

Country Dance and Song

9



Country Dance and Song

1978 Number 9 Published by the Country Dance and Song Society of America

EDITORS Anthony G. Barrand, Ph.D.
Frederick M. Breunig

COUNTRY DANCE AND SONG is published annually.
Subscription is by membership in the Society.

Annual Dues are \$10.00. Libraries, Educational Organizations, and Undergraduates, \$6.00.

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

Please send enquiries to: Country Dance and Song Society,
55 Christopher St., New York, N.Y. 10014

Cover Photo: Lena Bourne ("Grammy") Fish, East Jaffrey, N.H.

It is with great sadness that we note the passing of four friends of the Country Dance and Song Society who made major contributions in the scholarship and performance of traditional dance and song: Frank Warner, Patrick Shuldham-Shaw, Otto Wood, and Malvina Reynolds.

Rather than attempt to summarize their varied careers and talents in a few words, we will be publishing a series of articles dealing with aspects of their lives and work and with the enormous legacy they have left to us all.

Anthony G. Barrand, Ph.D.
Frederick M. Breunig

Contents

Lena Bourne Fish: New Hampshire Traditional Singer Jeff Warner	5
William Litten's Fiddle Tunes, 1800-1802: A Review Fred Breunig	12
Index of Dance Tune Recordings Prepared by Albert Blank	13
Square Dancing Atop Lookout Mountain Karen ter Horst	21
Byland Abbey A New England-style contra dance by Fred Breunig	27
Spanish Social Dancing in New Mexico, ca. 1840 Dr. William M. Litchman	28

LENA BOURNE FISH: NEW HAMPSHIRE TRADITIONAL SINGER¹

Jeff Warner²

My name is Lena Bourne Fish and I was born of a race of soldiers. A man by the name of Gordon Miles, who was killed at the Battle of Quebec in the French and Indian War, was a member of my great-great-grandmother's family. An uncle of my grandmother's by the name of Henry Hutchins was a color sergeant and was killed at the Battle of Bunker Hill. My grandmother was born at an army fort somewhere in the State of Vermont, and my great-grandfather Bourne was also a Revolutionary War soldier, as well as my mother's grandfather, Michael McSergeant.

My father's ancestors came from Scotland in the early days of 1700 and settled in Rhode Island, and later moved to the town of Bourne on the Cape [Cod], which town was named for the family. My mother's grandfather was Colonel Ryder, an officer in the British Army.

I was born in the beautiful Adirondack section of New York State about sixteen miles from Plattsburgh in a small iron manufacturing place called Black Brook. This collection of old songs has been kept in my family for more than two hundred years.

Frank and Anne Warner of New York City met "Grammy" Fish on the 4th of July, 1940. They had driven to East Jaffrey, New Hampshire, looking for Mrs. Fish, on the advice of New York historian and author

Carl Carmer, but they had no idea of how to find her, or of how receptive she would be to relating her songs. After several inquiries in the shops of East Jaffrey, the proprietor of Duncan's Drug Store, somewhat of an amateur music authority himself, gave both driving instructions and well wishes. As they walked up the steps of her white frame house, Frank Warner said, "We hear you are interested in the old time songs." Mrs. Fish responded tersely, "Come right in, come right in." The Warners, who were on a brief vacation from their jobs in New York, had but a few hours to win her friendship and hear her story. They found her an eager and willing singer.

Mrs. Fish was born in April of 1873, the daughter of Cynthia Abel and Stratton Bourne, a lumber salesman and native of northern Vermont. She grew up in the mountain village of Black Brook, and taught school for a short while in Wilington, N.Y., but after her mother's death, she answered a newspaper advertisement for a housekeeper and moved to Temple, New Hampshire, at the age of twenty-four. A year later, she married John Fish, age twenty-one, a farmer and a son of the household in which she worked. When John Fish died in 1918, at the age of forty-one, Lena Fish moved to East Jaffrey with her younger children and lived with her eldest son Charles Horace Fish.

By 1940, in her nearly seventy years, Mrs. Fish had collected hundreds of songs.

From whom she had learned these songs has never been made clear. She learned some songs from her father, particularly the Irish songs; and she probably learned many from the men who worked with her father in the lumber industry of the north woods. Lena's son Charles Fish, believed she learned some from her uncle Butler Bourne, a local iconoclast and recluse who had made the decision early in life never to marry, since if he had had a family, he would have had to work. Of Uncle Butler, Charles Fish said, "He knew a lot of songs and I think he passed them on to Aunt Sophia [Lena's sister] and she gave them to mother. I think most of them were kept in notebooks. What about the tunes? Maybe mother sat on his knee as a child and learned them."

Wherever she had learned the songs, the Warners did not have to coax them from her that July afternoon. Without hesitation or self-consciousness, she sang song after song into the Wilcox-Gay Recordio, the new disc maker that Farrar-Rinehart publishers had just given to the Warners to aid them in their search. She barred the doors to other visitors, neglected housework, banished scuttling grandchildren, and sang for hours.

In spite of the work done by Helen Flanders, Phillips Barry, and Eloise Hubbard Linscott, it was not generally known in 1940 that there were many traditional singers in New England. Guidelines on how to collect were nonexistent, and electronic recording was still in its pioneer stage. The Warners had no experience and little money to apply to their new avocation, so they made the decision to record only two verses of each song on a disc. The balance of the words to each song were

taken down in shorthand. Naturally, therefore, tune variation from verse to verse was lost.

Nonetheless, in four recording sessions of July, 1940, and August, 1941, the Warners were recipients of nearly one hundred songs from Mrs. Fish. Fifty of these, for some reason, were never given to the only other collector of Mrs. Fish's songs, Mrs. Helen Hartness Flanders, who visited Mrs. Fish in 1940 (two months before the Warner visit) and again in 1942 and 1943. Mrs. Flanders published some thirteen of Mrs. Fish's Child ballads in *Ancient Ballads Traditionally Sung in New England*, but only three of the other songs in either collection have yet been published.³

Many of the songs in Mrs. Fish's collection have not been found elsewhere on this side of the Atlantic. They include "Jolly Roving Tar," and "The Press Gang Sailor" ("The Valiant Sailor"). Many are variants, unique in both text and tune, of commonly found songs: "Castle by the Sea" ("Lady Isabel and the Elf Knight"), and "The Sailor Boy." Four pieces, two songs and two ballads, are presented here as a representative sampling of her repertoire.

THE SONGS:

"The Bonny Bay of Biscay-o"

It is at once frustrating and thrilling that there is no information in print about this song. Trusted English friends have told me that this is one of the thousands of folk songs blandly thrust upon small English school children, and I have heard reference made to an English version of the "Gypsie Laddie" (Child 200) wherein the chorus says, "Some sang high and some sang low,

and some sang the 'Bonny Bay of Biscay-o'.' It is, no doubt, one of the many Nineteenth century English songs of the sea — the sort written by romantic minstrels who had never known the smell of tar. The fact remains that the song has not been found elsewhere in America. It is one of the few songs of Mrs. Fish recorded in its entirety by the Warners.

"Hi Rinky Dum"

This second song is related to both the "Seventeen Come Sunday" and "My Pretty Maid" series of songs, as well as versions of "The Milk Maid" of which John Harrington Cox in *Folk Songs of the South* says, "No song is better known in America."⁴ Mary O. Eddy in *Ballads and Songs from Ohio* has a slightly more salacious ending to her collected version of "My Pretty Maid" which perhaps ties it to versions of the Scottish night visiting songs.⁵ "Hi Rinky Dum" may have many neighbors in American collections, but Mrs. Fish's tune is certainly unique, with an intriguing refrain that ends on the second degree of its major scale.

"Young but Daily Growing"

One of the most widespread of British ballads on either side of the Atlantic. Vaughn Williams notes that the tale is often attributed to the actual marriage in 1631 of a young Scots lord to a woman several years his senior.⁶ Again, Mrs. Fish's tune is unique, and ranks with the best found in America.

