

IN C.D.S. SALES DEPARTMENT

Six Chorales by J. S. Bach arranged for Recorders by Raymond K. McLain. These chorales are arranged for 2 sopranos, 1 alto and 1 tenor. They retain Bach's original harmonizations, are of only moderate difficulty, and include such chorales as In Dulci Jubilo. Price, 40 cents.

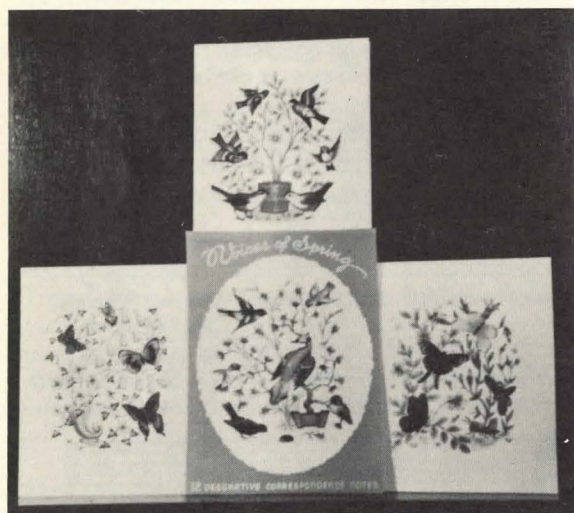
Flexible Orchestrations by Raymond Kane McLain of 13 Melodies for Country Dances. Small amateur orchestras in the different Centers should find this book useful. Along with the melodies and appropriate chords, indicated by letters for each dance, are 5 additional counter-melodies, one or all of which will be suited to the instruments which make up your orchestra, whatever they may be. Included is the music and additional parts (in score) for:

Cumberland Square Eight
Washington Quickstep
Old Joe Clark
Durham Reel
Flowers of Edinburgh
Little Man in a Fix

Hole in the Wall

Hull's Victory
Castles in the Air
Bakquihitter Lasses
Gathering Peascods
Oranges and Lemons
Good Humor

Price, \$1.25.



"VOICES OF

SPRING"

Wouldn't you like something "different" in the way of decorative notepaper - a change, say, from the usual flowers? Here is your chance. "Voices of Spring" - a timely title - now that Spring is here; birds are busy singing, locating new home sites and building nests; and we can look forward to the return of vari-colored butterflies. More than timely, too, for many of us who knew this notepaper was available were using it to write our Christmas thank-you notes, and for little gifts. Designed by Genevieve Shimer, with birds and butterflies true to life. Now in the C.D.S. sales department: 50 cents a box plus postage.

THE COUNTRY DANCER

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Northampton May Garland.

THE COUNTRY DANCER

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CALENDAR

C.D.S. Events

May 1 C.D.S. 28th ANNUAL SPRING FESTIVAL, New York, N.Y.
May 14, 15, 16, C.D.S. HOUSEPARTY WEEKEND, Pawling, N.Y.
May 22 NEW JERSEY C.D.S. FESTIVAL, MT. BETHEL, N.J.
June 8 to 19 FOLK RECREATION COURSE, Folk School, Brasstown, N.C.
June 21 to July 3, CRAFT COURSE, Folk School, Brasstown, N.C.
June 25 to 27 C.D.S. BOSTON CENTER WEEKEND CAMP AT PINEWOODS.
August 8 to 30 C.D.S. NATIONAL CAMP at PINEWOODS, Nr. Plymouth.

BIRTHS

JUDSON - Ellen Marjorie; to Mary and Charles Judson; February 23, 1954, in Greenwich, Conn.

LANGSTAFF - Deborah; to Nancy and John Langstaff, April 15th in New York City.

"TOWN AND GOWN"

Folk dance was the major theme for the February, 1954, issue of the Journal of the American Association for Health, Physical Education and Recreation. Martha G. Carr and Lovaine Lewis of the University of Kentucky wrote the feature article on "Town and Gown" - the cooperative effort of school and community for dancing. It is probably better known to us as the Lexington Center.

