

of view the book is wholly successful - good color, handsome design and that kind of detail that is specially appealing to children.

One can raise the question of interpretation, however, and here one may be permitted to wonder whether Mr. Rojankovsky is wholly familiar with our English-American idiom! The "spotted snake passing round the wedding cake" surely conjures up a vision of "handing" 'round the cake, but in the drawing the snake is just "circling" around the wedding cake. And one would love to have a picture of the old gray goose - "She picked up her fiddle and she cut loose!" The goose in the picture scarcely seems likely to indulge in a real musical jam-session! and although the artist is very careful to have strictly American mailboxes, some of the domestic architecture is rather more reminiscent of middle-European folk culture than the background of either the Appalachians or the English countryside from which the ballad originally came. But these are small points. The book is full of color and humor and is altogether charming.

Readers of the Country Dancer (whether parents or not) are likely to want to own this book.

Congratulations to the author and the artist on having produced such a very delightful piece of work.--Genevieve Vaughan-Jackson (Mrs. John A. Shimer).

A GUIDE TO ENGLISH FOLK SONG COLLECTIONS, 1822-1952, with an index to their contents, historical annotations and an introduction, by Margaret Dean-Smith. Foreword by Gerald Abraham. The University Press of Liverpool in association with the English Folk Dance & Song Society, 1954. 120 pp., 15 shillings (\$2.10).

This reference book bears that welcome thing, a title which accurately indicates the scope of the contents. The body of the book consists of a bibliography of folk song collections published in England within the last 150 years and an index of the songs in those collections, listed under title, alternative titles, and first lines. An informative paragraph or two describes each collection, providing in sum a brief but evocative history of folk song collecting in England. Out of one of these paragraphs comes the striking fact that scarcely more than 150 of the songs collected by Cecil Sharp in a lifetime's work have been published, though he noted as many as 1,500 in five years in Somerset alone.

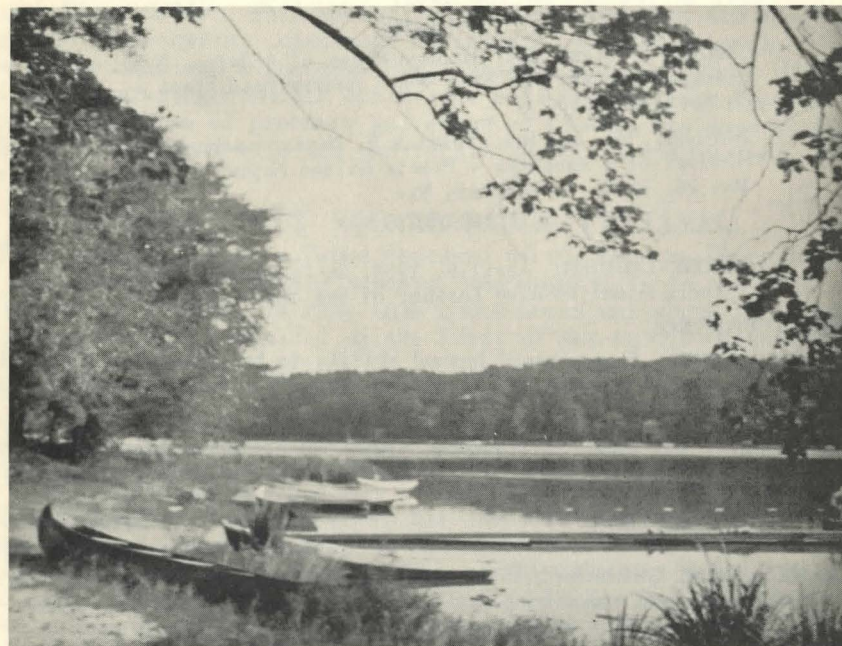
ROBERTA YERKES

#### NEWLY RECEIVED

THE BALLAD BOOK, edited by MacEdward Leach, secretary of the American Folklore Society and Professor of English, University of Pennsylvania. Published by Harper & Brothers. Price, \$7.50. To be reviewed in following issue of the Country Dancer.