"The Press Gang Sailor"

Mrs. Fish's version of "The Press Gang Sailor," known in England as "The Valiant Sailor," or "Polly on the Shore," is the only

version collected in North America. It has some similarities to a tune sung by George "Pop" Maynard of Sussex, England, though Maynard's tune is primarily in the Dorian mode (*English Folk Dance and Song Society Journal*, December, 1963). Mrs. Fish introduced it simply as, "an old song that had been in her family since the French and Indian War." Though less complete than several of the English versions, Fish's verses are almost identical to English texts. Art Schrader of Old Sturbridge Village Museum in Massachusetts states that the original song is a Dublin broadside dating at least as far back as 1740.

Mrs. Fish had worked long and hard to preserve the songs of her past, yet her interest in the music was not shared by her friends and family. When recognition of her work finally came, through the visits of Flanders and the Warners, it changed her life. As her son Charles said to the Warners in 1976, "When she got older . . . she was always worried about herself. She would eat something and then walk up and down expecting a pain to start. . . . The hospital said there was nothing the matter with her but she was always worried and ailing. After you, and then Mrs. Flanders, and then local people got interested in her songs, those worries all left her. She had a happy time her last years."⁷

After the visits of 1940, Grammy Fish became re-inspired. She began to be asked to sing her songs at Boy Scout meetings and other civic and social events. She even started a mimeographed newsletter, distributed to those interested by her high-school aged granddaughter Ruth, that contained words to her family songs, her thoughts about their import and antiquity,

and a few parodies of the old songs, written by herself. She became somewhat of a town celebrity.

Mrs. Fish deserves continued recognition as a preserver of her own New York-New England tradition and as one of the most important informants of the Northeast. With the upcoming publication of the Frank and Anne Warner collection, it is their intention that this recognition be assured.

It seems fitting to end this glimpse of Mrs. Fish with an introduction; an intro-

duction to her collection, written in her own hand, and found in one of her many notebooks.

To the reader: With what tender memories my heart was filled as I typed those old songs. Many of them I have heard my honored father and other dear friends of my childhood sing at . . . gatherings where old songs were often sung. As you review the songs of long ago, . . . I think you will find they will compare favorably in both rhythm and rhyme to the modern song and verse. May they fill many hearts with tender memories of childhood is the sincere wish of Mrs. Lena B. Fish.

Bonny Bay of Biscay-o

© Frank and Anne Warner collection

Mode: Major

Lena Bourne Fish, East Jaffrey, N.H.



Of all the harbors east or west
There is one place that I love best
So whichever way the wind doth blow
I'll steer for the bonny bay of Biscay-o

Chorus:

For the girl I love is waiting there
With her eyes of blue and her golden hair
So it's eastward hi, and westward ho
But return to the bonny bay of Biscay-o

At night in my hammock I will sleep
 As we sail upon the briny deep
 Though the tempests rage and the wild
 winds blow
 I will dream of the bonny bay of Biscay-o

In one more year I will settle down
 With my bride in this fair seaport town
 She is sweeter and dearer by far, I know
 Than the winds of the bonny bay of
 Biscay-o

Hi Rinky Dum

© Frank and Anna Warner Collection

Mode: Major (ending on II)

Lena Bourne Fish, East Jaffrey, N.H.



As I was walking down the pike
 One summer's morning early
 I met a charming blue-eyed lass
 With her hair all crisp and curly

Chorus:

Hi rinky dum, hi rinky dum
 Rinky dinky hi down

Her dress was blue, her shoes were new
 With buckles shining brightly
 Her eyes were bright as the stars above
 That shine in the heavens nightly

Where are you going my pretty maid
 My little blue-eyed daisy?
 I am not going very far
 For really I am lazy

I'm in love with you my pretty maid
 What is your age my honey?
 She replied with a bewitching smile
 I'll be seventeen next Sunday

Are you not tired of the single life
 Will you be the wife of Sammy?
 She answered me regretfully
 I cannot leave my mammy

Yet I should like to be your wife
 For you are so good looking
 But I will never wash your shirts
 Or never do your cooking

Then you shall never be my wife
 For you've not learned life's lesson
 I never asked to be your wife
 'Twas you that popped the question

Young But Daily Growing

© Frank and Anne Warner collection

Mode: Dorian

Lena Bourne Fish, East Jaffrey, N.H.



The trees they are tall and the meadows
they are green

Roses are in bloom but one thing mars
the scene

But I must be content for happy days
I've seen

With my bonny boy daily a-growing

Father, father, much harm have you done
Four long years have past since I was
twenty-one

A lover of twelve years is surely much
too young

Only just a school boy a-growing

Daughter, dear daughter, no harm have
I done

I have promised you to a rich lord's son
He will make a bed for you to rock upon
He is young, but daily a-growing

As she sat a-sewing in her father's castle
hall

She saw him with the young boys playing
at the ball

And smiled as she said he's the flower
of them all

He's young but daily a-growing

She made a shirt of the finest of lawn
Made it for her boyish lover to put on
She sighed as she longed for her wedding
day to come

With her bonny boy daily a-growing

At thirteen he was a married man
And at fourteen the father of a son
But at sixteen his grave it was green
He died in the youth of his growing

The Press Gang Sailor

© Frank and Anne Warner collection

Mode: Mixolydian

Lena Bourne Fish, East Jaffrey, N.H.



Come all you wild young men
And a warning take by me
Never to lead yourself astray
Into no bad company

As I myself have done
In the pleasant month of May
When I was seized by a press master
Of a war ship at anchor in the bay

As we were sailing along
A-sailing along so high
Who did we meet but a French man-of-war
And to them we did draw nigh

As we hoisted the English flag
We did a bloody flag let fly
Let every man stand firm to his gun
For the Lord knows who must die

The deck was sprinkled with blood
And the big guns so loudly did roar
How I did wish myself safe at home
And along with my Polly on the shore

She's a tall and slender lass
With a dark and a rolling eye
As I lay bleeding on the deck
'Tis for your sweet sake I'll die

May the Union Jack be unfurled
Over every land and clime
And the brave deeds by our sailor boys
Be extolled till the end of time

Footnotes

1. This article was first delivered at the 1977 meeting of the American Folklore Society.
2. Jeff Warner is well-known in the New England area as a singer, guitar teacher, and folklorist. He has taught for a number of years at Pinewoods Camp and this year is director of Folk Music Week. [Ed.]
3. Alan Lomax, *The Folk Songs of North America*, (Garden City, N.Y., 1960). "Whisky in the Jar" called "Gilgarah Mountain" by Mrs. Fish, p. 16. "Felix

the Soldier" p. 45. "Get Up Jack" called "The Jolly Roving Tar" by Mrs. Fish, p. 62.

4. Cambridge, Mass., 1925, p. 392.
5. *Ballads and Songs from Ohio*, (New York, 1939), p. 188.
6. *The Penguin Book of English Folksongs*, eds, Ralph Vaughn Williams and A.L. Lloyd, (Middlesex, Eng., 1959), p. 124.
7. From transcription of taped interview of Charles Horace Fish, by Warners, in Temple, N.H., August, 1976.

WILLIAM LITTEN'S FIDDLE TUNES, 1800-1802 A Review

William Litten's Fiddle Tunes: 1800-1802, transcribed by Gale Huntington. Hines Point Publishers, Vineyard Haven, 1977.

Why should one look inside the cover of *William Litten's Fiddle Tunes*? If one is not a musician or an historian (armchair or otherwise), perhaps there is no reason and you may stop reading here. But an ever-growing number of readers of this journal are either musicians or historians and for them Gale Huntington's publication of a sea-faring fiddler's tunes is a very worthwhile book.

Many CDSS people have met Gale Huntington at Pinewoods Folk Music Week and know his devotion to songs and lore of the sea. Even more have read and learned songs from his *Songs the Whalemén Sang* (Dover Publications, 1970). Gale is also a fiddler, a fact which surely lurks behind his publishing of a collection of tunes for that instrument.