The Materials and philosophy were "absorbed from the Country Dance Society of America, the John C. Campbell Folk School...and the Christmas Folk Dance School. Leaders in these three centers were steeped in the traditions of English, Danish and American dancing." (Well, of course! Isn't that May Gadd leading La Russe in the photograph on page 9?)

The tip we can take from this article is that interested and qualified leaders can stimulate tremendous participation in folk dance. The original one night a week dance at the University of Kentucky grew into the present-day culmination - the Kentucky Folk Arts Festival - a two-day affair with 700 individual participants.

G. R. BERCHIELLI

WORDS FOR SQUARE DANCE TUNE

"Michael Roy" is a popular square dance whenever it is called, but comparatively few dancers know the words to the song tune that is used, and they are very amusing. Peggy Stanley-Brown Sellers taught them to Kathleen Bliss and Elsie Whiteman while they were driving to Pinewoods one summer, and their rendering of the song, sung with the irresistible Bliss-Whiteman rhythm and English accent became quite a feature at Camp and when they returned to England:

In Brooklyn City there once did dwell
A maiden known to fame.
Her mother's name was Mary Anne
And hers was Mary Jane
And every Saturday morning
She used to go over the River
To Fulton Market where she sold tripe,
Sausages likewise liver.

Chorus:

For oh! for oh! He was my darling boy
For he was the boy with the auburn hair
And his name was Michael Roy.

She fell in love with a charcoal man
McClusky was his name.
His fightin' weight was seven stone ten
And he loved sweet Mary Jane.
He took her to ride in his charcoal cart
All on a St. Patrick's Day
Till the donkey took fright at a Jersey man
And started and ran away.

McClusky hollered and shouted in vain
For the donkey wouldn't stop.
He threw Mary Jane right over his head
Slap into a policy shop.
When McClusky saw the horrible sight
His heart was moved to pity
He stabbed his mule with a carraway seed
And started for Salt Lake City

Now all young ladies take warning
From the fate of Mary Jane
And never get into a charcoal cart
Unless you get out again.
For the latest news from over the plains
Comes straight from Salt Lake City
McClusky, he has got 49 wives
And he's truly an object of pity.

CORRESPONDENCE

"We were so much touched by the charming letter you wrote to us on be-half of the C.D.S. But the boot is quite on the other leg! Far from your needing to thank us - we have to thank you and all the C.D.S. for giving us such a wonderful time. Everyone is always so welcoming and friendly that we are always heart-broken when we have to leave. We do appreciate all your many kindnesses so very much.

"With very good wish for a happy and successful year in 1954," ---
Elsie Whiteman and Kathleen Bliss.

Connecticut

Square Dance Festival

Sometimes when an event has seemed to be just right, one feels that it can never be repeated, but we had a real success repeat in the 1954 Festival at Old Greenwich organized by the Country Dance Society of America, in cooperation with the Square Dance Clubs of Connecticut and the Electrolux Employee's Association, on Sunday, March 28.

Many factors contributed to this success. Certainly one was the cooperation given by the Callers on the program - first of all in giving their services and secondly in making the dance known among their groups. Sometimes I found myself wondering how we had managed to get so much talent on one program - Al Brundage, Bob Brundage, Dick Forscher, George Gordon, Culver Griffin, Phil Merrill and Ralph Sweet - a very high level of calling, to which the dancers responded. Wonderful to see a square dance Festival with such a generally high standard of dancing - plenty of stimulation and gaiety but no roughness, and opportunity for experienced dancers to enjoy dances up to their level, as well as plenty of numbers for the less experienced.

Then there was the wonderful Hall, available through the interest of the Electrolux Employee's Association and their President Mr. Al Blechner. Perfect acoustics and a perfect floor - just the right amount of space for the around 500 dancers - and such pleasant surroundings, Snack Bar, easy checking, and help in arrangements and services by the Association.

Square Dance Clubs of Connecticut combined to give an inspiring mass demonstration, to the Calling of Al Brundage and Dick Forscher, and included dancers from Hartford, Milford, New London, Stratford, the Connecticut Square Dance Club and the Fairfield Country Dance Club; while the Country Dance Society of America gave an English Dance Exhibition consisting of the Morris Jig "I'll go and Enlist for a Sailor", Country Dances "The Bishop", "Fain I Would" and "Picking up Sticks", and the Earsdon Sword Dance.

