

COUNTRY DANCE AND SONG



7

COUNTRY DANCE AND SONG

1975 Number 7 Published by
The Country Dance and Song
Society of America

EDITOR J. Michael Stimson

COUNTRY DANCE AND SONG is
published annually.
Subscription is by membership
in the Society. Members also
receive occasional newsletters.

Annual dues are \$8.00.
Libraries, Educational Organi-
zations, and Undergraduates,
\$5.00.

Please send inquiries to: Country Dance and Song Society,
55 Christopher Street, New York, NY 10014.

We are always glad to receive articles for publication in this
magazine dealing with the past, present or future of traditional
dance and music in England and America, or on related topics.

PHOTO CREDITS

P. 5 W. Fisher Cassie
P. 12 (bottom) Suzanne Szasz
P. 26 William Garbus
P. 27 William Garbus
P. 28 William Garbus

Copyright © 1975 by Country Dance Society, Inc.

CONTENTS

AN INTERVIEW WITH MAY GADD	4
TRADITION, CHANGE AND THE SOCIETY Genevieve Shimer.....	9
SQUARE DANCING AT MARYLAND LINE Robert Dalsemer.....	15
SONGFEST AND SLUGFEST: Traditional Ballads and American Revolutionary Propaganda Estelle B. Wade.....	20
CDSS REVISITS COLONIAL ERA	26
TWO DANCES FROM THE REVOLUTIONARY ERA Researched by James Morrison.....	29
CHEERILY AND MERRILLY: Our Music Director's Way with Singing Games and Children Joan Carr.....	31
STAFF AND LEADERS' CONFERENCE Marshall Barron.....	35
SALES James Morrison.....	40
CDSS CENTERS	49

AN INTERVIEW WITH MAY GADD

This is the first part of an interview by Joseph Hickerson, head of the Archive of Folk Song of the Library of Congress, recorded at Pinewoods Camp during Folk Music Week, 1973. The editor wishes to thank Mr. Jerry Epstein for making the transcript.

(Miss Gadd was born in Chichester but moved to London while still a child. It was after graduating from Homerton College in Cambridge that she first encountered the English Folk Dance Society; a friend persuaded her to see a performance at the Queen's Theater in London in 1912.

("The way they did The Old Mole with so much rhythm and verve made a great impression on me. And the morris dancing--I decided I must do this, so of course I found out where they were having classes and went to them, and pretty soon I began to be one of Cecil Sharp's performers." Subsequently she did graduate work in physical education at Reading University and became a staff member of EFDS, first heading up the Northumberland branch for six years and then returning to London. In 1927 she came to this country: the rest, to coin a cliché, is history.)

Q: Who were some of those you remember from your first years?

A: George Butterworth, who was the musician, Reginald Tiddy, who wrote the Mummer's Play book, and of course Douglas Kennedy who succeeded Sharp as director of the EFDS after Sharp died. He came in as a very young man, not at the very beginning, but soon afterwards.

Q: What sort of music was provided in those days?



Douglas Kennedy (r) with
William Kimber

these dances?

A: Oh yes, very much. Sharp you see was a scholar and a musician. At the same time he was a person who wanted this to be given back and owned and enjoyed by all the community. He did not want the dancing preserved like a museum piece to be handed down to scholars. Rather he was determined that he was going to make it popular again in England the way it had been in the 17th, 18th and even 19th centuries.

So he formed what at that time was called the English Folk Dance Society and afterwards it was combined with the English Folk Song Society. He had terrific drive--he shouted all over the place--and he got the dance revival going. After he died they felt there must be a memorial built to him, and so they raised the money and built a headquarters--when I was teaching we just had a little office, and halls had to be rented all over London. But even then there was a branch of the Society in every county, and of course there still is.

Q: What was Sharp like as a dance teacher, and did he have any particular ways of teaching? I assume he showed.

A: He showed. Of course he wasn't a trained teacher in any way, but he could always get the essence of it to you and get you to understand just what he wanted.

A: Well, they didn't have bands so much. Cecil Sharp was a marvelous piano player, and he had a wonderful violinist, Elsie Avril, who played with him right from the beginning. We had just piano and violin in those days for all but the big theater performances.

Q: Did you find a big response when you went out and taught

I was with him when he was working out one of the Country Dance books. He started with the traditional dances: he went to a country dance in the south of England and decided to make the dancing he saw known to everybody. So it was that he got out a book, and Part I of the Country Dance books consists of dances in the southern and western counties which are still being done today.

Then it was that someone drew his attention to the great popularity of country dancing in the 17th century, when it had become a ballroom form. And he found that this was all written down in these books we call the Playford series--John Playford was the editor--which are in the British Museum. Of course all he had to work from were the notations made for people who already knew the dances, and there was no explanation of what the notations meant. But by combining what he read--English Country dancing had been very popular in France and he read a good deal about it there--with what he could see in the regions where it still survived, he could reconstruct the dances to what must be very close to the original. And he made them clear for people so that they could be interpreted.

Q: Could you give an example of just how he worked out a dance?

A: Mainly he just tried it. We had a team and we tried out all the various things that some wording might mean. For instance, there are several ways that siding could be done. Whether the way it was finally published was actually the way it was done in the 17th century, we don't really know.¹ But he tried out a great many interpretations. Sometimes you'd find that this particular interpretation doesn't fit that particular dance but does fit some others. So some were wiped out and you finally got down to something that seemed to fit everything. And it all had to be worked out that way. Of course he had a lot of knowledge of the background of figures like the "hey," which you find in a great many dances elsewhere. So all you had to do was see how other nations did it to interpret your own. It wasn't all just guesswork.

Q: Can you compare and contrast the English dance tradition with others in the British Isles?

1. See Book VI, pp. 10-11 for Sharp's own afterthought--Ed.

A. They are very similar: of course the roots are the same. And it's just that the characteristics--the way they develop--vary according to the nationality and the way people feel.

The Irish always seemed to us to be a little closer to what the country people did than the Scots. The Scots themselves say that what they do is the dances of the ladies and the gentlemen. They worked out the court form which they borrowed for their dances. As for the English, Cecil Sharp made a point of noting that the dancing masters of the 17th century made up their dances on the basis of what they saw the country people doing. And so we want to do them in a rather basic style, not in a fancy style.

Among the Irish, at least in this country, you can find it both ways: the dancing schools teach the tradition very technically and very correctly, but the Irish clubs are much more informal and the dancing much more natural.

Q: We know that Sharp was also very much interested in folk music in England. Did he combine these activities at all? Were folk songs included in the dance performances?

A: Yes, there was always folk song with them. In fact, his first collections were of folk songs, not dances. In those days the English people thought they had no folk music, only composed music. But Sharp was quite sure they were wrong. He wasn't a trained musician in the sense that some people are highly trained when young. But he was a natural musician.

In fact, he used to tell this story of how he got into his life's work: He actually trained as a lawyer, and one day when he was, I suppose, a lawyer's clerk, he went to read something in court, and he read the way he thought--probably with a good deal of rhythm in it--and he was told that was the wrong way to read it, that if you read anything in a law court it had to be without any meaning at all. And so he said, "That's not for me at all."

But after he had begun to see the morris dances,



Elsie Avril

he sort of knew they must be connected with a folk song tradition that nobody knew about. Then somebody said to him, "Well, you know, my gardener has a wonderful song..." And he heard him sing the song that you all probably know called "The Seeds of Love." And of course that started him off, and he went all around the counties. He spent the rest of his life collecting songs, music and dances.

Q: Are there any dances still being done by the country people that originated before the 17th century?

A: Yes, you still find them. Cumberland Square is still being done at Armthwaite in Cumberland. When I was there one evening, they danced it practically the whole night. They would do it, then do a couple or round dance, then go back to Cumberland Square again.

I've seen the same thing in New England. I remember spending an evening in a village there and they had some round dances and a contra dance, then more round dances and the same contra dance. And you do find that in a lot of the books being published recently there are dances about which somebody will say, "Oh, they're still doing this dance in our village," and it's never been published before.

(To be Continued)

Compliments of....

Headington, Bledington, Bampton & Bush

Attorneys at Law

TRADITION, CHANGE, AND THE SOCIETY

Genevieve Shimer

The very word "tradition" has the ring of something solid and unchanging. Yet a living folk tradition is continually undergoing modifications, because it is subject to influences and changes imposed upon it by succeeding generations of "folk." Sometimes these changes are slight; occasionally they are dramatic, but a deep-rooted tradition can survive almost any onslaught and still remain a vital part of folk life.