The book of tunes is a valuable work in its own right. Written down by the official fiddler of a British ship, the tunes give a good idea of what sort of music was popular at the turn of the 19th century. Gale Huntington reproduces them in a more orderly fashion (grouped by tune type) and gives an accounting of where he found them in other collections published in the last 170 years. There are some good "new" tunes and some different settings of

more familiar tunes. There are some you will like and some you may not; but everyone who is a musician or historian should derive something worthwhile from this collection.

Gale transcribed William Litten's tunes by hand and published the book on his own. He had found several errors in his notation which we include here:

- p. 18 Litten Hornpipe, 1st line, 3rd measure: last two quarters should be eighths.
- p. 20 Caledonian Laddie, 2nd line, last measure: change first two quarters to eighths.
- p. 37 Marscillo's March, 3rd line, last measure: change quarter to half.
- p. 41 Galley Slave, 3rd line, second measure: dot the A.
- p. 44 The Wounded Huzur, 1st line, 4th measure: dot the C.
- p. 44 From Night Till Morn, last line, measures 3 & 4: change quarters to eighths.

If readers should find other errors, Gale would appreciate knowing where they are. Write to him at Hines Point, Vineyard Haven, Massachusetts 02568.

Fred Breunig

INDEX OF DANCE TUNE RECORDINGS

Prepared by Albert Blank

INDEX OF DANCE TUNE RECORDINGS

Prepared by Albert Blank

Recordings not intended for dancing, but possible to use as such are marked with one asterisk (*). Other tunes may not really be usable for various reasons, such as an incorrect number of repetitions. Most of the titles are currently available from Country Dance and Song Society Headquarters, New York, N.Y.

Adson's Saraband. PLA 1.
Allemand Swiss. CDIC 1.
Althea. PLA 2*.
Amarillis. PLA 1.
Argeers. CDS T3. PLA 2*.
Arkansas Traveler. ED 109.
Armstrong's Waltz. BR 2.
Atlantic Hornpipe. BR 4.
Aunt Hessie's White Horse. SS 100.
Auretti's Dutch Skipper. FW 3*.

Balance the Star. JA 015.
Barbary Bell. ED 120.
Barley Reel. ED 101.
Beggat Boy. CDS T3.
Belfast Duck. ED 101.
Big Circle dancing, see "Southern Square."
The Bishop. ED 115.
Black Jack (CD Manual 6). ED 117.
Blaydon Races. BR 1, 12T 222, KTG 12.
The Boatman. CDS 4.
Bonnetts So Blue. CLP 3753, BR 3.
Bonny Breastknot (Devon). ED 105.
Bridge of Athlone. ED 101, 12T 245.
Brighton Camp. CLP 3753, BR 3.
Broom, The Bonny Bonny Broom. PLA 2*.
Bucksaw Reel (Beckett's Reel). ED 108.
Buffalo Girls. LDS 12.
The Butterfly. CLP 3753.
Butterfly Hornpipe. ED 105.

Chelsea Reach. CDS T3, ED 104.
Chestnut. PLA 1.
Chevoit Rant 12T 245.
Childgrove. ED 104.
Chorus Jig. FW 3*.
Christchurch Bells. CLP 3753, ED 111.
Circassian Circle. OU 2015, LDS 12, 12T 214, KTG 12.
Circle Waltz. 12T 245, BR 1, OU 2015, LDS 12.
College Hornpipe. ED 118.
Collier's Daughter (Duke of Rutland's Delight). CDS T5.
Coming Round the Mountain. LDS 12.
Confess. PLA 2*.
Contra Dances, General (jigs & reels). CDS 5, ED 100, FW 6, F 1156, F 1154, FI 2006, Fretless 200a, RP 500; FHR 03*, FHR 05*, FI (2000, 2001, 2002, 2003, 2012)*, FW 3*, FW 4*, Fretless 119*, County 725*.
Corn Riggs. ED 120, 12T 214.
Cottagers. BR 2.
Cumberland Reel. SS 100, OU 2015, BR 3, 12T 214, KTG 12.
Cumberland Square. SS 100, BR 1, 12T 222, OU 2015, LDS 12, KTG 12.

Dargason. PLA 1.
Dashing White Sergeant. 12T 245, BR 1.
Devil's Dream. ED 106, FW 4*.
Dick's Maggot. CDS T3.

Dixon Sixsome. BR 4.
 Dorset Four Hand Reel. BR 1, FW 4*.
 Dorset Triumph. CLP 3754.
 Double Quadrille. ED 109, BR 2.
 Drops of Brandy. CLP 3754, OU 2015, 12T 214.
 Durham Reel. CLP 3754, CLP 3753, BR 3.

Elsden Circle Dance. ED 111.

Fain I Would. PLA 2*.
 The Fair Maid of Wickham. KH 2.
 The Fair Maid of Deal. KH 2.
 Fairfield Fancy. ED 107.
 Fandango. ED 114.
 Farmer's Jig. BR 2.
 The Fine Companion. CDS 4.
 Fisher's Hornpipe (Comm. D. Man. 4). FW 4*.
 Fisher's Hornpipe (Keller & Sweet). CDIC 1.
 Flowers of Edinburgh (sharp CD Book 1).
 CLP 3753.
 Flowers of Edinburgh (Comm. D. Man. 6).
 ED 117.
 Flowers of Edinburgh (Keller & Sweet).
 CDIC 1.
 Flying Scotsman. ED 111.
 Foula Reel. ED 118.
 The Friar and the Nun. PLA 2*.

Galopede. CLP 3753.
 Gathering Peascods. PLA 1.
 Gay Gordons. BR 1.
 Goddesses. CLP 3753, BR 3.
 Green Sleeves and Yellow Lace. ED 114.
 Grimstock. PLA 1.

Hambleton's Round O. CDS T3.
 Haste to the Wedding (Surrey, Devon). ED 116,
 CLP 3753.
 Haste to the Wedding (Hereford). BR 3.
 Haymakers' Jig. CLP 3754.
 The Health. CDS T3.
 Hey, Boys, Up Go We. PLA 1.
 Hinky Dinky. LDS 12.
 Hole in the Wall. CDS 1.
 Homasassa Hornpipe. ED 116.
 The Hop Picker's Feast. KH 2.

Hull's Victory. ED 105. F 1156.
 Hunt the Squirrel (Devon). ED 113.
 Huntsman's Chorus. FW 3*.

Indian Queen. CDS T3.
 Irish Wash Woman (Keller & Sweet). CDIC 1.

Jack's Maggot. ED 104.
 Jail House Jig. BR 4.
 Jacob Hall's Jig. PLA 2*.
 Jenny Pluck Pears. PLA 1.
 Jigs & Reels, General, see "Contra Dances."
 Johnny Fetch Your Wife Back. ED 108.
 Jubilee Reel. BR 4.
 Jubilee Roundabout. ED 117.
 Juice of Barley. CDS T5.

Kate's Hornpipe. ED 103.
 Keel Row. 12T 245.

La Belle Catherine. CDIC 1.
 La Russe. BR 1, LDS 12, 12T 245.
 Lasses of Portsmouth. ED 115.
 Les Longways. OU 2015.
 Lilli Burlero. PLA 2*.
 Lucky Seven. CLP 3753, BR 2, BR 3, 12T 245.
 Lull Me Beyond Thee. CDS T5, PLA 2*.

Mad Robin. CDS T2.
 Mage on a Cree. PLA 1.
 The Maid's Morris. PLA 2*.
 Maiden Lane. PLA 2*.
 Marching Through Georgia. LDS 12.
 Margaret's Waltz. CLP 3754. CDS T6.
 Margate Assembly. KH 2.
 The Merry, Merry Milkmaids. PLA 2*.
 The Militia. BR 4.
 Miss Moore's Rant. CDIC 1.
 Miss Sayers' Allemande. CDS T5.
 Morden Reel. BR 4.
 Morpeth Rant. OU 2015, 12T 214.
 Mr. Beveridge's Maggot. CDS T7.
 Mr. Beveridge's Maggot. (revised version).
 ED 114.
 Mr. Isaac's Maggot. CDS T7.
 My Lady Cullen. PLA 1.