Very rhythmical and stimulating music was provided by Al Brundage's orchestra "the Pioneers" and a marvellous M.C. job was done by Dick Forscher, also Chairman of the Festival Committee. He kept everything going almost without pause - the orchestra was given some rests by having couple dances to records in between the sets of squares - and, as happens with a good M.C., was a real factor in stimulating the complete enjoyment shown by all who took part. We all had a wonderful time.

MAY GADD



Mr. and Mrs. Dick Forscher dancing at Old Greenwich



Members
of the
Fairfield
Country
Dancers
at the
Connecticut
Festival

Photographs by Arnold Walter, Stamford, Conn.

FROM THE E.F.D.S. TO THE C.D.S.

EILEEN GUNNELL

Eileen came to Pinewoods in 1952 and liked it so much that she obtained a leave of absence from the E.F.D.S. in England and returned to be a full-time member of the Pinewoods 1953 Staff.

Just before the last war Eileen trained with the E.F.D.S. and became assistant Area Organizer and teacher in Somerset. During the war she took a full training as a Hospital Nurse and worked in Army hospitals in England and Aden.

At the end of the war she returned to the English Folk Dance and Song Society and was appointed Area Organizer and teacher for Berkshire and part of Oxfordshire and Hampshire. She held this position for five years - in fact until she came to America.

During this last year she has been living in New York and working as a Hospital Nurse and has found that the schedule has left her little time for dancing - from a teaching standpoint. She has managed to attend our New York Wednesday evenings pretty regularly and also has taken in a number of the Square Dance Festivals in the Area. She has managed to see Boston, Washington, and a bit of Philadelphia; as well as quite a lot of New York.

Eileen is going back to England for June and July but returns to be a member of our 1954 Pinewoods Staff. Next year she has been appointed to the Scarborough School - within commuting distance from New York - where she will be the School Nurse and in charge of games for the girls of the middle and upper school. She is well qualified for this as she is a registered hockey coach in England and plays very good tennis and other games. She will also have opportunity to use her folk dance knowledge in the school.

As she will be working on a more regular schedule than is possible in a Hospital, Eileen hopes next year to extend her knowledge of America. She hopes to visit activities outside as well as inside the New York area and will be available for engagements on some evenings and weekends. School vacations give more opportunity for travel than Hospital vacations. It is very pleasant to have her here.



THE HEY IN COUNTRY DANCES

Once you've gone through "Picking Up Sticks", you've met with a unique form of the hey--the sheepskin hey, which appears only in this particular country dance.

But heys in their more usual forms, with rights and lefts in a straight line or round and round, have an important part in many dances. They also have an important part in ancient dance history and are immortalized in prose, poetry and drama. For examples:

Hackluyt in the "Voyages": "Some of the mariners thought we were in the Bristow Channell, and others in Silly Channell; so that through variety of judgements and evill marinership, we were faine to dance the Hay foure dayes together, sometimes running to the north-east, sometimes to the south-east, and again to the east and east-north-east."

Shakespeare in "Love's Labour Lost":

"I'll make one in a dance, or so; or I will play
On the tabor to the worthies, and let them dance the Hay."

The Raye or Reye (also know as Hay or Hey) was an old country dance in which dancers formed a ring, then wound around, joining hands as they passed each other. Chaucer wrote of it in his "House of Fame" (14th century):

"There saw I famous, old and young,
Pipers of alle Dutche toungue,
To learn love-dances and springs,
Reyes, and these strange things."

FOR OUR MUSIC-MAKERS

"'Chest of Viols' may sound queer to you, but it isn't! It was the custom in England for people to have collections of instruments in or out of chests. So, when callers came they could play...instead, probably, of bridge...You can read about these interesting old days in Samuel Pepys' Diary. He played the lute, the viol, the theorbo, the flagelot, the RECORDER...and the virginal, and he was the proud owner of a chest of viols. He always carried his little flagelot with him in his pocket, and he says that while he was waiting in a tavern for a dish of poached eggs, he played his flagelot...