Take, as an illustration of this, what has happened at Helston and Padstow. For hundreds of years in Padstow the 'Oss came out to dance for the villagers, and in Helston the townspeople decorated their houses with spring flowers and processed through the streets. These were localized, intimate celebrations, shared by the villagers themselves. Today, however, with all the publicity and television coverage, the villagers are almost overwhelmed by the crowds of interested onlookers who come flocking to watch these "quaint" surviving folk customs. Commercialism in fact has almost wrecked the observance of both traditions; nevertheless the dances will continue to be done, because it would be unthinkable not to carry on the tradition.

Change is thus inevitable, but the knowledgeable leader or teacher will exert his or her influence so that any changes that are made will preserve or enhance the tradition, not weaken or destroy it. (It need hardly be said that one has to have lived with a tradition for a long enough time to distinguish between the two.)

Many changes that occur all the time are perfectly harmless: allusions to current events are introduced; a traditional tune gives way to a popular one. The style of dance changes: at Helston today the Furry Dance is not done exactly as it was when Cecil Sharp noted it around 1912, but he himself said that

he learned there were three different ways of doing the dance. Today, in fact, the style is closer to what Sharp describes than what we have been used to doing here in recent years. The step itself now is rather flat and the right hands across and left hands back has given way to the two-hand turns, first with corner and then with partner. But these changes have in no way altered the feeling the dancers create as they go through the streets and in and out of the houses.

What should CDSS, being as it is at a remove from England, do about such changes? The Society is now in its 60th year and has a solid reputation for high artistic standards. It has tried to keep pace with what has happened to the dances in England while at the same time feeling that it has developed along certain lines of its own that are perfectly valid. On the whole, what we do in America seems to suit us.

Thus it appears that the crux of the matter is to be aware of how the English dance their dances, particularly the traditional ones, since this is where changes are likely to occur. Most folk dancers are concerned with trying to capture the particular style of a dance and not only the pattern; it is here that the Society must set standards, even while recognizing, for instance, that there is more than one way of making a progression in a longways dance. When teaching traditional English dances, then, to preserve their intrinsic style the teacher should be aware of such points as these:

- The rant step is very neat, light and "shimmery"; (beware of slapping feet)
- The "dance around" in the north country means the couples revolve around each other almost shoulder to shoulder and not to the four winds of heaven
- In general the north country dances are done at a much faster tempo than we tend to do them here
- The polka step used in dances from the south of England is not the same as the crisp north country ranty step; it is flatter and smoother
- If the instructions call for the pas-de-bas, use it and not a polka step
- Hands-across (star) means the straightforward hand clasp, not the American contra or square wrist grip
- The assisted cast off is not used in English dances
- Down center and back in the north country now is usually

done thus: the first couple leads down a short way, followed by the second couple; the first couple comes back through an arch made by the second couple still moving down; second couple turns back behind the first and both couples dance up the set to place.

The point is sure to be raised: must we do the dances this way? Yes, if you want to feel you are doing them the way they are done in England today. Yes, if you are putting on a performance of English dances in contrast to American or Scandinavian or any other ethnic styles. But if you are doing these dances purely for recreation, what then? It seems reasonable to suggest, particularly in groups with established habits, that teachers individually have the right to choose what they want to do, to select what seems most fitting for their group --but they should know what they are doing. Furthermore, they should inform their dancers of any deviations from the written instructions, if only to avoid embarrassment or collisions when they go beyond the confines of their particular group.

Much of what has been said in the preceding paragraphs can be applied to the American country dance with its wide variety of styles. Surely it is the obligation of the teacher-leader to make it clear what is the particular style of the dance that is being done. The Ed Larkin dancers of Tunbridge, Vermont, dance their contras in a particular way: they do not need the old-time costumes to point this up, because it is their way of doing certain figures and steps that is unique: Ralph Page's followers like to dance Money Musk with a forward and back across the phrase, whereas to some other New Englanders this is anathema. Dudley Laufman's young people have evolved their own style, very free and energetic but utterly unsuitable, for instance, for Southern Square with its flat rapid running step and compact, neat figures. Nor would the Southern clogging be right in a New England Square, although it has been attempted --regrettably, since the attempt reveals an abysmal lack of understanding of the special essence of an indigenous folk dance.

Let us emphasize this: that good dancing depends on an appreciation of a basic style. Please, therefore, let us not have skipping in a New England contra or Western Square, and let us have a walking swing in Southern Square and not a pivot.

So much for the traditional dances that are still living and,



Amherst, Mass. summer camp, ca. 1930: more "swoop"...

perforce, still evolving. Questions are now being asked about certain changes that have been suggested for the 17th and 18th Century dances generically known as "Playford."

Perhaps it would be best to look at what has happened over the years. Cecil Sharp published his selections from the Dancing Master in 1911. He had spent many years working on them, trying out numerous interpretations. His intention was to present them in as simple a form as possible, so that the average, untrained dancer could learn them and dance with enjoyment and bodily freedom. In this country, May Gadd, Lily Conant and



...perhaps, than we're used to (Pinewoods, 1972)

Louise Chapin, all of whom worked with Sharp personally, have been largely responsible for the continuation of his interpretation and vision.

Yet even in Playford dancing the passage of time has produced changes since Sharp's day. At one time everyone danced in rubbersoled shoes, the ideal for Fandango was to have just one set on a vast empty floor because the dancers loved to cover ground, and siding had a forward swoop that could so easily be exaggerated. All these made for beautiful flowing movement but that was not to be obtained easily by the untrained dancer without much concentrated effort. After World War II certain changes crept in which we think are for the better. The use of leathersoled shoes has calmed down the gymnastic approach, though the Society's teachers, as always, stress the simple movements and use of the body, that hold true for any good dancing.

But the dances themselves have remained unchanged until quite recently when Pat Shaw and others began to take "Another look at Playford." It must be understood that Shaw is looking at the dances largely from the point of view of the historian; while he does take exception to some of Sharp's interpretations, there are many dances that Shaw feels no need to change at all, such as the old favorites Newcastle and Nonesuch. Shaw has access to sources that probably were not available to Sharp, and in the light of present research some of his new interpretations are undoubtedly valid.

The leaders who are teaching these 17th and 18th Century dances then are faced with a choice. Either they may continue with the Sharp interpretations which have been satisfactory for many years, or they may judiciously adopt some of the new ones suggested by Shaw. If one is not wedded to the "old" Mr. Beveridge's Maggot, the "new" Mr. B. is a very good dance indeed. Some leaders find that the new method of siding suggested by Shaw is infinitely easier to teach to beginners than the old; others say they have never had any trouble with Sharp's method.

Obviously the leader should choose whichever seems most suitable for the group. It should be appreciated that in the ballroom situation there was always opportunity to make slight variations; people learned to dance as children and as adults un-

doubtedly felt free to indulge in fancy footwork if they so chose. At the same time it should be an obligation to let people know that there is another way of doing siding, so that when the inevitable encounter does occur, and someone says, "We don't do siding that way," the answer can be "We prefer this method," rather than "You are wrong."

It is highly probable that changes will occur in these English country dances, given that they are very popular today and are being danced in so many places--some very far from CDSS and its leaders and centers which are the original source of inspiration. A dance such as Hole in the Wall has been widely adopted; it has unfortunately lost some of its particular flavor and style in the process. It is indeed a pity to see it danced either so fast that the step becomes a march, or with the very exaggerated bows and flourishes that never were part of a country dance. Another solecism that has been creeping into the dance is the use of the "swing balance" in Playford dances.

Since traditional dances inevitably undergo change with the passage of time, and since the interpretation of historic dance is subject to revision in the light of continuing research, the role of CDSS now more than ever should be an artistic one. We should be flexible yet discriminating, not accepting change for the sake of change but with an awareness of what we are doing; finally, we should maintain our high standards of performance and knowledgeable leadership in the field of folk dance.

SQUARE DANCING AT MARYLAND LINE

Robert Dalsemer

Maryland Line is a small country town located directly on the border between Maryland and Pennsylvania. From January through April, that great hiatus between the hunting and fishing seasons, the social life of Maryland Line centers around either the Inn at the south end of town or the Volunteer Fire Company at the north end. Although the Inn is a congenial enough spot--in fact the father of the present owners is an old-time square dance caller--this article will examine the Saturday night dances at the Fire Hall, which have been held during the first third of the year, as nearly as anyone can remember, since about 1954.

I attended my first dance there in 1970, in the company of some members of the School of Living commune in nearby Freeland. We went with some trepidation, for the Fire Hall had recently enacted a strict dress code, which included such caveats as "no blue jeans" and "men must be clean shaven." But our fears were quickly dispelled, for we were admitted in spite of jeans and whiskers. Since then, so many men have turned up similarly attired--and so many women in slacks and pants suits--as to render the rule by now virtually unenforceable.