Newcastle. CDS 4, ED 104, OU 2015.
 Nibs Goes West. BR 4.
 Nonesuch. CDS T1, ED 144.
 Norfolk Long Dance. ED 118.
 Northdown Waltz. KH 2.
 Northumbrian Waltz. 12T 222.
 Nottingham Swing. BR 1, 12T 245, KTG 12.

Oaken Leaves. CDS T6.
 The Old Mole. PLA 1.
 Once a Night. ED 115.
 Opera Reel. FW 4*.
 Oregon Trail. BR 2.
 Orleans Baffled. CDS T1.
 Oxo Reel. LDS 12.

Parson's Farewell. CDS 3, PLA 1.
 Pat-a-cake Polka. CLP 3753, BR 3.
 Patrick Tobin's Reel. BR 4.
 The Phoenix. CDS T4. PLA 2*.
 Picking Up Sticks. CDS 3.
 Pins and Needles. CLP 3754, OU 2015, KTG 12.
 Ploughboy. ED 106, OU 2015.
 Portland Fancy. ED 113.
 Prince William. CDS T1, FW3*.
 Princess Royal. ED 109.

Quadrilles, General, see "Square Dances."
 Quaker's Wife. CDS T6, ED 103.
 Queen Victoria Country Dance. ED 103.

Rants, General. ED 119.
 Red River Valley. LDS 12, ED 101.
 Reel of Ballymore. BR 4.
 Reels & Jigs, General, see "Contra Dances."
 Ribbon Dance. CLP 3753, BR 3.
 Rifleman. CLP 3754.
 Road to California. CLP 3754.
 Rose Tree. CLP 3753.
 Round O. CDS T2.
 Roxburgh Castle. Ed 108, 12T 222.
 Royal Albert. ED 103.
 Running Set, see "Southern Square."

St. Martins. CDS T2.
 St. Patrick's Day in the Morning (Keller & Sweet). CDIC 1.

Scotch Cap. CDS T6.
 Seven Jumps. JA 015.
 Sheep's Hill. ED 108.
 Sicilian Circle. ED 106, CLP 3753, BR 3.
 Siege of Limerick. CDS T3.
 Soldier's Joy. BR 1.
 Southern Square, General. AR 52, AR 53, J 015, LP 36; County (719, 722, 733, 745, 747).
 Spanking Jack. ED 118.
 Speed the Plough (Lady Walpole's Reel). E 113, FW 4*.
 Spring Garden. CDS T2. PLA 2*.
 Square Dances, General. F 1149, F 1150, F 1151, F 1154, FW 6, Fretless 200a & 200b; County 725*, FI (2000, 2001, 2002, 2003, 2012)*.

Steamboat. CLP 3754, BR 2.
 Step Stately. CDS T3.
 Stoke Golding Country Dance. CLP 3753.
 Streets of Laredo. ED 117.
 Sweet Richard. CDIC 1.
 Sylph. 12T 222, CLP 3754.

Tempest (Vermont). ED 106.
 Tempest (Wiltshire). ED 120.
 Texas Schottische. BR 1.
 Three Meet (Glos.). BR 3, LDS 12.
 Three Sea Captains. ED 106.
 Timber Salvage Reel. KTG 12.
 Tom Pate. CLP 3753.
 A Trip to Orpington. KH 2.
 A Trip to Paris. CDS 1.
 A Trip to the Cottage. BR 3.
 Twelve Meet (Twelve Reel). BR 4.
 Twenty-ninth of May. PLA 1.

Up and Aily. CDS T1.
 Upon a Summer's Day. CDS 4, PLA 1.

Walpole Cottage. ED 116.
 Waltz Country Dance. BR 1, CLP 3754, 12T 214, KTG 12.

Waltzes, General. ED 119.
 Washington Quickstep. ED 113, 12T 214, BR 3.
 Waves of Tory. CLP 3754, OU 2015, LDS 12.
 We Won't Go Home Till Morning. CLP 3753.
 Whiffler's Reel. BR 4.
 Winster Galop. 12T 222, OU 2015.
 Wiltshire Six Hand Reel. CDS 3, BR 2.

Yorkshire Long Eight. ED 111.
Yorkshire Square Eight. ED 105, BR 2, KTG 12.

Zephyrs and Flora. CDS T7.

Morris and Sword

Balance the Straw (Fieldtown). CDS TM4.
Banks of the Dee (Fieldtown). CDS TM4.
Beaux of London City (Adderbury). ED 102.
Bean Setting (Headington). ED 102.
Blue-Eyed Stranger (Headington). CDS TM3.
Bobbing Joe (Bampton). F 1337.
Brighton Camp (Eynsham). CDS TM1.
Bromsborough Heath Sword. ED 102.

Constant Billy (Bampton). F 1337
Cuckoo's Nest (Sherbourne). CDS TM1.

Flamborough Sword. ED 102.
Fool's Jig (Bampton). ED 112, F 1337.

Glorishears (Bampton). CDS T1.

Headington Dances by Kimber. 12T 249.

Lads a-Bunchum (Adderbury). CDS TM2.

Laudnum Bunches (Headington). CDS TM3.
Leap Frog (Bledington). CDS TM2.
Lumps of Plum Pudding (Bampton). CDS TM1.
Lumps of Plum Pudding (Bledington).
CDS TM2.

Nutting Girl (Fieldtown). CDS TM4.

Old Mother Oxford (Headington). CDS TM3.
Old Woman Tossed Up in a Blanket
(Headington). CDS TM3.

Princess Royal (Bampton). CDS TM1.

Rapper Tune Medley. CDS T5.
Rigs o' Marlow (Headington). ED 102.
Royton Morris. CDS TM5.

Shepherd's Hey (Adderbury). ED 112.
Shepherd's Hey (Bampton). F 1337.
Shepherd's Hey (Headington). ED 102.
Step Back (Fieldtown). CDS TM4.

Twenty-ninth of May (Headington).
CDS TM3.

Young Collins (Longborough). CDS TM2.

The Recordings

AR 52 BIG CIRCLE DANCING—Glenn Bannerman. LP.
AR 53 APPALACHIAN CLOG DANCING AND BIG CIRCLE MOUNTAIN SQUARE
DANCING—Blackhawk Bluegrass Band. Instructions and calls by Glenn
Bannerman. LP.
BR 1 BARN DANCE—Greensleeves Country Dance Band. LP.
BR 2 BARN DANCE TWO—Greensleeves Country Dance Band. LP.
BR 3 ENGLISH FOLK DANCING IN THE PRIMARY SCHOOL—Greensleeves
Country Dance Band. LP.
BR 4 CALLER'S CHOICE—The Ranchers. LP.
CDIC-1 AMERICAN COUNTRY DANCES OF THE REVOLUTIONARY ERA. LP.
CDS 1 LONGWAYS COUNTRY DANCES—Phil Merrill and The Pinewoods Players.
45 rpm.
CDS 3 DANCES FOR TWO AND THREE COUPLES—Phill Merrill and The Pine-
woods Players. 45 rpm.