CALICO ROUNDS, by Paul Hunt and Charlotte Underwood, authors of "Eight Yards of Calico". With table-top photographs by Dr. Charles Underwood. Published by Harper & Brothers. Price \$2.50. Explains the basic dance patterns for the two-step, polka, schottische, gavotte, waltz, mazurka; includes both folk dances and modern rounds. Primarily a teaching guide with suitable practice dances and a list of suggested records for them.

# THE COUNTRY DANCER



LONG POND - PINEWOODS

VOLUME 11

Number 2

35c

SUMMER

1955



## THE COUNTRY DANCER

*Editor:* May Gadd. *Associate Editors:* Edward Tatnall Canby, Julia Bandini, Abigail Hoffsommer, Margaret M. Ide, Ruth Sanders, Genevieve Shimer, Roberta Yerkes.

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### SUMMER DANCE CAMPS

On another page you will find a sampling of the many dance camps and schools available to you this summer. We hope that you will have a very good time wherever you go - but of course we hope that we'll see you at Pinewoods - such swimming - good air - good food - wonderful facilities for dancing and living - lots of space - a very expert Staff - and such wonderful music and dancing. Look at the picture on the cover and then get your application in right away or you may be too late.

#### BIRTHS

KRAUS: Dr. and Mrs. Richard Kraus of Ardsley, N.Y., announce the arrival of a son - Andrew Read Kraus - on April 9, 1955.

NAPIER: Mr. and Mrs. Patrick E. Napier announce the arrival of a daughter - Pamela Eileen Napier - on May 26, 1955, in Blackey, Ky.

#### WEDDING

STONE-LAPINER: April 9, 1955, in Dearborn, Michigan, Sandra Stone to Alan Lapiner of New York City.

### CORRESPONDENCE

WILDERNESS ROAD: I am pleased beyond ability to tell you with the full center page spread devoted to "Wilderness Road" in the Spring edition of the "Country Dancer"

We will look forward to having many people who are interested in the Country Dance work, for they will find folk music and folk dancing predominant in "Wilderness Road". They'll also enjoy seeing their good friend, Frank Smith, playing the lead comedy role of Uncle Eph.--T.E. Cronk, General Manager, Wilderness Road, Berea, Kentucky.

THANKS FROM GERMANY: "All sunshine in Munich!!! All the records arrived today, and every one of them is wonderful!!! Thank you soooo much! As you know from my last letter (in Country Dancer, preceding issue) I am very busy now otherwise than with dancing, but the records will be used. My best wishes!"--Dieter Hempel, Munich, Germany.

BEST WISHES TO ALL: "Please keep my name on your mailing list. I'm planning to come down to Pinewoods again as soon as possible. Last winter I got together a group and taught them Square Dancing. I certainly need to come down and learn more about calling. Unfortunately it will not be this summer, because I shall be going over to England, but I hope to see you in 1956.

"Best wishes to all my old New York friends (and I'd better not forget New Jersey too...!)"--Bryan Smith (Du Pont Co., Maitland, Ontario, Canada)

## NATIONAL SPRING FESTIVAL IN NEW YORK

This is really a Festival number, as you will observe from the interesting accounts of C.D.S. festivals in Lexington and Berea, Kentucky; in Connecticut and in New Jersey.

The New York national Spring festival - the 29th annual - as usual drew dancers and visitors from a wide area -- around 500 of them altogether. And many of those who came "just to see" joined in dances on the program "For All".

Festival sponsors and patrons, and other contributors, added to the national aspect of this festival; with thirteen states represented. The Society acknowledges with gratitude the support given by all of them.

New York's festival opened with the Hobby Horse, Jack-in-the-Green, Clown and Whiffers (who sweep away all evil spirits from the air) bringing in the dancers. The program was varied - to include English and American squares and contras, round dances, morris and sword dances.