Donald "Jake" Jacoby of Emigsville, Pa., has been the caller at Maryland Line for about as long as most of the dancers can remember. When Jake takes an occasional night off, or calls a dance elsewhere, he is ably replaced by Samuel Grim of York, Pa. The two callers have about the same style and repertoire, both having learned to call from the late Jake Mitzell, who is reputed to have been the top singing caller in York County during the 1940's. Both Jacoby and Grim are currently active in the York County Fiddler's Association, which holds bimonthly dances and an occasional "caller's convention" at the new Fid-

dler's Building, located between Red Lion and Stewartstown, Pa.

Since the dances began, music has nearly always been provided by the Sawmill Boys, who with many other York County musicians got their start at weekend jam sessions in fiddler Luther Grove's sawmill. Luther leads the band, playing amplified fiddle, and is joined by two electric guitarists and an electric bass player. Their repertoire consists not only of the traditional breakdowns and square dance tunes (most of the calls are sung) but also waltzes, slow dances, polkas, jitterbugs and an occasional schottische, which form the core of the round dances.

A typical evening's program begins at 8:30 Saturday and ends at midnight. Dancers are of all ages, and many couples bring their children. Here is one night's program as I noted it:

Paul Jones (tune: Rose of San Antone) / Squares: Wabash Cannonball; Little Brown Jug (Duck for the Oyster) / Slow Dance / Polka / Slow Dance / Paul Jones (tune: Cripple Creek) / Squares: When the Work's All Done This Fall; Pistol Packin' Mama (Forward Six) / Slow Dance / Jitterbug / Paul Jones (tune: Soldier's Joy) / Squares: Golden Slippers, Sugarfoot Rag (Swing Your Ma)

Intermission

Slow Dance / The Stroll (a pop dance from the 1950's; tune: St. Louis Blues) / Paul Jones (tune: Bill Cheatem) / Squares: Bile them Cabbage (Duck and Dive); Listen to the Mockingbird (Birdie in the Cage) / Slow Dance / Hokey Pokey / Twist / Paul Jones (tune: Alabama Jubilee) / Squares: Walking in my Sleep (Texas Star); Bye Bye My Baby (Grand Square); / Slow Dance / Door Prize Drawing / Polka / Schottische (tune: Texas Schottische) / The Stroll / Paul Jones (tune: Gold Rush) / Squares: Pistol Packin' Mama (Jitterbug Square); The Nine-pin (tune: Liberty)

As is evident, the mainstay of every program at Maryland Line is the Paul Jones, which I describe here not only because there may be readers who have never encountered it, but because its simplicity makes it a good mixer to use in any sort of country dance program.

Whether the Paul Jones originated in country or ballroom dancing

is unclear to me. I remember it from my own dancing school days in the mid-50's, and a neighbor recalls that it was traditionally the opening dance at service club and church dances around Baltimore during World War II. At Maryland Line it is danced to a fast breakdown like "Soldiers Joy" or "Cripple Creek."

As the band begins to play, couples emerge on the floor, sometimes doing a clog or jig step, shoulder to shoulder, but more often dancing in regular ballroom position with a fast and rather free version of the foxtrot. The caller then blows a whistle and the couples form a big circle, ladies on their partners' right, and everyone circles to the right. The caller again blows the whistle, and the dancers begin a grand right and left. When the whistle sounds a third time, dancers couple up with whomever they are facing and do the same foxtrot step around the floor in ballroom (counter-clockwise) direction. Invariably a few people get caught without a partner, when the third whistle blows, and they either search for another single dancer or sit down and rest until the next whistle, when they can find a new partner and again circle to the right.

There is also a simpler version in which the women form a ring on the inside, facing out, circling to their right, while the men form a ring on the outside, facing in and circling to their right. When the whistle blows, one dances with the new partner facing him or her and the circles are re-formed at the next whistle. Both versions are danced at Maryland Line.

The squares are, with perhaps a few exceptions, variations of dances found in other parts of the country and in many printed collections. One of two standard openings invariably is used: either a full circle to the left followed by a grand right and left and promenade home or, allemande left the corner, grand right and left and promenade home.

In many dances a special "swing" is substituted for the promenade; this involves all four couples dancing simultaneously around the set in ballroom or promenade direction, using the foxtrot step.

A common chorus figure in many dances is called "right hand to your opposite lady, twice around and swing your own." This

figure is similar both to the do-si-do described by Pat Napier in Kentucky Mountain Square Dancing and to the Georgia Rang Tang as called by Jim Morrison of CDSS. It begins with the active couple facing another couple in the set, beginning with a right hand turn with the opposite person, three quarters round (with the gents essentially passing back to back), then left hand to partner, a similar turn, right hand to opposite again, a turn three-quarters, and finish swinging partners. Occasionally the caller instructs the dancers to complete the second turn with their partners and finish swinging opposites. This figure is used mostly in the progressive or "visiting" squares like Duck for the Oyster, as a chorus to the main figure. To speed up these "visiting" squares, it is usual to have the first couple dance the figure with the second couple, then with the third, but while the first couple then advances to the fourth, the second couple begins the same figure with the third, etc. In this fashion, two couples are simultaneously active every other turn of the dance, thereby making it more exciting both to dance and to watch.

The squares range from a traditional "Strip the Willow" (which begins and ends in a square but has the "Virginia Reel" figure in contra formation in the middle) to a "Jitterbug Square" which is an obvious product of the 1950's. The latter, danced actually to a 1940's pop tune, "Pistol Packin' Mama," has a "visiting" figure in which the active couple "jitterbugs" their opposites, then their partners, ending with the "right hand to opposite" chorus figure noted above. A favorite dance is a version of "Swing Your Ma, Swing Your Pa," to the tune "Sugar-foot Rag," each round of which ends with the active couple encircled by the other six in the square, goaded by the call, "Kiss her if you dare, boys!"

The dancers at Maryland Line have been doing the same dances for years, and most of the squares (I have noted about twenty of them) are uncomplicated and fun. There is a great deal of individual and collective style to the dancing. The simple walking step, used by most Western or Club square dancers, is almost never seen there. Nearly everyone uses some form of shuffle or clog, and many dancers wear taps on their shoes to accentuate this. The number of individual variations seems endless: pivot swings, running step swings, southern-style clogging, and even an occasional balance step.

Last season, a number of the Chesapeake Country Dancers in Baltimore came up to some of the dances at Maryland Line. The local dancers received us warmly, and since the dances are not taught or walked through, they were both helpful and tolerant in pushing us through unfamiliar figures. We, in turn, have found many of the Maryland Line dances fun to do in our own programs, and some have been very successful with the groups for which I call at schools, churches and colleges in our area.

A Square Dance from Maryland Line

Tune: an old cowboy song, "When the Work's All Done This Fall." A good alternate, better known at least to our local musicians and available on a number of records (e.g. Folkraft 1327) is "Boil the Cabbage Down." It is a singing call.

Introduction (and ending, if desired)

Everybody join hands, circle to the left, you go,
It's all the way around, now, circle to the left.
Right hand to your partner for a grand old right and left
(you go
Meet your partner, promenade, it's promenade into the shade.
(8 bars of music, without calls, for the promenade)

Figure:

The first couple separate the outside of the ring,
And when you meet your partner, pass by that pretty little
(thing
Meet her again, and turn her round, give her an elbow swing,
Allemand left your corners all and promenade the ring.
(8 bars of music, without calls, for the promenade)

The figure is then repeated six more times by substituting for the first couple: the second, third and fourth couples, two head couples, two side couples, finally everybody.

Description of the figure: The active dancers separate, lady to the right, gent to the left, and go individually around the outside of the set, passing right shoulders at the halfway point, and continuing until they reach home position. They then link right elbows, and turn once and a half so they face their corners. All four couples allemande left with their corners, return to partners, and promenade with partners around the set.

SONGFEST AND SLUGFEST:

Traditional Ballads and American Revolutionary Propaganda

Estelle B. Wade

Coming, as they did, largely from England, Scotland and Wales, our early colonial settlers brought with them a tradition rich in songs and singing, ranging from ballads and drinking songs to hymns and psalmody. Folk scholars generally agree that the major English ballads were known in this country during the 150 years prior to the American Revolution and were found to have survived in remarkably similar form to their counterparts in England by the time serious folkloric research got underway in the late 19th Century. This mother lode of balladry was significantly augmented during the mid-18th Century in the colonies by the presentation of ballad operas usually imported from England, which were plays interspersed with traditional tunes and songs, often bearing new words. John Gay's *Beggar's Opera*, for example, the first of the genre, was presented often in the colonies from around 1750 and was even said to be a favorite of George Washington. By the 1770's it can comfortably be maintained that most Americans had a fairly rich familiarity with their ballad heritage.