CDS 4	DANCES FOR THREE AND FOUR COUPLES—Phil Merrill and The Pinewoods Players. 45 rpm.
CDS 5	CONTRA DANCES—The Canterbury Orchestra. 45 rpm.
CDS T1	Country Dance Tape—Phil Merrill and The Pinewoods Players.
CDS T2	Country Dance Tape—Phil Merrill and The Pinewoods Players.
CDS T3	Country Dance Tape—Phil Merrill and The Pinewoods Players.
CDS T4	Country Dance Tape—Phil Merrill and The Pinewoods Players.
CDS T5	Country Dance Tape—Phil Merrill and The Pinewoods Players.
CDS T6	Country Dance Tape—Phil Merrill and The Pinewoods Players.
CDS T7	Country Dance Tape—Phil Merrill and The Pinewoods Players.
CDS TM1	Morris Dance Tape.
CDS TM2	Morris Dance Tape.
CDS TM3	Morris Dance Tape.
CDS TM4	Morris Dance Tape.
CDS TM5	Morris Dance Tape.
CLP 3753	ENGLISH FOLK DANCES FOR YOUNG PEOPLE. LP.
CLP 3754	ENGLISH FOLK DANCES—McBain's Country Dance Band. LP.
*County 719	PORTRAIT OF A BLUEGRASS FIDDLER—Kenny Baker. LP.
*County 722	JOE GREENE'S FIDDLE ALBUM. LP.
*County 725	OLD TIME FIDDLING—The Riendeau Family. LP.
*County 727	OLD VIRGINIA FIDDLING—John Ashby. LP.
*County 733	THE LEGEND OF CLARK KESSINGER. LP.
*County 745	DOWN ON ASHBY'S FARM—John Ashby. LP.
*County 747	SWEET BUNCH OF DAISIES—Clark Kessinger. LP.
ED 101	SWING PARTNERS. 45 rpm.
ED 102	MORRIS AND SWORD DANCES OF ENGLAND—John Graham. 45 rpm.
ED 103	DANCING FOLK. 45 rpm.
ED 104	PLAYFORD PARTY. 45 rpm.
ED 105	ORANGE AND BLUE. 45 rpm.
ED 106	THE WOOLYBACKS. 45 rpm.
ED 107	THE RANCHERS FANCY. 45 rpm.
ED 108	REDWINGS. 45 rpm.
ED 109	GREENSLEEVES. 45 rpm.
ED 110	JIGS AND REELS—The Greensleeves. 45 rpm.
ED 111	DANCES FOR SWINGING CHILDREN—The Greensleeves. 45 rpm.
ED 112	MORRIS DANCES OF ENGLAND—Brian Heaton. 45 rpm.
ED 113	LET'S DANCE TO THE SOUTHERNERS. 45 rpm.
ED 114	THE DANCING ENGLISH 1—The Countryside Players. 45 rpm.
ED 115	THE DANCING ENGLISH 2—The Journeymen. 45 rpm.
ED 116	LET'S DANCE TO THE MOUNTAIN BAND. 45 rpm.
ED 117	LET'S DANCE TO THE RANCHERS. 45 rpm.
ED 118	LET'S DANCE TO THE ORANGE AND BLUE. 45 rpm.
ED 119	RANTS AND WALTZES. 45 rpm.
ED 120	LET'S DANCE TO THE CHILTERN RAMBLERS. 45 rpm.
F 1149	SLEEPY MARLIN. 45 rpm.
F 1150	SLEEPY MARLIN. 45 rpm.

F 1151	SLEEPY MARLIN. 45 rpm.
F 1154	GEORGE GULYASSI. 45 rpm.
F 1156	GEORGE GULYASSI. 45 rpm.
F 1337	KENWORTHY SCHOFIELD, pipe and tabor. 45 rpm.
*FI 2000	LOUIS BEAUDOIN, fiddle. LP.
*FI 2001	JEAN CARIGNAN, fiddle. LP.
*FI 2002	HENRI LANDRY, fiddle. LP.
*FI 2003	PHILIPPE BRUNEAU, accordion. LP.
*FI 2006	PHILIPPE BRUNEAU VOL. 2. LP.
*FI 2012	JEAN CARIGNAN REND HOMMAGE A JOSEPH ALLARD. LP.
*FW 3	CANTERBURY COUNTRY DANCE ORCHESTRA. LP.
*FW 4	THE CANTERBURY ORCHESTRA MEETS THE F & W STRING BAND. LP.
*FW 5	MISTWOLD—Canterbury Orchestra with Dudley Laufman. LP.
FW 6	SQUARE DANCE TUNES FOR A YANKEE CALLER—the Fireside String Band. LP.
*FHR 01	THE HAMMERED DULCIMER—Bill Spence and Fennig's All Star String Band. LP.
*FHR 03	SWINGING ON A GATE—Dudley Laufman and the Canterbury Orchestra. LP.
*FHR 05	SATURDAY NIGHT AT THE PROVINCES—Fennig's All Star String Band. LP.
*Fretless 119	CASTLES IN THE AIR—Rodney and Randy Miller. LP.
Fretless 200a	KITCHEN JUNKET—Yankee Ingenuity. LP.
200b	KITCHEN JUNKET (with calls by Tony Parkes)—Yankee Ingenuity. LP.
JA 015	DANCES FROM APPALACHIA—McLain Family Band and Lewis and Donna Lamb. LP.
KH 2	KENTISH HOPS—The Journeymen. 7" 33 rpm.
KTG 12	ENGLISH FOLK DANCING with the Southerners. LP.
LDS 12	LET'S DANCE—COUNTRY STYLE — The Southerners. LP.
LP 1001	WILLIAM KIMBER—Recorded 1956. LP.
LP 36	BIG CIRCLE MOUNTAIN DANCE MUSIC—The Stony Creek Boys. LP.
OU 2015	ENGLISH FOLK DANCES—Jimmy Shand and his band. LP.
PLA 1	THE ENGLISH DANCING MASTER—Orange and Blue Band. LP.
PLA 2	THE ENGLISH DANCING MASTER Vol. 2—Orange and Blue Band. LP.
RP 500	SOUTHERNERS PLUS TWO PLAY RALPH PAGE. LP.
SS 100	SOUTHERNERS SPECIAL. 45 rpm.
12T 214	SOUND OF THE CHEVIOTS—The Cheviot Ranters. LP.
12T 222	THE CHEVIOT HILLS—The Cheviot Ranters. LP.
12T 245	CHEVIOT BARN DANCE—The Cheviot Ranters. LP.
12T 249	THE ART OF WILLIAM KIMBER—Recorded 1935-1948. LP.

Notes

SQUARE DANCING ATOP LOOKOUT MOUNTAIN

Karen ter Horst¹

Lookout Mountain is a broad 130-mile long plateau rising out of Chattanooga, Tennessee, to 2300-foot peaks, heading southwest across the northwestern corner of Georgia into Alabama. It is a unique mountain for both its physical features and cultural history. Rock City and Ruby Falls are well-known tourist attractions on the mountain (you have probably seen the bird-houses and billboards along the nation's highways urging you to "See Rock City"). Lesser known attractions include Cloudland Canyon in Georgia, Little River Canyon ("the Grand Canyon of the South"), and DeSoto Falls in Alabama. In the Civil War the Battle of the Clouds was fought on the point of the mountain overlooking Chattanooga. More importantly, folk traditions and folk arts survive in some of the more rural sections of the mountain, having been handed down from one generation to the next since the mountain was first settled in the early 1800s.

Appalachian square dancing is one folk activity which is still found in this area. It survives the recent upsurge all over the Southeast of Western square dance clubs, clogging teams, and modern discotheque dancing. Interest is strong, though, as shown in New Salem, Georgia, where traditional square dancing was recently revived after a lapse of almost 20 years.

Of all the communities on the Georgia section of the mountain, New Salem is one of the most cohesive. Located on top of

Lookout Mountain near Trenton, Georgia, it is the home of about 200 families, most of whose ancestors are Scotch-Irish. Until thirty years ago, the community was very isolated because there were no main highways across this part of the mountain, a situation which forced the community to become fairly self-sufficient. Farming and coal mining were the main occupations until World War II. Today most of the people commute off the mountain to work in mills and factories in nearby towns or in Chattanooga. Despite the influx of new ideas and modern ways, the residents still have a strong sense of pride in their community as a result of the earlier isolation.

New Salem has an active community organization which fifteen years ago arranged to buy an old schoolhouse from the state for a community center. For the last three years, a square dance has been held here every other Saturday night. It is a family affair with everyone from babes in arms to great-grandparents involved. Seventy-five to a hundred people come, some ONLY to watch, but usually 30 to 35 people will dance. These dances draw folks from other communities on the mountain as well as from Chickamauga and Sand Mountain (the next plateau to the west).