"Musical education was not looked upon as a luxury but a necessity in the 17th century...Fancy playing, while waiting for the barber, the viol, flute, lute, cittern, or virginal left for that purpose...In those days, too, there was always a bass viol left in a drawing-room for the guest, to pass the time, waiting for the host to appear. Think of all the practising you could do waiting for the busy dentist or eternally late hostess!" --from How Music Grew.

FOR SUMMER IS ICOMEN IN TODAY



TRADITIONAL MINEHEAD HOBBY HORSE IN SOMERSET

MAYDAY is in the air and our thoughts turn to those customs that for many centuries and in many lands have been a sign to the people that new life has begun and that all promises well for a fruitful summer. The primitive calendar had only two seasons and the Coming in of Summer - the Festival of Beltane in the Celtic Tongue of Britain - was the great May fire festival which gave rise to most of the succeeding May celebrations, some of them stretching out to meet those of Midsummer. It had an octave, like our Church feasts today, and May 1st to May 8th was one of the highly magical periods of the year. Later, at what period we do not know, Winter and Summer Sun festivals were added to the first two-season Calendar and the year divided itself into quarters.* Today, the Pueblo Indians are divided into the Winter and Summer People, each group having general supervision of the ceremonies of its respective season.

Whether the promise of Spring bears fruit depends partly on our own efforts, and therefore the Clowns - the Koshare - the Calusari - Medicine Men - the Hobby Horses - the Green Men and the Jacks-in-the-Green perform their magic, in which all must have a part - if only by rewarding those who do the magic for you. Not only in the past did these things happen, you can find them today. At this season the Pueblo Indians in the South-west are dancing their Corn Dances and their Rain dances and the Rumanian Calusari perform their healing and fertility rites; while in England the Whitsun Morris dancers will soon be having their day in Bampton, the Furry Dancers will be dancing their Processional through the streets of Helston on May 8th, and on May day itself the magic Hobby Horses dance at

Minehead in Somerset and Padstow in Cornwall. Padstow will be decorating its tall Maypole with flowers and greenery, the May Dayers will sing their song with its refrain of "For Summer is icomen in today" and all day long the Horse and its attendants carry on their death and resurrection ceremony. This is a terrifying Horse in appearance - black as night, with a body made of a ring about six feet in diameter and covered with a tarpaulin cloak which is drawn up round the neck of the man inside. He wears a mask about two feet high, while in front of the ring is a small wooden horse head. The Minehead Horse wears a horsecloth covered with red, white and blue circles and the man inside wears a strange mask. There is no suggestion of the tounay Hobby Horse - where the man appears to ride the horse - in either of these creatures. At Padstow and Minehead the man is the horse.

At Helston the Furry dancers bring in the new life by dancing through the town, in one door of a house and out at another. Once it was the "Faddy Dance", thought to be the "Fada" of the old Cornish language, as in the Irish "Rince Fada" or "Long Dance." * Before the dance the dancers have been out very early to bring in the new greenery. An ancient custom still preserved is the singing of a May Carol on May morning from the top of Magdalen Tower, Oxford; while Morris dancers in the street below nowadays get ahead of the Whitsun season and go through their dances.

This year Mayday very conveniently falls on a Saturday so that our Country Dance Society will hold its Spring Festival on the best possible date. Judging by the number of Square and Folk Dance Festivals being held in various parts of America at this season one cannot help but feel that racial memories of the proper time to hold a dance Festival are pretty strong. MAY GADD

* See "Introduction to English Folklore" by Violet Alford.

FOLK CEREMONIALS

We propose to run a series of articles on Folk ceremonials and customs belonging to various seasons. Will you write and tell us of any that of which you have first hand knowledge - belonging to this or any other country.