The heavy infusion of balladry into Colonial American culture made the ballad tune a convenient vehicle, when hostilities began to grow between England and America, for expression of political sentiment of all varieties. Much as the makers of Pepsi-Cola in the 20th century made use of the tune to "D'ye Ken John Peel" to purvey their wares, so 18th-Century purveyors of revolution and loyalism used familiar tunes for the broadside sheets of the day.

John Dickinson, famous as the author of "Letters from a Pennsylvania Farmer" and later as a member of the Continental Congress, summarized the growing American discontent with British taxation in a poem rather clumsily entitled "A Song Now Much in

Vogue in North America" in 1768. Later more succinctly called "The Liberty Song," this impassioned plea for freedom was set to the tune of the then familiar sea chanty "Hearts of Oak." No doubt the immediate and widespread popularity of the song that followed its publication in the *Boston Gazette* in 1768 was its singable, widely-known folk tune. While singing it in the streets of Boston and villages of New England, the patriots promised themselves that all ages would applaud their courage.

(Chorus:)

In freedom we're born, and in freedom we'll live
Our purses are ready,
Steady, Friends, steady,
Not as slaves, but as freemen our money we'll give.

Come join hand in hand, brave Americans all,
And rouse your bold hearts at fair Liberty's call;
No tyrannous acts, shall suppress your just claim,
Or stain with dishonor America's name.

Our worthy forefathers--let's give them a cheer--
To climates unknown did courageously steer;
Thro' oceans to deserts, for freedom they came,
And, dying, bequeath'd us their freedom and fame.

Their generous bosoms all dangers despis'd
So highly, so wisely, their birthrights they priz'd
We'll keep what they gave, we will piously keep,
Nor frustrate their toils on the land or the deep....

All ages shall speak with amaze and applause,
Of the courage we'll show in support of our laws;
To die we can bear,--but to serve we disdain
For shame is to freemen more dreadful than pain.

This bumper I crown for our sovereign's health,
And this for Britannia's glory and wealth;
That wealth, and that glory immortal may be,
If she is but just, and we are but free.

Being heirs to the same ballad tradition as the Americans, of course, the British soldiers stationed here also had their occasions of songmaking to traditional tunes. Following the Bos-

ton Massacre of March 5, 1770, the British regiments were evacuated to their barracks at Castle Island in an attempt to quell the public outrage that ensued. The resentful British soldiers did some finger-wagging at the Americans via the following song which was set to the tune of the ballad "Derry Down."

You simple Bostonians, I'd have you beware,
Of your Liberty Tree, I would have you take care,
For if that we chance to return to the town,
Your houses and stores will come tumbling down.
Derry down, down, hey derry down.

If you will not agree to Old England's laws,
I fear that King Hancock will soon get the yaws:
But he need not fear, for I swear we will,
For the want of a doctor give him a hard pill.

A brave reinforcement, we soon think to get;
Then we will make you poor pumpkins to sweat;
Our drums they'll rattle, and then you will run
To the devil himself, from the sight of a gun.

Our fleet and our army, they soon will arrive,
Then to a bleak island, you shall not us drive.
In every house, you shall have three or four,
And if that will not please you, you shall have half a score.
Derry down, down, hey derry down.

Opposition to the British taxation of tea imports in the colonies provided the patriots, in November of 1773, with their most bloodless and jovial escapade of the period, the Boston Tea Party. Shortly thereafter the following song appeared in the newspaper, The Pennsylvania Packet. Set to the tune, "Hozier's Ghost" (sometimes called "Seamen's Distress"), the song could readily be sung by colonists familiar with the original ballad.

As near beauteous Boston lying,
On the gently swelling flood,
Without jack or pendant flying,
Three ill-fated tea-ships rode.

Just as glorious Sol was setting,
On the wharf, a numerous crew,

Sons of freedom, fear forgetting,
Suddenly appeared in view.

Armed with hammers, axe and chisels,
Weapons new for warlike deed,
Towards the herbage-freighted vessels,
They approached with dreadful speed.

O'er their heads aloft in mid-sky,
Three bright angel forms were seen;
This was Hampden, that was Sidney,
With fair Liberty between.

"Soon," they cried, "your foes you'll banish,
Soon the triumph shall be won;
Scarce shall setting Phoebus vanish,
Ere the deathless deed be done."

Quick as thought the ships were boarded
Hatches burst and chests displayed;
Axes, hammers help afforded;
What a glorious crash they made.

Squash into the deep descended,
Cursed weed of China's coast;
Thus at once our fears were ended;
British rights shall ne'er be lost.

Captains! once more hoist your streamers,
Spread your sails, and plough the wave;
Tell your masters they were dreamers,
When they thought to cheat the brave.

The Tories, of course, tried their hands at song-writing as frequently as the radicals. In 1774 Tories opposed to Maryland's decision to support resistance to Parliament's taxation and give their loyalty to the Continental Congress wrote a song ridiculing the patriots. Called "Maryland Resolves," it scoffed at Congress' recommendation to each man to arm himself and be ready in the event of emergency. The familiar ballad to which these words were set was the "Abbot of Canterbury."

On Calvert's plains new faction reigns,

Great Britain we defy, sir,
True liberty lies gagged in chains
Though freedom is the cry, sir.

The Congress, and their factious tools,
Most wantonly oppress us,
Hypocrisy triumphant rules,
And sorely does distress us....

When Gallic hosts, ungrateful men,
Our race meant to exterminate,
Pray did committees save us then,
Or Hancock, or such vermin?

Then faction spurn! think for yourselves!
Your parent state, believe me,
From real griefs, from factious elves,
Will speedily relieve ye.

Throughout the war itself as it progressed from the Battle of Lexington and Concord to its eventual culmination at Yorktown, almost every military and political happening of the day continued to be commemorated by these broadsheets. At last, the end of the long and painful war was marked by a song, "Cornwallis Burgoyne," set to the tune of "Maggie Lauder."

When British troops first landed here,
With Howe commander o'er them
They thought they'd make us quake for fear,
And carry all before them;
With thirty thousand men or more,
And she without assistance,
America must needs give o'er,
And make no more resistance.

But Washington, her glorious son,
Of British hosts the terror,
Soon by repeated overthrows,
Convinc'd them of their error;

Let Princeton, and let Trenton tell,
What gallant deeds he's done, sir,
And Monmouth's plains where hundreds fell,
And thousands more have run, sir....

Be peace, the glorious end of war,
By this event effected;
And be the name of Washington,
To latest times respected;
Then let us toast America,
And France in union with her,
And may Great Britain rue the day,
Her hostile bands came hither.

Note: All texts and quotations taken from Frank Moore's Songs and Ballads of the American Revolution; New York: D. Appleton & Co., 1855, which contains an extensive compilation of these ballads.

AW, C'MON, CLIVE...

The following is an extract of a review by Clive Barnes--himself an Englishman--of a performance by the School of American Ballet. It appeared in the New York Times, May 23, 1975.

This year as an addition we were also given a suite of Country Dances from England and America, staged by Ronald Smedley and Robert Parker from Britain's Royal Ballet School. In these the students seemed to a (sic) good time, which was just as well.

For years the Royal Ballet has included British folk dances in its curriculum, even though such dances have always appeared to be of somewhat dubious choreographic value and usefulness. One might have thought that young dancers might more profitably spend their time learning folk dances from such countries as Spain and Eastern Europe that are still a living tradition--as opposed to the artificially maintained English folk dance which is merely a cult not a popular art form. However, presumably these simple dances do no positive harm. When they have been performed by the Royal Ballet School I had the impression they were always danced by children. Here, as given by young adults, they looked more than customarily trivial.

CDSS member Ruth Pass suggests that Barnes seems so disgruntled that somebody should perhaps try to grundle him. For our part, the editor offers a small prize to the best reply received by December 1--the winning letter to be printed in the next issue of the magazine. We would particularly like to hear from some of the English Folk Dance and Song Society's 9,000 cultists.

CDSS REVISITS COLONIAL ERA

"Have bucksin, will travel," could be the motto of CDSS's two new Bicentennial performing groups which are now accepting bookings all over the country.

Countless hours of rehearsals organized by Jim Morrison and Karl Rodgers and of costume-making under the direction of Honey Hastings finally culminated on May 24 with the troupe's debut at historic Morris-Jumel mansion in New York City.

Six-Handed Reel



Margaret Martin,
Marshall Barron



Minuet: Dianne Hulburt,
Jim Morrison



"Cuckoo's Nest"--Bledington

Between them, the performance teams are exhibiting American dances ranging from high-society cotillions to frontier squares as they were danced from Colonial times to the present. Also on the program are folk songs of the period.