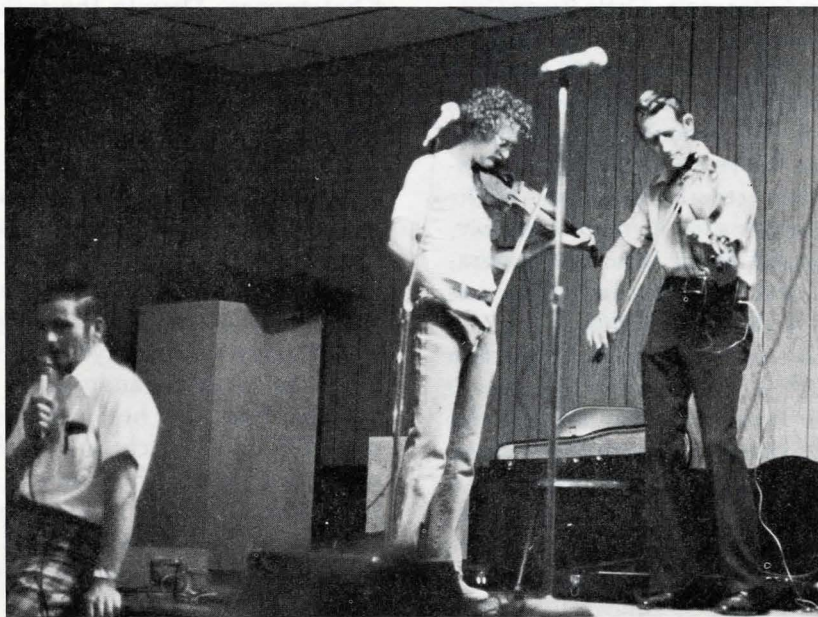
The Band and Callers

The music is provided by the Adkins family: Buddy, Lila, son Terry, and son-in-

law Nikki Oliver. They use an amplified fiddle, sometimes two, and two electric guitars. Their repertoire is a mixture of traditional Scottish and Irish tunes and Bluegrass and Country-Western tunes. In between the dances, the family entertains the crowd with gospel, Country-Western, or popular songs, sung by Nikki or one of the two daughters, Judy and Tina, to the accompaniment of guitars. Buddy learned to play the fiddle from his father Kelly, now 80 years old, who learned from his father before him. Son Terry is just now learning to play fiddle.

Bill Emerson is the caller for these dances. He grew up in Mentone, Alabama, a resort town on Lookout Mountain about forty miles southwest of New Salem, and

he has lived in New Salem since the 1960s. Presently he is the principal of a nearby high school. Emerson learned to call by listening to a man named Bell who played the piano and called squares at the Hitching Post in Mentone in the 1930s and 40s. Later when Emerson did graduate work at Peabody in Nashville, he belonged to a square dance club and heard the same calls there as he had learned before. Emerson says, "The calls that I use are really from the old Hitching Post; [but at Peabody,] I picked up practically all the calls as a review." He calls only a few of the figures he knows in New Salem, but he teaches many more to the students in his school. He uses a "patter" call as did Bell at the Hitching Post.



Left to right: Ernest Hawes calling, Terry and Buddy Adkins playing fiddle.

When Emerson is not available or wants a break, Ernest Hawes, also from New Salem, calls. His family originates from Collinsville, Alabama, about 90 miles southwest of New Salem at the foot of Lookout Mountain. Ernest calls dances similar to Emerson's except that he uses a prompt call and he usually begins with some opening figures such as "circle left and right, swing corners, swing partners," then "circle four" (Emerson just starts right off with "couple up four"). Ernest has been calling dances for some time and has danced since he was a boy. Like Emerson, he is familiar with many more figures than he calls in New Salem.

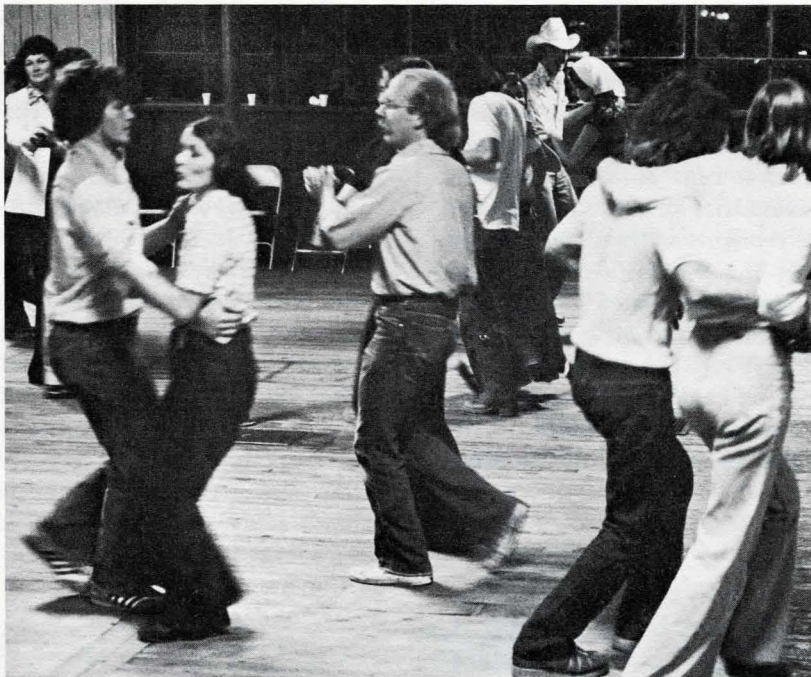
The Dancing

New Salem's style is similar to the Appalachian square dancing described by Frank Smith (1955) and Pat Napier (1975). One notable difference in the New Salem dances is that couples are free to move anywhere on the floor; that is, they are not numbered "ones" and "twos." Consequently, there is no pattern to the movement of couples around the floor during a dance and there are few figures called in which it would make a difference which couple was "odd" and which "even." In addition, since the dances are a community social event, Emerson does not like to spend time during the evening teaching figures or formations. Instead, he introduces newcomers to the necessary figures before the program begins so that the dance will run smoothly and informally and be fun for all. (He occasionally teaches a few Western squares to records during musicians' breaks.)

Only four figures are danced in New Salem; "Birdie in the Cage," "Four Hands

Across," "Eight Hands Across," and "Shoot the Arrow" or "Grapevine Twist." "Birdie in the Cage" is the same figure as described in Napier (1975): a circle of three "cages" one of the ladies, then her partner takes her place. Since there are no odd or even couples, however, it makes no difference which lady is the "birdie"; her partner though, is always the "crow" or "buzzard." "Four Hands Across" is the same as "Right Hands Across" in Napier (sometimes called a "star" elsewhere, but shaking hands rather than grabbing wrists) and "Eight Hands Across" is also identical to Napier's figure (men take two hands with each other; ladies the same; duck under each other's arms and form a "basket" which circles left). In the "Grapevine Twist," one of the men drops his corner's hand and moves under the arch formed by the other couple, leading his partner and the other man through the arch. This figure got its second name one evening when a guest caller from Ider, Alabama, on Sand Mountain called "Shoot the Arrow" and described it the way New Salem dances "Grapevine Twist."

Most dances end with everyone in a large circle for one or more figures for the whole group. Emerson may call, "Tie them up tight," which signals the lead man to drop his partner's hand and wind the circle around into a tight spiral. The first man then leads everyone back out by going under dancers' arms at random tangling the whole line in the process. Another figure often called is to promenade partners, men drop back, swing and promenade the lady behind (or the 2nd or 3rd lady). "London Bridge" had the lead couple turn back making an arch under which all the others pass. As each couple reaches the end



The two couples on the right are doing "The Stroll" while the one on the far left is in the middle of a swing. Other couples are moving out of a swing into "The Stroll."

of the line, it follows the first couple with an arch creating the bridge. The "Stroll" is a very popular figure which Emerson says is "definitely Hitching Post." Partners stand next to each other around the circle as if to promenade, but they put their arms around each other's waists (or the lady may put her arm on the man's shoulder). Then, moving forward and to the right, they step right, left behind, right; then going left, step left, right behind left. This is repeated and can involve couples, fours, and eights.