May Gadd was Festival Director; Bob Hider, M.C.; Dick Forscher, Square Dance Caller; Phil Merrill, orchestra director. And there were the hard-working committees of members, who did so much toward the festival's success. Our thanks to all! Genevieve Shimer and her decorating committee achieved a real triumph. The Maypole, with its festoons of greenery and crown of flowers was superb, and a large May Garland with its own fertility spirit was another Spring feature.

## CONNECTICUT SQUARE DANCE FESTIVAL

The Connecticut Square Dance Festival of the Country Dance Society was a call to all square dancers, and especially to those of the Connecticut Clubs, to ride this hobby horse out where the dancing was choice and plentiful on the First of May at Old Greenwich. It was a dancers' dance, attended by over 400 from all parts of the state and far beyond its borders. The beautiful hall with its perfect acoustics, ample lounges and snack bar - in short, the hall of a square dancer's dream, was made available through the generosity of the Electrolux Employee's Association, co-sponsor of the event.

Seven sterling callers were at the dancers' pleasure: Bob Brundage, head of the Connecticut Callers' Association; Dick Forscher of Greenwich; Culver Griffin of Norwalk; Kip Benson of East Berlin (Conn.); Ralph Sweet of Windsor Locks; Jack McLaughlin of Washington State - Temporarily of New London; and Phil Merrill of New York. Not only did these callers give their services to the evening, driving long distances to do so, but they worked out with May Gadd, Festival director, a cooperative program which provided maximum interest and enjoyment for all. Dick Forscher was master of ceremonies and fun.

"Live" music by the Pioneers orchestra buoyed up the dancers through seventeen square dances, two contras, and eight or more round dances, which went all too quickly during the four hours.



Culver Griffin opened with the current hit, This Old House, giving it and two other numbers a polished and considerate call with sufficient challenge to keep the dancers on their toes. An Old quadrille, with figures alternately merry and sedate, was offered by Ralph Sweet, who later swung into a young and vigorous Missouri Hoedown. A ripple of surprise went over the hall as Jack McLaughlin developed Arizona Double Stars in an easy Western way. A version of Arkansas Traveler was made his own by the abundant patter and filler which joined the repeated figure. Kip Benson's cheerful call and clear instructions held the whole evening together for many people and no dance was more widely enjoyed than his Suwanee River. Bob Brundage's expert and kindly cues made the more difficult dances, such as Pick Your Corner Off the Line and his adaptation of Lady of Spain, high points of dancing satisfaction. As caller, Dick Forscher rolled out a beautiful and memorable Smoke on the Waters.

When Dick and Bob became Siamese Twins, joined by one mike, and alternately called Suzy-Q's, left-hand, back up there, and all the allemandes for the last of the three Club demonstration numbers, it was apparent to all that there was still plenty of jam on the top shelf, just out of the dancers' reach.

The promise of contras was delightfully fulfilled by Phil Merrill, whose choice of All the Ways to Galway and Beaux of London City proved perfect for the vast assembly. Phil's piano accompaniment also animated the Country, Morris and Sword demonstrations where the music itself provides the call.

In the demonstrations of the Phoenix, Newcastle and Morpeth Rant - and later in Princess Royal (Morris Jig) - it was again, obviously, a dancers' dance, in which the C.D.S. participants enjoyed the ever-changing phases and lively stepping fully as much as did their audience. The Earsdon sword dancers again wove the ancient, magic patterns of the rapper swords, opening - for many - a first glimpse through the long, green shadows of the past, into those sunlit shadows of people dancing.

More than a few words should be said about the hosts of the evening, those friendly ubiquitous members of the Country Dance Society and May Gadd, the Festival director, in whose bright and nimble brain the party took shape. In a way, it was done with mirrors. A myriad of reflections from many gay times in the past were combined anew for this very splendid occasion, with new callers on the program, new dancers in the demonstrations, new nose-gays on the Tia Forscher costumes, and a new evaluation of Spring itself in which the weather cooperated with an enthusiastic, warm burst.