SCRAMBLED DANCES

Here are the answers to Georgiana Birch's puzzle in the preceding issue of the Country Dancer: 1, Argeers; 2, Dargason; 3, Black Nag; 4, Morpeth Rant; 5, Nonesuch; 6, Durham Reel; 7, Old Mole; 8, Newcastle; 9, The Bishop; 10, Chelsea Reach; 11, Step Stately; 12, The Dressed Ship; 13, Hey, Boys, Up Go We; 14, Sellenger's Round(s); 15, Parson's Farewell.

OUR C.D.S. FAMILIES



The Shrigley Family

PINEWOODS 1952 was much enlivened by the presence of the entire Shrigley family from New Augusta, Indiana - most of them had been there the summer before too. The family consists of Dr. Edward (or Ned) and Mrs. Shrigley (Marjorie) with their sons and daughters Philip, Rebecca, Ronald and Susan, now aged respectively 15½, 14½, 12½ and 10. They all enjoy the dancing, and dance well. Rebecca plans on being a dance major in college.

When we wrote to say that we'd like to have the family in the magazine Mrs. Shrigley replied:

"We're immeasurably flattered that you want us for one of your dancing families. We'll accept with alacrity if you will make clear that we lay no claims to qualifying by quality - only by quantity.

Our introduction to folk dancing was made through Ned's friend, Dr. Philip Cowles of Yale. In 1944 he brought Ned and me to the New Haven chapter to the Country Dance Society. Our first exposure convinced us that we'd been missing a chance for wonderful fun, and we continued dancing with this group until June, 1949. At that time Ned's new job with the University of Indiana Medical School brought us to Indianapolis.

Here we could find no one who had even heard of English country dancing. But since we had learned square dancing in New Haven and this dance form was familiar to Hoosiers, we concentrated on it, hoping to introduce English dancing later. The revival of square

dancing in this area happened to coincide with our arrival, and during our four and a half years in Indiana we have consistently given a great deal of time and effort to helping teach beginners, sponsor groups and encourage innumerable callers.

To a small group of advanced square dancers we were able to introduce English dancing to prepare them to attend the April festivals at Lexington, Kentucky. The dancers enjoyed the country dancing here and were even more impressed at Lexington where they could see the 'pros'. Until our children grow up it is difficult for us to find time to sponsor an English group. We can only share our library of records, music and instructions.

The recorder playing runs a lonely course at the Shrigleys. Ned has hunted high and low for other addicts but can find no one outside his family (Rebecca and her father enjoy many duets). We have two soprano recorders, an alto and tenor - but only two musicians.

You asked why we like dancing. Mainly because it's fun, of course, and in the English dancing we find the music a source of great enjoyment. As I work at our local school sponsoring square dances and helping girl scouts qualify for folk dance badges, I am increasingly convinced that there can be a real emotional adjustment through this medium of expression. The dancing gives these youngsters a release that they get nowhere else.

It's odd how often one stumbles into a thing that proves so satisfying that one wonders why he did not seek it out. The one hobby that has bound our family closer than any other has been our folk dancing. The children have been square dancing since 1950. During the winter of 1952 we spent our Sunday evenings doing English dances in our living room. Now that the older children are in high school, that has gone by the board. In 1950 with the three younger children we spent a few days at Paul Kermiet's fine dance camp at Golden, Colorado. In 1951 we came east to Pinewoods and in 1952 all four children were with us there. In 1953 we had no vacation but we hope to come back to Long Pond in 1954.

LEXINGTON, KENTUCKY

The Lexington Folk Dance Center would like to share with you the fun we had at our "Gay Party". This was the name we gave to a delightful evening of dancing in honor of May Gadd, our National Director of the Country Dance Society, who came to visit us January third, just after the Berea Christmas school. Our center chairman, Mrs. Dee Amyx, entertained Miss Gadd and the Board members with a delicious and unusual buffet supper at her home. Following this, all the members were invited to attend a dance to be led by Miss Gadd. What fun we had! Miss Gadd not only taught us some of the new dances but called the familiar ones in such a refreshing style that they had an added stimulus and seemed to be even more fun than usual. During the dancing, homemade refreshments were served by Betty and Bud Quarles.