The step used throughout the dancing is a fast walk. Some dancers emphasize this with a brush-step when circling or promenading. A few people who have had

clogging lessons will use a double-shuffle clog step while promenading.

The Music Begins

Emerson introduces a dance by announcing the music his band will play. As the musicians begin, he might say, "Get your partner and let's get them on the floor for a big old square dance." A number of couples will come out on the floor and begin to dance around the room using a kind of ballroom dance step, usually four steps backward then four forward (for the men). When he asks them to "couple up four," each couple joins up with the nearest couple and circles left. After calling a figure

he "breaks" it with a corner swing. A swing is the same ballroom-type step described above and takes four measures to complete, although Emerson often gives the dancers eight measures, enough for two "swings." The next call is "Circle four, same old four," and the corners rejoin into the same circle. At this point Emerson almost always calls a do-si-do, then a partner swing. The dancers use what he calls a "country-style" do-di-do, in which the man takes his corner, who is in his partner's place, with his right hand (her left) and passes her around in front of him then behind, handing her to her partner for the partner swing.² After the swing, the couples "circle four, brand new four" and begin a new figure.

When Emerson does not break the circle with a do-si-do, he calls a "Butterfly Flip," in which everyone turns singly, raising arms in the air and wiggling hands ragtime style. When I asked him about the origins of that call, he said it came right from the Hitching Post, from the call, "Ladies twirl, men keep shuffling, men twirl, ladies keep shuffling. Twirl, twirl, everybody twirl."

From time to time when couples have rejoined the "same old four" and are circling left, Emerson calls a "Half Swing" before calling the do-si-do. Each man pulls his left-hand lady across in front of him placing the lady in his partner's position. Emerson calls "Half Swing" again, and the men repeat the action. Men now have their partners on their right, ready for the do-si-do. Occasionally, Emerson calls "Half Swing" only once, then "swing that opposite lady, that should be your partner, boys."

Sometimes after the corner swing to liven things up a little, Emerson will ask the corners to couple up four with a different

couple, call a figure, break with a corner swing, and then ask those corners to couple up with a new couple, and so forth. After several rounds of this, dancers must find their original partners on the floor.

A Sample Program

The evening program is very much the same night after night. The evening that I taped the program, Ernest called the dances for the first half of the evening and Emerson, the second half. That night the Adkins family was joined by two men from Sand Mountain, both of whom played guitars. The following is the program as I recorded it with the tunes in parentheses. The first and last tunes were the only ones played without a fiddle.

<i>Ernest Hawes calling:</i>	<i>Bill Emerson calling:</i>
Dance (Brown's Ferry Blues)	Dance (Chinese Breakdown)
Dance (not recorded)	Dance (Soldier's Joy)
Song by Judy	Dance (Down Yonder)
Dance (Boil Them Cabbage Down)	Multiplication Stroll (Orange Blossom Special)
Song by Judy and the Sand Mountain group	*Break: Four couples danced each of the following to records:
Dance (Lost Indian)	Redwing, Form the Arch, Texas Star
Two songs by Judy	Dance (Turkey Buzzard)
Dance (Cindy, Cindy)	Dance (Fire on the Mountain)
*Break: four couples danced Alabama Jubilee to a record	Round dance (Wildwood Flower)

The last dance was a free for all: round dancing, clogging, buck dancing, and the Stroll. Round dancing was described to me as any kind of couple dance (waltz, fox trot,



The Adkins family during a song. Left to right: Buddy, Lila, Judy, Nikki Oliver, Terry, and Anthony Hawes (not a member of the family, but sometimes plays with the band).

two step, etc.). The Multiplication Stroll is a popular dance and fits the changing tempo of the Orange Blossom Special very well. One couple begins by "strolling" around the floor. When Emerson calls out "Change," the couple splits, each person getting a new partner. This continues until everyone is on the floor. Then couples begin pairing up first in fours, then eights, until the music is over.

The New Salem dances will probably continue for a long time. Each dance brings a few new faces, mostly people from outside the community. Some of the older residents deplore the present style: "They don't dance the way we used to"; "[Today it's] a combination of round and square dancing." They reminisce about the way

things used to be: "We used to dance to the music. When the music was strong, they hit the floor strong. When it was soft, they hit the floor soft." But the dancing style will continue to change as it has before. The young people want to do more clogging because they have been taking lessons and Emerson may begin teaching new figures to those who want to learn. But whatever happens, dancing and music will continue to be a living tradition in New Salem.

Footnotes

1. Karen ter Horst is the leader of the Chattahoochee Country Dancers, a CDSS center in Atlanta, Georgia. This is the first fruit of her research into traditional dancing in Georgia.

This is the only style do-si-do used in the general dancing in New Salem. Emerson does call a back-to-back style do-si-do in the Western squares during musicians' breaks (Redwing, Alabama Jubilee, Texas Star, etc.) and he teaches what he calls a "full do-si-do" to his students at the high school. He said that both "country" and "full" do-si-dos were used at the Hitching Post. When he saw a group of us from Atlanta dance a Kentucky Mountain Running Set (we performed one for the

group), he referred to the long version do-si-do (turn partner, turn corner, turn partner, turn corner) as a "full" do-si-do.

Bibliography:

Napier, Patrick E. *Kentucky Mountain Square Dancing*. Berea, Kentucky, 1975.

Smith, Frank H. *The Appalachian Square Dance*. Berea College: Berea, Kentucky, 1955.

BYLAND ABBEY

A New England-style contra dance

by Fred Breunig

Formation: Longways duple proper (every other couple "active," not crossed over)

Music: "Coleraine" or any good 32-bar 6/8 jig

A.1. 1st couples turn by the right elbow once-and-a-half around, then turn with opposite (men and women) by the left elbow (approx. 1 1/2 times)

A.2. Ladies Chain (progression)

B.1. 1st couples balance and swing (end on "proper" side)

B.2. Circle left and right above (with same couple)

NOTES: The dance is intended to flow with a minimum of breaks. First couples should, therefore, strive for smooth transitions from right elbow turn to left elbow turn, and thence, into the ladies chain.

After the swing everyone should be on his or her "own" side of the set.

The dance is named for ruins in Thirsk, North Yorkshire, England.

SPANISH SOCIAL DANCING IN NEW MEXICO, *ca.* 1840

Dr. William M. Litchman¹

The Spanish people of New Mexico have always enjoyed the dance as one of their major social entertainments. In fact, any excuse served for having a dance as we can see from a letter written from Santa Fe in 1841:

"They work but little; the fandango and siesta form the diversion of time. The fandango is a lascivious dance partaking in part of the waltz, cotillion, and many amorous movements, and is certainly handsome and amusing. It is the national dance. In this the governor and humble citizen move together, and in this consists all their republican boast."²

Dancing has provided a major portion of entertainment, both public and private, both secular and religious. Many writers agree that religious celebrations often included dancing and from one of the very few mentions of dancing prior to 1800, we can see that New Mexico had its own celebrations involving dancing:

"All kinds of entertainment contributed to the atmosphere of public rejoicing (on the occasion of Royal celebrations)—triumphal chariots, mojigangas and masques, comedies, bullfights, sports, banquets, dancing, and music." (Adams, 1960, p. 291)³

Josiah Gregg, a trader to New Mexico during the 1840s wrote:

"Respecting fandangoes, I will observe that this term, as it is used in New Mexico, is never applied to any particular dance, but is the usual designation for those ordinary assemblies where dancing and frolicking are carried on; baile (or ball) being generally applied to those of a higher grade. The former especially are very frequent; for nothing is more general throughout the country, and with all classes, than dancing. From the gravest priest to the buffoon—from the richest nabob to the beggar—from the governor to the ranchero—from the soberest matron to the flip-pant belle—from the grandest senora to the cocinera—all partake of this exhilarating amusement." (Gregg, 1954, p. 170)⁴

To get some idea of what it might be to go to a New Mexican dance, lister what several observers of the time have written:

"But the Fandango! Nine o'clock came at last, and the scene of operations—a hall one hundred feet in length and twelve in width, with a hard earthen floor—was thronged with the youth and beauty of the place and numerous specimens of two or three generations that preceded them—wrinkled 'second

childhood' and loveliness survived. . . . a ragged minstrel throned on a platform on one extremity of the apartment, commenced twanging the strings of a crazy guitar. One of our friends gave the signal from a favorite drum, calling out in Spanish, 'Ladies! join hands and circle all around,' and in English, 'Gentlemen, join hands and circle outside.' As the circle came round, each gentleman selected a partner from the less circle, and all whirled off in the mazes of the giddy waltz . . ." (Taylor, 1936, p. 122)⁵

". . . In the evening I attended a ball, here styled a fandango. The Mexican ladies had laid aside their rebozas, and were clothed much after the manner of our own (American) females. Stuffs most rich, and skirts of monstrous width or fullness. While sitting they were wrapped up in splendid shawls. These were generally thrown over the head like a rebozo. They gazed around the room with great complaisance as they smoked their cigarritos . . ." (Hafen and Hafen, 1954, p. 31, taken from *Report of Lieutenant J. W. Abert . . . 1846-47*)

And again from Abert:

"In the evening, the alcalde (of the town of Manzano) came and invited us to a fandango . . . I went . . . and met with a merry and happy-hearted set. They all danced and scarce a moment during the evening but what the floor was occupied with couples whirling in the graceful waltz . . . The alcalde and his wife sat at the head of the room; she had a black bottle full of 'aguardiente,' this she dealt to the most honoured; and a peasant went round the room selling apples. The music was produced by guitars, vio-

lins, and voices. The singers composed their songs impromptu; and often the listeners would burst forth into lengthened peals of laughter, at some happy stroke of the witty improvisator."⁶

Another, similar, dance description adds to what we know:

". . . we . . . passed on and were ushered into the sala (hall) where a large number of both sexes were assembled. We were provided with comfortable seats, whence we had a good opportunity of seeing everything that was going on. Dancing had not yet commenced, and I had a few moments to cast my eyes about to see how things were arranged.

The room was about forty feet long and half as many wide, with seats arranged around the wall in amphitheatre style, leaving the middle of the room unobstructed for dancing. The walls were ornamented with at least twenty small looking-glasses, all of the same size, a few sorry-looking wood-cuts, and the usual number of saints, conspicuous among which was the miraculous Guadalupe. The good lady appeared to smile down upon the evening's entertainment, and I have no doubt the company considered themselves safe from all harm while she was present in their midst. The company was mainly composed of Mexicans, the ladies entirely so, and among them all I did not observe a single national costume. All wore the American style of dress, and some were arranged with considerable taste. In point of color it may be said to have been made up of a wholesome sprinkling of all shades, from those who were as fair in complexion as their Anglo-Saxon brothers and sisters, to others who looked dark enough to be two-

thirds Indian. In one corner of the room, and perched upon the top-most seat, were the musicians—one harpist and two with violins.

I had not much more than time to make these observations of the room and those within it before the musicians struck up a lively waltz, and the campaign of amusement opened right in good earnest. The floor was filled with willing dancers in a trice, and off they went in double-quick time. The Mexicans, as a race are much given to this amusement, and they both dance and waltz with exceeding grace; and I could but admire the beauty of their motion as they wound through the figures. The etiquette of the baile-room in New Mexico is quite accommodating, and there is no barrier against a person selecting whom he may desire for a partner. It is not necessary to go through the ordeal of an introduction before you can secure a lady for the dance, but you need only place your eye upon the fair damsel with whom you desire to 'trip upon the light fantastic toe,' and ask the simple question, when she is yours for the set. Or, if you are not able to speak her language, a sign answers every purpose, and you have to take her by the hand and point to the floor, when she allows you to lead her out a willing captive. After the dancing had once commenced it did not flag the whole evening, for no sooner were one set through than another stood ready to take their places. Considerable attention was paid to the little room where the 'creature comforts' were vended, and there was a constant stream of visitors setting to and from it. The gentlemen, as a general thing, took their partners out at the conclusion of each cotillion or waltz; and it was not infrequent that the lady escorted the gentleman out and treated

him. The latter part of the practice was rather new to me, but, as it is one of the customs of the ball-room, every due allowance should be made." (Davis, 1938, p. 123)⁷

And finally:

"The sala, where the dance was given, was illuminated by candles placed on aranas, two crossed sticks hanging from the ceiling. Between dances, the mud floor was sprinkled with water to keep the dust down. At Abiquiu the mud floor was covered with wheat straw to keep the dust from flying.

The musicians, a fiddler and a guitar player, sat on chairs placed on top of a table at the head of the hall. Against the two side walls sat the chaperons and the abuelitas cuddling sleeping babies under their black shawls and puffing at their cigarettes. The whole family, from the grandparents to the wee baby, attended the dance.

. . . as no introduction was needed, the visiting girls—if at all good-looking—were the most popular and were invited for every dance, to the envy of the village girls, who sometimes were passed by for the better looking strangers.

Any open gayety on the part of the women or girls was met with disapproval by the husbands and fathers, but the gallant pretendientes were never slow to take advantage of the improvised songs to convey meaning glances or to apply their implication by a tight squeeze of the hand. Aided by the easy rhyme of the Spanish language, the natives had a natural talent for improvisation, and the guitarist interposed through the waltzes and other dances with improvised verses. If the gallant caballero and comely senora were

pleased with the verse sung to them, the caballero went up to the singer and tipped him a paseta." (Jaramillo, 1941, p. 50)⁸

The dances, therefore, were often joyous occasions, composed of home-spun music, wit, and companionship. Because of the lack of supportive evidence, these quotations must stand fairly alone and any conclusions we make about or pictures we form of social dancing of the Spanish during this critical time in the history of New Mexico must be done from our own imagination.

The appearance of the American on the New Mexican scene in 1846 changed the social structure of Spanish life significantly and the old ways were never to come back. All of the "normal" activities of the old west, ranching, desperadoes, gold strikes, mining booms, the railroads, even Billy the Kid, made inroads into the old ways and the old social norms.

The Spanish citizen of old New Mexico was generally unable to read or write and so did not record for us what went on from day to day or what happened during his social hours. Our only glimpse into the social dances of these times is through the eyes of the cleric or through the diaries of Americans who were in New Mexico at the turning point in New Mexican history. Thus, the pictures presented above are our best view of what a social dance might have been like in the New Mexico of 1840.

3. Concerning events on 24 January, 1748, in Santa Fe.
4. From the text of the 1844 edition.
5. Concerning a dance at Las Vegas.
6. *Aberts New Mexico Report 1846-47*, Horn and Wallace, Albuquerque, New Mexico, 1962, p. 107.
7. Concerning a dance ca. 1850.
8. Probably describes a village dance of the late 18th century.

Bibliography

- Adams, E.B. "Viva El Rey." *New Mexico Historical Review* Vol. 35, no. 4, October, 1960.
- Davis, W.W.H. *El Gringo or New Mexico and Her People*. Santa Fe, New Mexico: The Rydal Press, 1938.
- Gregg, J. *Commerce of the Prairies*. Norman, Oklahoma: University of Oklahoma Press, 1954.
- Hafen, L.R., and Hafen, A.W. *Old Spanish Trail, Santa Fe to Los Angeles*. Glendale, California: Arthur H. Clark Co., 1954.
- Jaramillo, C.M. *Shadows of the Past*. Santa Fe, New Mexico: Seton-Village Press, 1941.
- Taylor, D. *Short Ravellings from a Long Yarn or Camp and March Sketches of the Santa Fe Trail*. From the notes of Richard L. Wilson; Chicago: Greer and Wilson, 1847. Reprint. Fine Arts Press, 1936.

Footnotes

1. The Dance Away Library, 1620 Los Almos, SW, Albuquerque, New Mexico, 87104. Dr. Litchman is the historian of the Lloyd Shaw Foundation.
2. *New Mexico Historical Review*, Vol. 5, no. 3, July, 1930, p. 303, from a letter appearing in the Evansville (Indiana) Journal.