MARGARET M. IDE

#### NEW C.D.S. CENTER

We extend a warm welcome to the COMMUNITY SQUARE DANCE CLUB of New London, Conn., whose request for affiliation was received as this issue of the Country Dancer went to press. The group is very active and among the members are Dr. and Mrs. John Ide, whom many of our readers will recall from Pinewoods.

#### KENTUCKY FOLK FESTIVAL

Ten departments of the University of Kentucky, one college in the University and a community folk organization test the new and trust the old, and thus, through their Festival, hope to stimulate interest and to promote high standards in the folk arts; to show the value of creative recreation in building community unity and in individual development; to give Kentuckians another chance to come together for a good time.

Unique contributions can be made toward a common goal by the cooperative efforts of the University Departments of Art, English, 4-H Club, Home Demonstration Extension, Music, Physical Education, Public Relations, Radio Arts, Rural Sociology and Social Work. A College of Adult and Extension Education can use its coordinating and promotional experiences to advantage, and the Lexington Folk Dance Center can well bring town and gown together for a truly state-wide effort that is non-commercial, non-competitive, neither an exhibition nor a contest. In addition to the above, an advisory committee of thirty-one persons from nineteen Kentucky communities and adjacent Ohio, Indiana and West Virginia completes the total planning body.

Due to the interest of unnumberable children, the Children's Festival has become limited to third and sixth grade students, and this year has been by invitation. An adult sub-committee, composed of physical education and music teachers, with leaders from the Lexington Folk Dance Center, plans dances and songs which will be taught in the schools programs preparatory to the Festival. These same teachers choose third and sixth grade students to attend the Festival and make necessary arrangements for their preparation. Since the third grade age level is often the earliest age for organized group preparation and activity and and probably the earliest age group able to adjust socially to a group larger and more diversified than their classroom group,

Dancers at the  
festival in

Lexington, Kentucky





they were chosen to participate. It is felt that participation by the sixth grade students might spur them on to a continuance of their larger folk arts experiences through the adult Festival.

The folks attending the adult portion of the Kentucky Folk Festival are given the opportunity to participate in dances, the majority of which are traditional, plus a few "modern" ones used to try their worth. We can participate in folk singing led by several Kentucky folk singers of varied backgrounds and we can attend a "recital" by these same artists. Participants can watch dulcimers being made, pottery being turned and jewelry being created. We can listen to adventurous folk tales and can have the thrill of seeing Punch and Judy carry on their ever-present wrangles.

With the above activities in mind, how do the members of the executive and advisory committees make their unique contributions to the total Festival?

In our case the Department of Art contributes through the Arts and Crafts Committee; the English Department representative is particularly interested in folk tales and folk singing; the 4-H Club and Home Demonstration Departments not only work all year "out in the field" offering training to dancers and promoting the entire philosophy of the Festival, but these departments have furnished a chairman for the entire Festival and also help with the social activities, such as the tea, during the Festival itself; the Music Department makes arrangements of the dance tunes, trains and furnishes the orchestra for the Festival dancing; the Physical Education Department furnishes facilities and makes all physical arrangements for the Festival; the Departments of Public Relations and Radio Arts are in charge of publicity; the Department of Rural Sociology has furnished a general chairman for the Festival and has been instrumental in promoting the Festival philosophy throughout the state; the Department of Social Work helps during the time of the Festival in making the group plans function as true group experiences.

The College of Adult and Extension Education furnishes the



**Frank Smith shows  
Punch and Judy at  
Kentucky Festival**



### **Children's section of Kentucky Folk Festival**

Executive Secretary, and the Lexington Folk Dance Center furnishes personnel for each committee and works closely with the departmental representatives on the total Festival.

Thus the framework which is active through the Kentucky Folk Festival - a philosophy of group planning and action.