If you'd like to book the teams or need help in preparing your own Bicentennial celebration (good and always-needed publicity), Ed Durham at the CDSS office is the man to call.

Alex Blachly,
narrator



Mr. Turner's Academy Cotillion



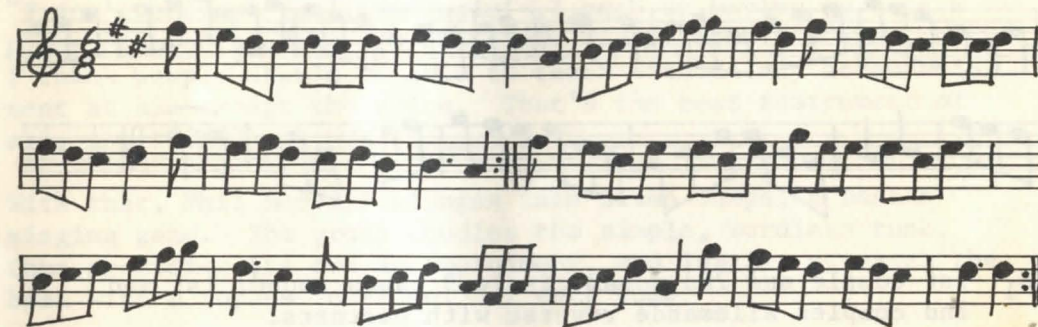
Mr. Indispensable

TWO DANCES

FROM THE REVOLUTIONARY ERA

Maid of the Oak

Formation: longways, triple minor

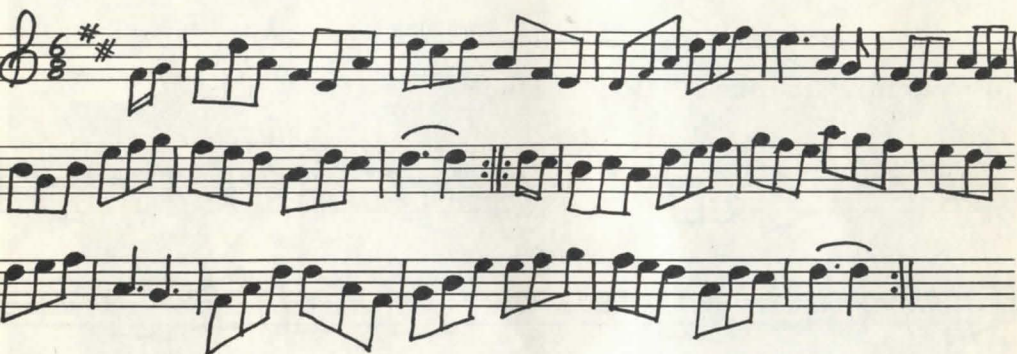


- A₁ 1st woman set to the 2nd man (8 beats), turn the 3rd man with both hands, and return to place.
- A₂ 1st man set to the 2nd woman, and turn the third by both hands. 1st man ends this turn between the third couple and joins hands with them, while his partner steps between the 2nd couple and joins hands with them.
- B₁ All set in lines of three (8 beats); then the 1st couple turn by the right hand 3/4 round, ending with the 1st man between the 2nd and 3rd women, and his partner between the 2nd and 3rd men.
- B₂ All set in the new lines of three; 1st couple turn 1/2 (or 1 1/2) by the right hand, ending in their progressed places.

This dance, with basically the same figure, appeared in several American collections at the end of the 18th and beginning of the 19th Centuries. It first appeared in print in this country in John Griffith's COLLECTION OF THE NEWEST AND MOST FASHIONABLE COUNTRY DANCES AND COTILLIONS, 1788.

Stony Point

Formation: longways, triple minor



- A₁ 1st couple and 2nd woman circle 3 hands round; 1st and 2nd couples allemande reverse with partners.
A₂ 1st couple and 2nd man circle 3 hands round; 1st and 2nd couples allemande reverse again.
B₁ 1st couple down the middle, back and cast off into 2nd place. (They may chasee and rigadoon in the middle if they wish)
B₂ Circle six hands round and back (walking or slipping step)
B₃ 1st and 2nd couple right and left (giving hands)

This dance, which takes its title from the Revolutionary War battle at Stony Point, N.Y., was quite popular in America from about 1790 until well into the 19th Century. This version comes from A SELECT COLLECTION OF THE NEWEST AND MOST FAVORITE COUNTRY DANCES, WALZES, REELS AND COTILLIONS, published in Otesego, N.Y., 1808

CHEERILY AND MERRILLY:

Our Music Director's Way with Singing Games and Children

Joan Carr

"I don't believe in 'live music'--I mean in having to have a piano clattering away all the time. Sometimes it's nice, but I think people should be able to teach without any accompaniment at all except the voice. That's the best instrument of all, isn't it?"

With that, Phil Merrill plunges into Seven Jumps, a Danish singing game. The group doodles the simple, wordless tune, thus providing its own accompaniment, and lustily stresses the beat with a joyous "da-yamp!" at each jump.

So it went in a recent seminar in which a group of teacher-trainees, becoming children pro tem, doodled its way through two other dances which are usually accompanied by instruments; we found indeed that doodling is not only easy to learn but in no way detracts from the pleasure of the dance. (Those who are strangers to doodling will find a sample below.)

There were many other things to be learned by watching Mr. Merrill teach, both in the seminar and in his actual classes observed by Meg Durham and me. Perhaps most important was how Mr. Merrill teaches without seeming to at all. Neither adults nor children in his classes are ever aware of the process of learning; every minute is filled with the joy of singing and moving together. Always he starts them singing or moving before he gives any explanations in words, and it is only after the class is over that one begins to reflect on and analyze what has taken place.

A circle is good to begin with, in Mr. Merrill's view, because it easily and naturally focusses the attention of young children. For these circle games we stood (or sat) in a cir-

cle and first sang the song before dancing to it. (A large number of dances and games for younger children use circle formations: some are: Old Roger is Dead, Bluebird, Jim Along Josie, Skating Away, Seven Jumps, Chimes of Dunkirk, and Bingo.)

Children are natural mimics, and the way the teacher sings the song invariably sets the mood for the way they will dance. Even with us adults, when the dance called for small and light movements, Mr. Merrill sang lightly and gently, and we unconsciously danced the same way; children imitate even more readily.

Mr. Merrill taught us that even the smallest children can, with help, learn to hear the musical phrase and move in time with it. A teacher should take the time to help the children hear the phrase and make each part of the dance match the music by simply telling them to move faster or slower. Gradually we got used to the idea that a group of even very young children could actually be dancing together and not just have a free-for-all romp to music (an important distinction for those who have introduced singing games in the middle grades).

The teacher also should take the time to help the children learn each new pattern accurately, and should pause at a progression or change of phrase to be certain that every child is ready for whatever is coming.

To introduce the progressive longways game such as The Bear Went Over the Mountain, Mr. Merrill taught the first couple very carefully, while doodling the tune, until they knew the phrasing as well as the pattern. He always led the first dancers through the pattern the first time, rather than merely explaining what they were to do.

It shouldn't have been a surprise (but it was) to discover that Mr. Merrill teaches children a great deal about style, as well, by helping them to learn the particular ways of moving which pertain to each dance. For example, to demonstrate the galop down the center, he showed them how to relax their knees and use the ankles to spring, rather than keeping the legs stiff. At the same time, however, the teacher should be open-minded and should make use of the good variations which the children bring into the dances.

We teachers became aware of the importance of variety through

the changes of pace in the sequence of dances and through his emphasis on hearing the changes of rhythm, tempo and mood as they occurred within the games and dances. Thus the entire class had its own rhythmic sequence as he moved from one game to the next.

It became very clear also that when Mr. Merrill teaches, the children are constantly kept on their toes and challenged, not by difficult figures or motions, but by being kept alert to listen and watch and to learn new ways of moving. Underlying everything he does, though, is an irrepressible joy in rhythm and rhythmic movement.

Here are a traditional singing game revised by Mr. Merrill for young children, a simple dance of his own invention, and one of his ingenious adaptations of the morris for children. (For another children's morris, see CD & S #6.)

The Bear Went Over the Mountain

This is a version of an English longways dance, We Won't Go Home Until Morning, from Cecil Sharp's collection. The dance appears as a singing game with these words in Richard Chase's collection of singing games and playparty games. Mr. Merrill does this as a dance with piano accompaniment and no singing.