Several weeks later Frank Kaltman, director of American Squares camps, of New Jersey, was our guest caller. We met at the Women's Gymnasium of the University of Kentucky for another entertaining evening, dancing under Mr. Kaltman's leadership and enjoying his humorous patter.

The Lexington Folk Dance Center holds its annual Folk Festival April 9th and 10th. Many groups from all over the state and some from outside our state plan to attend. This year, our program includes not only folk dances for the adults but also a session especially for children. Besides the dancing, there is a musical program, story telling, singing and displays of arts such as weaving, wood carving and other crafts. Anyone who is interested in any or all parts of our festival program is most urgently invited to attend - any year.

Come join us at "Festival Time". - Mary Withers Snyder

MOUNTAIN FOLK FESTIVAL

The Mountain Folk Festival is one of the big events in the South. But it should certainly be emphasized that much of its inspiration flows from the Country Dance Society of America. The influences of personalities like Cecil Sharp go on for decades, and down here his memory is green, and his power for happiness still at work. To the younger generation Mr. Sharp, if known at all, doubtless seems as historical as Daniel Boone. The facts of life, indeed, are like that, but when occasion presents an opportunity, it is well to remember the great and good people who have placed us in their debt. And it is a pleasure to remember also the fine contribution that C.D.S. continues to make, and in particular to say "Thank you" to its National Director, May Gadd, who visits the Southern Highlands at least once a year.

The recent Mountain Folk Festival was held at Berea College April 1-3, and 22 colleges, schools and community groups from Kentucky, Tennessee and North Carolina were represented by over 200 enthusiastic folk dancers. Then we had Beatrice McLain - from New York nominally, but actually one of our own people - among the leaders. Ruth Bozarth and Mary Humphrey of Springfield, Mass., came down, and were given a cordial welcome.

The Open Evening program on Saturday night was presented before a capacity crowd that gave keen and sympathetic attention to the various types of dances. Among them were intricate ones like the North Skelton and Newbiggin sword dances, which were received with great acclaim. The beautiful Gisburn Processional, followed by the Dorset Ring Dance, that opened the program was perhaps the highlight of the evening. All the dancers joined in; it was inspiring to see them come in, carrying sprays of redbud, pear and plum blossoms, and green branches.

The greatest enjoyment comes during the informal sessions when

old friends dance together, and new friendships are formed. An adult visitor remarked, "We were much impressed by the uninhibited nature of the students, and by the very fine group behavior. I might add that they were also excellent in their dancing routines."

Other interesting sessions were held at which ballad singing was enjoyed. Then there were tall tales, and a delightful recorder ensemble; also, a Punch and Judy show. These activities are always among the most delightful ones at a Mountain Folk Festival.

FRANK H. SMITH

C.D.S. CHRISTMAS FUND

We acknowledge with many thanks the "Christmas Gifts" received in response to the letter sent out from C.D.S. Headquarters in December, suggesting that the Society be included in members' plans for Christmas giving:

CONNECTICUT

E. Mildred Abbott
Mrs. John M. Ide

Mrs. Charles M. Judson
Helen E. Spalding

Roberta Yerkes

MARYLAND - Nathan Gerber

MASSACHUSETTS

Alexander E. Hoyle
Marjorie Hurd

Mrs. Malcolm P. McNair
James M. Mosely

NEW JERSEY - Robert Hider

NEW YORK

Dora Albert
W. S. Bartholomew
Gloria Berchielli
Beatrice A. Bowman
Mrs. Ballin Mayers

Carroll Moses
George Poniatowski
Mr. and Mrs. Edmond Rafferty
Mr. and Mrs. Alfred Sheinwold
Trudie Zorn

NORTH CAROLINA - Harriet M. Whitman

OHIO

Fedora De Mattia

Madeline Frahm

Frances H. Jackson

PENNSYLVANIA

Perdue Cleaver

Margaret Duross

Joseph O. Edmonds

VIRGINIA - Carol Preston

WASHINGTON, D.C. - Katherine A. Mills, Jr.