LOVAINIE LEWIS

### **NEW JERSEY FESTIVAL**

Over two hundred adults from near and far, and swarms of children, gathered at Piper's Fancy, Mt. Bethel, for the annual New Jersey C.D.S. Festival. A joyous and lively time was had by all in day-long picnicking and dancing. Attending were C.D.S. members and friends and strangers, students from Rutgers and Princeton, a group from the Appalachian Mountain Club, the New York recorder players, and an engaging army of Brownies from Summit (with their parents along, too!).

We must not neglect to mention the Maypole, the unifying feature of the entire affair. We have discovered at Piper's Fancy that the ancient institution of the Maypole still has power to move; it is not so far removed from the spirit of this age as some might think. But of course it takes Country Dance Society know-how to make this kind of poetry come true.

We anticipate next May, and promise a whole bag-full of new tricks.--Mr. and Mrs. William Partington, Mr. and Mrs. Walter MacWilliams.

EDITORS' NOTE: Piper's Fancy is the beautiful home of Mr. and Mrs. Partington, who have a surfaced Badminton court for outdoor dancing, as well as expansive stretches of greensward for dancing-on-the grass. He organized the Mt. Bethel C.D.S. Center; the MacWilliams' are responsible for the Summit Center. Not only was the New Jersey Festival highly successful from the standpoint of day-long enjoyment, it was also a big success as a benefit for the national C.D.S. The proceeds (with no charge for the "swarms of children") netted \$141 for the C.D.S.







should. I find that the dancers like that sort of contra calling and to me it is a real challenge to call them that way. Best wishes to all.

My favorite contra to call has always been Money Musk.

"Right hand to partner, turn once and a half around  
Go below one couple and forward six  
Three-quarters round and forward six again  
Three-quarters round to place and  
Right and left four". RALPH PAGE

## THE CONTRA MASTER

RALPH PAGE'S article in this issue makes the reason for his great success as a caller of contras very clear. The music and the dances are in his blood - but he also took the trouble to master completely the dances and their presentation from the inside out, and to work out his own system of passing them on to others. Anyone who has danced to his calling becomes aware of his belief in this form of the country dance. This puts you at your ease, while the simplicity of his presentation and his rhythmical and melodious calling quickly gets you moving along the set with great enjoyment.

An accompanying letter from Ralph makes so many other good points that I am quoting from it: "Now I find that about half my time is taken up teaching New England dances all over the country. I enjoy the teaching of contras very much and seem to have developed a pretty fair system of putting them across to people unaccustomed to them.

"Said system may have my grandfather - Isaac Dunn, who was an old-time dancing master - and my Uncle rolling in their graves, but it works for me and keeps people interested in them. Times change and we must try to adapt our methods to the times - within reason of course. I am a fanatic on my dancers knowing "basics" but have learned the hard way to sugar-coat them somewhat. For instance, I can see no harm in showing "right and left" and then doing "Nellie Gray" which is nothing more than a series of right and lefts with every couple in the set; or in teaching "Ladies Chain" and then calling "My little Girl".

"For a century and a half the contra has been the favorite dance form in many parts of New Hampshire. When I first learned to dance we'd have but three quadrilles an evening (sometimes only two) and all the rest would be contras with an occasional waltz, two-step or galop. The first dance that I remember dancing was the old style - four couple - Portland Fancy. My Uncle Wallace called it and I danced with my cousin Agnes Guillo - in the same Community Hall in Munsonville. Gee, that was a long time ago!

"Father was quite an accomplished fiddler and Mother was known as the best dancer for miles around. My grandfather was a dancing master and ballad singer and my oldest sister could have been a concert pianist, she was that good. So you see, I have old time

music in my blood. I used to play the fiddle, guitar, bass viol and piano accordion and have "swiped" baritone parts in more barber shop quartets than you could shake a stick at!"