Formation: Five couples longways, partners facing

A 1st couple galop down center and back to place

B All clap, facing partners (To ^X see what ^X he could ^X see) (twice)

A 1st couple separate and cast to bottom, making an arch.
Others follow, through arch to places

B As above

A All do a two-hand swing with partners

B As above

(In his second-grade class Mr. Merrill had the first couple practice the galop until they were in time with the phrase

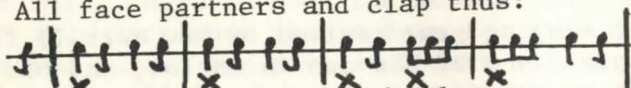
and could move with a spring. To teach the cast and the arch, he led one line around while the other mirrored him.)

A Trip to Highgate

An original dance by Mr. Merrill to the tune, dated 1777, in the Apted book

Formation: Five couples longways, partners facing

- A₁ 1st man leads his line around ladies' line and back
 A₂ 1st woman the same around men's line
 B₁ All face partners and clap thus:



Turn partners with two-hand turn.

- B₂ Clap as above, 1st couple join hands and lead to bottom, through arches made by the other couples, who then move up.

Shepherd's Hey (Headington)

Morris jig adapted by Mr. Merrill. The jig can be danced right through the first time with no teaching at all. Accompaniment was doodled (see below).

Formation: Circle--as many as will

- A Step-hop in place, all facing center
 B 1 Clap hands together twice, touch right hand to right calf
 2 do, left hand to left calf
 3-4 Clap together twice at waist, once under raised right leg (knee bent), once under raised left leg, once behind back and once in front.
 5-8 As in 1-4

On succeeding B's, touch in succession: thigh, chest, cheek, head. The touch is a gesture of salute done freely as in touching the hat to a lady, with a slight fling of the arm upwards.

The Doodle: Should accent important beats thus:

- A Doo-dle dee-dle dum dum, doo-dle dee-dle doo,
 Doo-dle dee da-dum da da-dum dum dum.
 B De-dum dum dee, da-dum dum da,
 Dee-dle da da-dum da-da rum dum dum.

STAFF AND LEADERS' CONFERENCE

Marshall Barron

Last fall, the first CDSS Staff and Leaders Conference was held at Hudson Guild Farm in Netcong, N.J., with 35 attending. The purpose was to give us all an opportunity to exchange ideas, discussions, and possible decisions on several topics and proposals which should be acted on in the near future.

Communication between headquarters and centers is difficult to achieve, because distances are great, and time is precious; often problems, discoveries, achievements and information are unnoticed or overlooked. This conference, with all of us pooling our experience and imagination, gave us a greater understanding of the tremendous and rapidly increasing scope and variety of the goals and activities, as well as the needs and problems, of CDSS and its many members.

The weekend was set up so that we all met together for overviews, summaries, general discussion--and dancing--and in smaller groups to discuss both theoretical and practical ideas in as much detail as time allowed. Decisions were reached on a number of important projects and policies, *viz.* the inauguration of Family Week at Pinewoods, though much of the discussion was intended mainly as a springboard for further thinking. Members are strongly urged to send in their thoughts and suggestions.

The topics for discussion were: the proposed family week, possibly combined with a leaders' course; Bicentennial programs; Changing traditions and new materials; The role of CDSS, especially in relationship to the centers.

Family Week: The discussions included: 1) The makeup of a "family," 2) The age range of children, 3) The inclusion of non-parent adults, 4) Housing, 5) The responsibility of the

parents, 6) the program itself, 7) The grouping of classes.

The goal would be to provide a rich recreational and educational program in traditional dance, music, song, folk games and crafts for families, planning carefully for three main divisions: adults, children, and all together.

A tentative schedule was outlined, and at the same time a list was made of the ideal staff members who not only know their field but who are experienced in working with the various ages of children. The suggested program, starting from the youngest possible participating age (nursery and kindergarten) and going through the increasingly older groups, might include: singing games, rhythmic games, Dalcroze eurythmics, pre-morris, singing, dance band, instrumental study (guitar, recorder, percussion), crafts (weaving, basketry, instrument making), quiet activities such as listening to music and folk tales, and other activities such as swimming, beach outings, nature walks.

The program would have to be flexible, being to an extent developed after registration and depending on the actual numbers and ages of the camp registrants.

Bicentennial Programs: CDSS should be taking a lead in helping local groups to organize authentic and historically accurate performances of dance and song. The weekend included a session with Jim Morrison on the historic background of the dances of the Revolutionary era; learning a number of these dances; discussion of local contacts; how to get musicians and singers involved; publicity and funding.

Because the Bicentennial is a celebration of American history, it should not be restricted to the dances of 1776. Various cultures have come together to form the American culture, and all have their influence on our own dance traditions. Dancing was once an important social function, and part of one's education involved the making of an elegant leg. The dancing masters, some of whom were itinerant, taught minuets, cotillions, country dances, quadrilles, reels, jigs and hornpipes, and, later, the schottische, polka and waltz.

The Bicentennial offers an opportunity for both centers and headquarters to involve people, and to establish ourselves as a resource and an authority. State Bicentennial commissions, local community groups, historical societies and schools can be

contacted.

Changing Traditions and New Materials: Any living tradition involves change of necessity, and one of the roles of CDSS is to be aware of the changes in both England and America. The steps, the patterns, the tempi, the styles of various dances are now not necessarily as we once learned them. Part of the change is due to the reinterpretation of dance notations; we may have the choice between Cecil Sharp's way, Pat Shaw's way, or Jim Morrison's way. Recent observations on current styles in rap-per sword, morris, processions, etc., also indicate other changes in traditional methods. There is room for liberty and variety within dances: it depends on the leader, and whether the dancing is recreational or a historical presentation.

The Relationship of CDSS to centers and members:

A--How can CDSS activities be expanded under center sponsorship?

- 1) Through events that bring dancers, musicians and singers together, viz. ceilidhs, to enjoy and perform for each other.
- 2) By working with Bicentennial committees, local and state, to give us an opportunity to involve others, to make CDSS better known, to disseminate our knowledge.
- 3) By letting headquarters know about interesting or unique local material.

B--What would centers like CDSS to do to help meet their needs?

- 1) Updating of catalog material; index of material perhaps with notes and comments about their characteristics and pitfalls.
- 2) Publishing materials, including information on traditions and origins of dances, that can be used for programs.
- 3) Music on records--badly needed.
- 4) Consignments of materials for both use and sale by centers: circulating library? a practical "do-it-yourself" kit to help you begin your own group?
- 5) Liaison person to help leaders evaluate and obtain necessary materials. We must have a two-way flow of information to maintain more effective contact with centers during the year: time, money and help needed.
- 6) Research into local dance and song traditions.
- 7) Help in developing our own live music.

C--What financial arrangements are required to meet needs of centers and of headquarters? Centers vary greatly in structure: some have free admission, with volunteer leaders and musicians; some split collection between same; some have paid admission and paid staff. Would increase in memberships enable CDSS to give more services? What are benefits to the average dancer of being a member? Should there be more emphasis on the privileges of membership?

D--What is the goal of expansion? More members, to reach more people, to transmit one's excitement and enthusiasm --the basic magic of music and dance? To give more useful and effective services to centers?

More money? Funds are always needed, but centers promote CDSS by promoting interest and participation in our activities as well as with money. More services cost more, and are often needed before a local group can pay much for them. More organization? Should we have different classes of centers? A more formal hierarchy with Districts and Branches with varying levels of administrative and financial responsibility? Suggestion: that diversity and autonomy are important and perhaps essential if our goal is to transmit not only traditional music and dance but to encourage the spirit of spontaneity that has led to the formation of most local groups and centers.

Summary: Among the decisions and suggestions ultimately made were:

- 1) That there be an annual conference, perhaps in a different locations each time, so that more people with a greater variety of backgrounds can participate.
- 2) That headquarters outline the services it can provide (Centers may not know what to ask for).
- 3) That the membership list indicate recommended teachers.
- 4) That there be compiled a list of regional leaders, centers and musicians; areas could then organize workshops and pool their materials.
- 5) That there be distributed to leaders lists of the basic teaching materials and records available.
- 6) That looseleaf books be published with instructions and music on one sheet.
- 7) That CDSS provide training for leaders and musicians. How can people be encouraged to teach? a) Inspiration of Pine-woods, Berea, Brasstown or a visiting teacher; b) regional

training courses and weekend programs, the local people to take care of organizational details and to gather interested people, the visiting experts to lecture, give workshops, dance parties, ceilidhs, etc., with discussion and analysis the next day on how the dance was run, how to work with musicians, etc. (Staff members are happy to hold workshops, dance or music, but must be asked to do so!) c) The understanding that a scholarship at Pine-woods entails leadership training and eventual responsibility. Leaders should consider the continuity of their group, and the responsibility to encourage more leaders should be part of their training.