"OVER TABLES, CHAIRS AND STOOLS"

A remarkable book published in 1621, and sometimes referred to as a singular medley of erudition and nonsense, to wit, Burton's "Anatomy of Melancholy", has this to say about the country dance Trenchmore:

"Who can withstand it? Be we young or old, though our teeth shake in our heads like virginal jacks, or stand parallel asunder like the arches of a bridge, there is no remedy; we must dance Trenchmore over tables, chairs and stools."

All of which leads to a new look, with no small amazement, at the dance as presented in the *Country Dance Book New Series I, and its possibilities. Who would have thought it lent itself to such frolic--over tales, chairs and stools? Although it does promise action and enjoyment. Partners in a longways for as many as will lead up a double and fall back, then that again; first man followed by rest of men, casts off to bottom, with women likewise; then up the middle to places; No. 1 couple joins hands and slips to bottom, under and over the other couples; then they slip up in similar fashion. Next come two figures similar to those in the Virginia Reel, turning first with hands, then arming, up and down the line; setting up and down the line; and repeats.

A further delving into the distant past, moreover, in Selden's "Table Talk", shows Trenchmore is humorously linked with another dance thus:

"The court of England is much alter'd. At a solemn dancing, first you had the grave measures, then the Corantos and the Galliards, and this kept up with ceremony; and at length to Trenchmore, and the Cushion dance; then all the company dances, lord and groom, lady and kitchenmaid, no distinction. So in our court in Queen Elizabeth's time things were pretty well. But in King Charles' time there has been nothing but Trenchmore and the Cushion dance, omnium gatherum, tolly polly, hoite come toite."

The Coranto--from courir, to run--is a name for French and Italian dances quick and in triple time. Those of French origin had more dignity and greater variety of rhythm. The Galliard was in 3/4 and at times 4/4 time. Every Pavan, a grave dance, had its Galliard, a lighter air made out of the former.

In case you'd like to know something about the Cushion dance also, it is described in "The Dancing Master" (1686) this way:

"This dance is begun by a single person (either man or woman), who, taking a cushion in hand, dances about the room, and at the end of the tune stops and sings, 'this dance it will no further go.' The musician answers, 'I pray you, good sir, why say you so?' Man: 'because Joan Sanderson will not come too.'

Musician: 'She must come too, and she shall come too, and she must come whether she will or no.' Then he lays down the cushion before the woman, on which she kneels, and he kisses her, singing 'Welcome, Joan Sanderson, welcome, welcome.' Then she rises, takes up the cushion, and both dance, singing 'Prinkum-prankum is a fine dance.' "

Of course, there has been a great deal to say as to whether singing accompanied dancing in the early days of the dances that we do today. We have words for "If All the World Were Paper" and manage to articulate them in a recognizable form while dancing at the same time. But some fairly early authorities maintained that "the movement of our country dancers is too rapid for the utterance of words." That may well have been so while dancing "over tables, chairs and stools" --it does sound breath-taking, doesn't it? But that brings up another question, was there dancing to a more sedate tempo which made it possible to sing more often while dancing?

As for Trenchmore itself, a ballad version in 1609 is considered by some scholarly writers as being greatly superior to the mere dance. There are nine verses in this ballad version, in which the hare escapes from the hounds and "She is gone to what-call wood, Where we are like to do no good, With a hey trol-ly lol-ly, etc." We give you here the first verse only:

Wil-ly, prythee go to bed, For thou wilt have a drowsy head; To
 - morrow we must a hunt - ing, And betimes be stir - ring. With a
 hey trol - ly lol - ly lo - ly - ly lo - ly - ly lo - ly - ly
 lo - ly - ly - lo - ly - ly Hey, ho, tro. lo - ly lo - ly - ly lo!

Trenchmore was also adapted to words beginning, "To-morrow, the fox will come to town, Keepe, keepe, keepe, keepe, keepe." (Five keepees, count 'em!)

RUTH SANDERS

*Published for the English Folk Dance Society. Airs and descriptions of Thirty Country Dances from the Dancing Master 17th edition: Vol. I, (1721) and Vol. III (1728); selected and edited by Douglas and Helen Kennedy. Available from Country Dance Society; \$1.00.