There are quite a few reasons in the above to account for Ralph's success. While we cannot all have his heritage of dance and music, we can learn from him to make full use of this basic form of the country dance. I am continually amazed by the statement made by many callers that their dancers do not take to contras readily or that they find them more difficult than squares. Perhaps it is hard for me to understand this because dancers of English country dances are so accustomed to the "longways" form, that the American contra presents no difficulties of any kind. We might talk more about contras and their presentation in our next issue. Do you have any views? In the meanwhile we are glad that we have Ralph Page to present them from coast to coast in a way that will give those who dance with him a real understanding of their true quality. MAY GADD

## MOUNTAIN FOLK FESTIVAL

Young people in more than twenty folk dance centers in our Appalachian Mountain area had been preparing all year for the Mountain Folk Festival, which was held in Berea, Kentucky, on March 31st, April 1st and 2nd. Each center sent its best dancers to participate in this occasion. The high quality of dancing needed no one's apology; the dancers had long since realized in their home groups that the better one dances, the more fun it is. The Saturday night, to which the public was invited, was a joy to watch - not because the dancers were conscious of putting on a show but because they were enjoying themselves in an activity which was such a natural part of them that it was indeed almost drama.

Dancing - although we did up to eight hours a day of it - was far from being the whole program. The group singing sessions could barely come to a close, due to requests to sing more and more favorites. Individual groups and persons sang. Mr. Frank Smith shared Mr. Punch. Edna Ritchie's group from Viper, Kentucky, gave a play which she had written - a grand play of special interest to folk dancers, as it dramatized the finest mountain customs and included many play party games and songs.

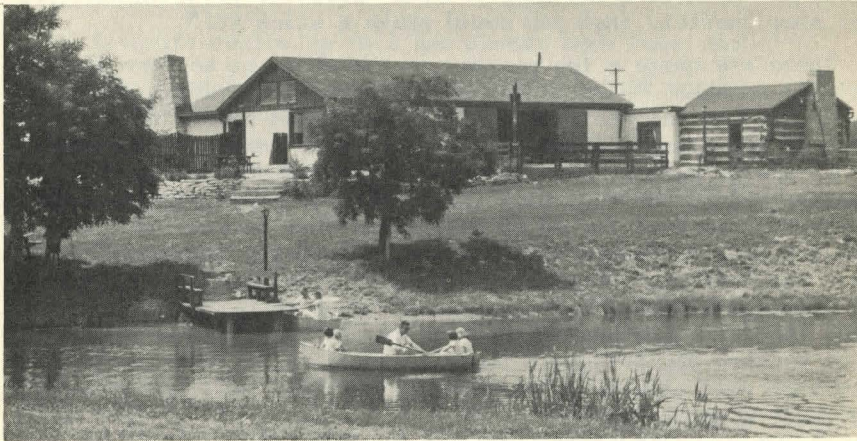
This Festival, which celebrated its 20th anniversary this year, reflected the outstanding guidance of its leaders, foremost among whom are our chairman, Frank Smith; Georg and Marguerite Bidstrup; Edna Ritchie; Ruth White, our musician, and many others, including those who could not be with us this year - such as Marie Marvel, all the Smith Workshop girls, Bicky McLain. RAYMOND KANE McLAIN

## CORRESPONDENCE

BOUQUETS FOR N.Y. FESTIVAL: "Thank you profusely for those tickets. We had a wonderful, wonderful time! What a terrific group of people! and such delightful dances! English, to beat the band! And that orchestra; recorder, oboe, violins, and piano! Thank you, thank you, and thank you again!"--B., New York (from letter written to her brother, Culver Griffin.)



## HOLIDAY HILL



### John Rowlands' Holiday Hill in Delaware, Ohio

Last month while I was in Columbus, Ohio, for a Country Dance Workshop I was able to renew my acquaintance with Lynn Rohrbough by visiting his place in Delaware and seeing all the developments of the Cooperative Recreation Workshop in the printing and publishing of the pocket books of dances, songs and games. The making of equipment for traditional games is an important sideline. A very important contribution to traditional forms of recreation is made by Lynn and his group of workers; many people rely on the little books for material and guidance and they find their way all over the country. Drop in and see what is going on there if you are in that part of the country.