- 8) That there be a communication to circulate the ideas which have been discussed at the conference and to get reactions.
- 9) That there be a continuing two-way flow of communication through: a) a liaison person, who would concentrate on the relationship between centers, headquarters and members, and b) a newsletter which would be for the mutual benefit of headquarters and centers, the content of which would consist primarily of material (needs, problems, questions, experiences, information) supplied by those who are directly involved in the activities of the Society.

SALES

James Morrison

Below are items not previously announced in newsletters or the magazine. We have a large number of reissues this time--good news for those who have been frustrated by the rapidity with which some of our materials have been going out of print. A (nearly) complete catalog of items for sale by the Society is available on request.

DANCE BOOKS

A CHOICE SELECTION OF AMERICAN COUNTRY DANCES FROM THE REVOLUTIONARY ERA, 1775-1795, by Kate Van Winkle Keller and Ralph G. Sweet, Jr. \$3.00

This CDSS publication is at last available, and we are very pleased with the final product. With 29 country dances taken from American manuscript sources, this book should be of use to all dance leaders, particularly those in need of this material for the Bicentennial.

THE MORRIS BOOK, Books 1-3, By Cecil Sharp \$9.00

The first three books of this important five-volume series are once again available, now bound together in a single hardback. This is an exact reprint, without new material, of the second, revised edition.

DANCES FROM THE YORKSHIRE DALES \$1.50

This book replaces the two previous collections, SIX DANCES OF THE YORKSHIRE DALES and THREE MORE DANCES OF THE YORKSHIRE DALES, which are now out of print. Three dances have been dropped: Yorkshire Square, the Gisburn Processional, and the Boosbeck Sword Dance. These omissions are sensible, as the York-

shire Square is readily available elsewhere, and the other two are not social dances. This book adopts the format of the COMMUNITY DANCE MANUALS; the descriptions are short but adequate.

FOUR SOCIAL DANCES interpreted by Pat Shaw \$0.50

Here are four dances with Welsh names taken from 18th and 19th Century sources. The dances are good, and as usual with Pat Shaw publications, the interpretations are intelligent and the original descriptions of the dances are included.

FOUR WELSH BARN DANCES \$0.50

A useful little collection of recently composed dances, two by Gwyn Williams and one each by Pat Shaw and Roy Hurman. Contents: Farewell Marian, Oswestry Square, Waterfall Waltz, and Welsh Council.

THE COUNTRY DANCE BOOK, Parts 3 and 4, by Cecil Sharp \$7.00

This is the second hardbound reprint of the Sharp COUNTRY DANCE BOOK (Parts 1 and 2 are also available). While this is a very welcome reprint to many dance leaders and libraries, I cannot help expressing some reservations about the way the reprint has been done. The "Corrections and Additions" section appended to this volume is not a list of corrections to the second edition, which has been reprinted, but rather to the first edition. Some of these corrections were incorporated into the second edition; others were apparently rejected by Sharp. While this list does have some historic interest, it is hardly as practical an aid as it appears.

The decision to group the original books together by twos was also not fortuitous; it would have made much more sense to combine books 1 and 5, which contain traditional dances, and books 2, 3, 4 and 6, which contain dances from the 17th century Playford publications, in another one or two volumes.

While it is good to have these books available again, it is unfortunate that more care was not put into their production.

SONG BOOKS

THE HIGH LEVEL RANTERS SONG AND TUNE BOOK \$2.50

A delightful collection of songs, airs, dance tunes with chords

from the repertoire of this popular Northumbrian group. Almost 50 items, including 15 songs.

SOUNDS LIKE FOLK

each \$1.25

This series consists of several excellent small collections of folk songs, each dealing with a specific theme.

No. 1 Songs for and about Drinking--Good Ale, Jug of Punch, Drink Old England Dry, etc., 12 in all.

No. 2 The Railways in Song--Cosher Bailey's Engine, Paddy Works on the Railway, The Iron Horse, 9 more.

No. 3 Growing Up Songs--Jolly Old Sailor, The Twenty-First of Liverpool, 9 more.

No. 4 Victorian Tear Jerkers--She Was Poor but She Was Honest, Sam Hall, Father, Dear Father, 9 others, too lugubrious to mention.

No. 5 Songs of Faith and Feeling--Simple Gifts, Mayday Song, 10 more.

FOLK SONG TODAY Nos. 1-5

each \$1.25

Book 1 edited by Peter Kennedy, the remainder by Tony Wales

The last book in this series contains a dozen of the most popular songs in English folk song clubs. The songs are evenly divided between traditional and recently composed selections.

No. 1 Knight on the Road, The Twenty-Third of June, Oak and Ash, 9 others.

No. 2 All for Me Grog, Bell Bottom Trousers, 10 more.

No. 3 The Claudy (sic) Banks, The Seeds of Love, The Master Builder, 9 more.

No. 4 The Streets of Leeds, Our Goodman, Dust to Dust, 9 more.

No. 5 Fiddler's Green, Who's the Fool Now?, 10 more.

MARROW BONES

\$2.50

THE WANTON SEED

\$2.50

THE CONSTANT LOVERS

\$3.00

THE FOGGY DEW

\$2.50

Selected and edited by Frank Purslow.

This four-book series carries the subtitle, "English Folk Songs

from the Hammond and Gardiner Manuscripts." All were collected in the first years of this century in the southwest of England. Each book has good notes on the songs. Layout and printing improved as the books were issued; MARROW BONES is hard to read, with tiny type and music, while THE FOGGY DEW is quite attractively put together. There are about 100 songs in each book, including a large number not available elsewhere.

SONGBOOK OF THE AMERICAN REVOLUTION by Carolyn Rabson \$4.00

This paperbound, large-format book is intended as a practical collection, not a scholarly work; however, it is so far about the only collection of early American songs produced for the Bicentennial that does not contain a multitude of misinformation and bad scholarship. The songs are all topical, relating primarily to military and political events in the war. Good notes and a bibliography are included.

AMERICAN MUSICAL MISCELLANY

\$15.00

Printed originally in Northhampton, Mass., in 1798, this book is an excellent compendium of the vocal music popular in the USA during the years immediately following the Revolution. Unlike most song books of this period, this one includes both words and music. Several of the selections are in two, three and four parts. Unfortunately, however, the current editors did not see fit to add a title, index or any information on composers and dates of composition; a few days' work here would have made a more valuable book. Still, it is hard to pass this collection up after reading the original dedication: "To all true lovers of song in the United States of Columbia this volume is humbly dedicated, By their friends and humble servants, THE PUBLISHERS."

RILEY'S FLUTE MELODIES Vols. 1 & 2

\$10.00

Compiled by Edward Riley

More than 700 dance tunes and airs are included in this reprint of the first two volumes of the book, originally published between 1814 and 1820. This is one of the few readily available sources of popular early American instrumental music. Though the printing is not very good, it still beats microfilm, which is the only alternative source for most of this material.

THE CHRISTIAN HARMONY

\$6.00

William Walker, when he "converted" his popular SOUTHERN HARMONY from a four- to a seven-shape system of notation in 1866, rechristened the book CHRISTIAN HARMONY, and it proved to be as widely used in the 1870's and 80's as SOUTHERN HARMONY had been in the earlier part of the century. The book now for sale is the current edition of the later book, revised in 1958 to include some more modern songs like "Farther Along" and "Angel Band" along with the older selections like "Windham," "Wondrous Love," and "Idumea." This book, like the four-shape SACRED HARP, is still used by a large number of singers in the rural South. It is an excellent collection which spans the gap between older shape note material and more modern gospel singing.

THE SOCIAL HARP by John McCurry

\$9.00

Another reprint, this time of the original 1855 edition of this important shape-note hymn book. It is particularly valuable for its large number of hymns of folk origin which are credited to McCurry and his Georgia neighbors, and which do not appear in other similar books. The reprinting has been done with great taste and care, including a good introduction and a corrected and expanded index. The nicest feature of the production is a beautiful cover, reconstructed from the original; this makes it worth the somewhat higher price compared to other shape-note books.

COME LET US SING

\$0.75

A sequel to the ever-popular SONGS OF ALL TIMES, this book contains about 80 favorite American and English folk songs. Especially nice was the inclusion of four shape-note hymns with their original harmonies and shape-notes preserved.

SING TOGETHER CHILDREN

\$0.30

Like other Cooperative Recreational Service booklets, this collection is an excellent value, with more than 100 songs, singing games and rounds for children from a number of countries.

THE SHUTTLE AND CAGE: INDUSTRIAL FOLK BALLADS

\$0.75

Edited by Ewan MacColl

This collection brings together 21 songs about miners, weavers and railroad workers.

