rerecord, because it wasn't impeccable as well as sparkling.

He taught songs and singing games to small children, morris dances with a lot of stick clashing to young boys, squares and contras to thousands, and an appreciation of both the discipline and the fun of music and dance to everyone. He insisted that rhythmical, well-phrased dancing is more enjoyable than a chaotic approximation, and would stop playing in midstream if a straggling set displeased him.

Phil had style—elegance and courtliness—enormous vitality, zest and enthusiasm, insight, intelligence, humor, intensity and whimsicality. Though he could be adamant, he had the humility which often accompanies greatness. He was hot-tempered, and was sometimes violent in word, but never in thought. He never wished ill to anyone, and was deaf to uncharitable comments by others. He made strangers feel welcome, and his friends, even new ones, became devoted lifelong friends.

He was a great musician and a great teacher; but above all, he was a great man. All of us—all his children, all who have danced to his music, who have played at his side, who have shared in his friendship—are enriched by his being. All of us have been changed, made in some way more tolerant, more discriminating, better than we were. We can but give thanks that his influence was so far-reaching.

—Marshall Barron