After you have seen Lynn go on to Holiday Hill, nearby - a delightful recreation Center organized, built and run by John and Ginny Rowlands (Ginny is Lynn and Katherine Rohrbough's daughter). If you live near Delaware you will go there again and again, for the place is set up so that you can either take over the place for your own Party - with all facilities provided - or you can get John to run an evening for you - or you can drop in to a Square Dance run by John for everyone. There are both indoor and outdoor dancing floors, space and equipment for games, boating and fishing, and a snack bar. The place is outside Delaware, in beautiful country.

MAY GADD

### SUMMER VACATION CAMPS AND COURSES

MAINE FOLK DANCE CAMP June 11-17 and 18-25. Micheal and Mary Ann Herman and Ralph Page. Details from Mrs. Alice Dudley, Bryant Pond, Maine.

BRASSTOWN, N.C., JOHN C. CAMPBELL FOLK SCHOOL. Folk Dance, Recreation and Handicraft courses in May, June and July. Folder from the School.

PINEWOODS - COUNTRY DANCE SOCIETY, BOSTON CENTRE - WEEKEND, Long Pond, Buzzards Bay, Mass. June 24 to 27. Louise Chapin, Bob Hider, Abe Kanegson and other expert teachers and callers. Flyer from the Society, 14 Ashburton Place, Boston.

THIRD GENEVA FOLK AND COUNTRY DANCE SCHOOL at George Williams College Camp, Williams Bay, Wisconsin, July 2-10. Paul and Gretel Dunsing, directors; Phil Merrill.

FUNSTITUTE at U. S. Thayer Hotel, West Point, N. Y., July 24-29. Al Brundage with Ed Gilmore and Frank Hamilton. Folder from Al Brundage, Candlewood Shores, Brookfield, Conn.

LIGHTED LANTERN, LOOKOUT MOUNTAIN, Golden, Colorado, July 3-17, July 4-August 14 and August 14-21. Paul Kermiet, director. Callers include Ray Smith. Folder from Paul Kermiet, Route 3, Golden, Colorado.

DIXIE FOLK AND SQUARE DANCE INSTITUTE July 18 to 23. Emory University, Atlanta, Ga. Mary and Fred Collette with Ralph Page and others. Write the Collettes at 1268 University Drive N.E. Atlanta.

PINEWOODS CAMP - COUNTRY DANCE SOCIETY OF AMERICA, August 7-28, Long Pond, Buzzards Bay, Mass. May Gadd, Director. Callers and teachers: Dick Best, Dick Forscher, Bob Hider, Phil Merrill, Louise Chapin and other experts. 27th annual Summer Session. Country, Square, Contra, Morris, Sword. Folder and application blank from the Society, 31 Union Square West, New York 3, N. Y.

FOLK DANCE CAMP, PETERBORO, N. H. August 15 to 27. Ralph Page, Micheal and Mary Ann Herman, Don Armstrong, Abe Kanegson. Write Ralph Page or the Hermans.

AMERICAN SQUARES MAGAZINE SUMMER DANCE INSTITUTE, August 22 to 27 and 29 to September 3. Hazel Green, Ky., Frank Kaltman, Director, Ricky Holden, Vyts Beliajus, Olga Kulbitsky. Write Shirley Durham, 523 West Hill Street, Louisville 8, Ky.

AMERICAN SQUARES SUMMER SCHOOL, Camp Ihduhapi, Loretto, Minnesota, August 28-September 4. Ralph Piper, Charley Thomas and other experts. Information from Ralph A. Piper, Box L, University of Minnesota, Minneapolis 14, Minn.

NEW ENGLAND SQUARE AND FOLK DANCE CAMP, Beckett, Mass., August 29-September 5. Charlie Baldwin, Director. Brochure from R. Sidney McNutt, Boston YMCA, 316 Huntington Avenue, Boston 15, Mass.

SQUARE AND FOLK DANCE CAMP August 29 to September 5 Indian Head Camp, Lookout, Pa. Paul Hunt. Write Rock Candy Mountain Associates, 10 Calais Court. Rockville Centre, N. Y.