ENGLISH COUNTY SONGS Edited by Cecil Sharp

\$16.00

This is a reissue of five early collections of English folk song:

No. 1 Folk Songs from Dorset Collected by H.E.D. Hammond with piano accompaniments by Cecil Sharp.

No. 2 Folk Songs from the Eastern Counties Collected and arranged with piano accompaniment by Ralph Vaughn Williams.

No. 3 Folk Songs from Hampshire Collected by George R. Gardner with piano accompaniment by Gustav Holst.

No. 4 Folk Songs from Various Counties, collected and arranged with piano accompaniments by Cecil Sharp.

No. 5 Folk Songs from Sussex Collected by W. Percy Merri-
rick with piano accompaniment by Ralph Vaughn Williams and Albert Robins.

The major value of this reprint consists of the Vaughn Williams and Sharp accompaniments; the roughly 80 songs are mostly available today in other and less expensive collections. This is a straight reprint, without any new material. A welcome addition would have been the inclusion of the names of the singers from whom the material was collected, dates and locations in which the collecting was done, and so on: these books were first published before this information was considered important. Although these were landmark publications in their day, this reprint does little to enhance their value to modern readers.

GARNERS GAY: ENGLISH FOLK SONGS

\$2.50

Collected by Fred Hamer

GREEN GROVES: MORE ENGLISH FOLK SONGS

\$3.00

Collected by Fred Hamer

These two books, unlike many currently available, contain recently collected songs which reflect the current English tradition among older singers. A nice feature is the inclusion of photographs of all the singers from whose repertoires this material has been taken. See also the GARNERS GAY record, containing many cuts by the singers themselves.

THE LIFE OF A MAN English Folk Songs from the Home

\$3.00

Counties Collected by Ken Stubbs

This book contains about 540 songs recently collected in the Southwest of England.

RECORDS

WR - SHB22 MUSIC HALL: TOP OF THE BILL \$10.00

This is a two-record set, including 34 more recordings of the English Music Hall performers from the turn of the century. The original 78's from which this record was made date from 1899 through 1917; the sound quality is necessarily very poor on many of the cuts. However, the vitality and great spirit of the music overcomes these disadvantages. With performances by Dan Leno, Marie Lloyd, Florie Ford and Vesta Victoria, along with numerous lesser-known contemporaries, this is a record no music-hall fan will want to miss. The notes are good, too, including original recording dates for all selections.

BBC-173 ENGLISH WITH A DIALECT (AND IRISH, SCOTTISH AND WELSH ACCENTS) \$6.00

This is a fascinating collection of dialects from all over England, with a bit of English from Ireland, Scotland and Wales added. According to the jacket notes, the recordings were prepared for actors and others interested in improving their accents; it should be of equal interest to people interested in folk speech and folk song. The selections are not always directly comparable, however, as the speakers come from a variety of class backgrounds, and sometimes they are telling a story, sometimes talking about dialect, and sometimes apparently reading a selection. Still, an interesting record.

PHILO FI-2006 PHILIP BRUNEAU \$6.00

A second recording by this excellent French-Canadian accordion player. This is a highly unusual record; one side is a continuous 17-minute medley of reels, the other consists of shorter renderings of a number of popular French-Canadian tunes. Dance leaders tied to the use of recorded music will undoubtedly be able to use this record to good advantage. For pure listening, this record presents another side of Philip Bruneau, as he

plays in a much more solid, unadorned style than on his previous LP.

CLP 3754 ENGLISH FOLK DANCES \$7.00

This record brings together several out-of-print 45-rpm recordings of traditional English dance music on one LP. (For those who may already have the 45-rpm versions, the record numbers are 7EG 8398, 8654, 8668, 8669 and one selection from 8718.) The dances include Durham Reel, Waltz Country Dance, Waves of Tory, Haymaker's Jig, The Road to California, Steamboat, Margaret's Waltz, Pins and Needles, Triumph, Rifleman, Wiltshire Six-Hand Reel, and four others. These were on the whole the better of the English traditional dance 45's that were brought out, and it is good to have them available again. It is too bad, however, that the notes do not indicate the number of times through each selection, the band members, or the original recording dates.

CLP 3753 ENGLISH FOLK DANCES FOR YOUNG PEOPLE \$7.00

Again, these are not new recordings, but a reissue of four 45-rpm records on a single LP. (The earlier records, now all out of print, are 7EG 8533, 8568, 8715 and 8717.) There is unfortunately so much overlap between this record and BR3, ENGLISH FOLK DANCING IN THE PRIMARY SCHOOL, that almost no one will want both. The original recordings are good, and the music is well suited to traditional English dancing for all ages. Unfortunately, the notes do not add to the usefulness of this record; playing time, number of times through each tune, personnel, and original recording dates are again omitted. Contains: Brighton Camp, Haste to the Wedding, Durham Reel, Ribbon Dance, Sicilian Circle, Lucky Seven, Goddesses, Pat-a-Cake Polka, Thady You Gander, Galopede, Bonnets So Blue, We Won't Go Home 'till Morning, Christchurch Bells, Flowers of Edinburgh, The Butterfly, Tom Pate, and the Rose Tree.

FOLK CLASSICS LP 1006 GARNERS GAY: ENGLISH FOLK SONGS RECORDED BY FRED HAMER \$7.00

This fine recording consists entirely of songs from the book, GARNERS GAY (see above). The singers, May Bradley, "Mum" Johnston, Frank Rowe, Emma Vickers, and Alfi Wildman, are all older traditional singers from Bedfordshire, Lancashire, Cornwall

HINDMAN SETTLEMENT SCHOOL
CDS CENTER
c/o Mr. Lionel Duff
Hindman, KY 41822

WESTERN KENTUCKY UNIV. CENTER
c/o Mr. M. G. Karsner
Dept. of Phys. Ed.
Western Kentucky University
Bowling Green, KY 42101

MARYLAND

BALTIMORE-WASHINGTON CDS CENTER
c/o Mrs. Joseph A. Blundon
9113 Wandering Trail Drive
Potomac, MD 20854

CHESAPEAKE COUNTRY DANCERS
c/o Bob Dalsemer
44 East 26 Street
Baltimore, MD 21218

MASSACHUSETTS

BOSTON CENTER COUNTRY DANCE
SOCIETY
57 Roseland Street
Somerville, MA 02143

MINNESOTA

MINNEAPOLIS ENGLISH COUNTRY
DANCERS
c/o Gwen Salisbury
215 Sheridan South
Minneapolis, MN 55405

MISSOURI

STEPHENS COLLEGE DANCE DEPT.
c/o Miss Harriet Ann Gray
Stephens College
Columbia, MO 65201

NEW JERSEY

RIDGEWOOD CENTER OF CDSS
c/o Mrs. Mary Comins
27 West Maple Avenue
Allendale, NJ 07401

NEW YORK

THE WALDORF COUNTRY DANCERS
c/o Mrs. Joan Hersey Carr
Waldorf Institute
Cambridge Avenue
Garden City, NY 11530

NORTH CAROLINA

BRASSTOWN CDS CENTER
John C. Campbell Folk
School
Brasstown, NC 28902

KENILWORTH KAPERS
c/o Mr. O.S. Clark
48 Sheridan Road
Asheville, NC 28803

PENNSYLVANIA

GERMANTOWN COUNTRY DANCERS
c/o Mrs. Morris Budnick
434 East Woodlawn
Philadelphia, PA 19144

THE ENGLISH DANCE SOCIETY
OF MEDIA
c/o Mrs. Vera Berk
2314 Cherry Lane
Arden, DE 19063

MEDIA COUNTRY DANCE CENTER
c/o Mrs. Richard Montgomery
213 South Orange Street
Media, PA 19063

COUNTRY DANCE SOCIETY OF
PITTSBURGH
c/o Mr. Albert A. Blank
107 Buckingham Road
Pittsburgh, PA 15215

TENNESSEE

KNOXVILLE COUNTRY DANCERS
c/o Jonathan Sundell
Epworth Ministry
310 16th Street
Knoxville, TN 37916

RUTHERFORD COUNTY CENTER
c/o Steve Cates
1417 Poplar Avenue, Apt. A7
Murfreesboro, TN 37130

WASHINGTON

LEAFIELD
c/o Steve Lane
510 11th Avenue E.
Seattle, WA 91802

WEST VIRGINIA

CAPERS CLUB
c/o Mrs. Tully Larew
Peterstown High School
Peterstown, WV 15215

USA

PINEWOODS MORRIS MEN
c/o Howard Lasnik
22 Swan Place
Arlington, MA 02174