### CORRESPONDENCE

BUSY ITENERARY: "Under separate cover I am mailing to you announcements of the Third Geneva Folk and Country Dance School and hope that it will be possible to post the announcements and to pass them out at your Festival...How have you been? Probably just as busy as anybody else. Our only complaint is that there is not a speck of leisure time at the moment. We are just working from morning until late at night and still don't get everything done. But we are seeing the end now. School closes early in June and then it will ease a bit...But there will be a bit of traveling... Before we come to Pinewoods we will go from College Camp (July 18th) through Wisconsin up to Sault St. Marie, then through part of Canada to Kingston, where we will teach two weeks at Queen's University (Folk Dancing, three hours a day). Then it will be a week before Pinewoods starts for us, and then from there we will go straight to Camp Beckett in Maine, where we will teach in a Folk Dance Workshop situation for a week before we go home. We are looking forward to our stay at Pinewoods."--Gretel Dunsing, Chicago.



## AMERICAN VS. ENGLISH VERSIONS

One does not have to be a collector of folk songs or folk dances to make an interesting personal discovery while enjoying the C.D.S. library. For there I found an American ballad that I had known for years but had never seen in print. It appears with some difference in wording and with a different title in "Folk Songs from Somerset", collected in England by Cecil Sharp and Charles L. Marson, vicar of Hambridge. The American tune is a variant of the English version.

It is easy to understand the kinship of the two songs. Many songs from England found their way to our Appalachians with our early settlers. Mr. Sharp collected a great many of them here in America. He may have heard the American version. But he used the English version in his collections.

This is an account of how an unwritten ballad came out of the eastern Tennessee mountains to spread from place to place. I even heard it "up North" at girls' camps in New Hampshire and Vermont.

Do you know what a portable sawmill is? Machinery and temporary sheds are erected in a locality where there is a small stand of trees to be cut and sawed into rough lumber. The portable sawmill moves in, the owner and his family rent a house, and local workers are employed. In eastern Tennessee a young girl came down from the mountain to help keep house, and this was one of the songs she sang most often while working. She called it "Molly Bawn". The wife of the sawmill owner learned it from her, then taught it again and again to interested people, as she lived in different parts of the country.

The title of the English version is "Shooting of His Dear," and the hero and heroine are Jim and Polly. He goes out on purpose to shoot a lily-white swan. He shoots Polly instead, with his ratteling gun. But she appears at his trial in the form of a swan, and one gathers he shall never be hang-ed for the shooting of his dear!

The American version adds what must be local color:

"Molly Bawn went a-walking, just before the break of sun,  
She stepped under a beach tree, a shower to shun.  
Jimmy Rambeau went a-hunting, a-hunting in the dark,  
He shot and killed Molly, but he never missed his mark."

As if his expert marksmanship offered full explanation! And there is a chorus, for fuller explanation, although "Shooting of His Dear" has no chorus:

"He shot her, he killed her,  
Her name was Molly Bawn;  
With her apron spread round her,  
He took her for a swan.

"And when he run up to her and found she was dead,  
A fountain of tears on her bosom he shed,  
Crying: Molly, dear Molly, you're the joy of my life,  
I always intended to make you my wife.

"He run home to his uncle, his gun in his hand,  
Crying: Uncle, dear Uncle, I must leave our land,  
I shot her, I killed her, my own Molly Bawn,  
With her apron spread round her, I took her for a swan.

"Up spake Jimmy's father, with his hair, oh, so gray:  
Jimmy, stay in your own free country, don't run away,  
You'll never be hanged as long as you're here on hand,  
I'll see that you come clear, at the cost of our land.

"On the day of Jimmy's trial, Molly's ghost did appear,  
Saying: Judges and Jurors, Jimmy Rambeau come clear,  
He shot me, he killed me, my name is Molly Bawn,  
With my apron spread round me, he took me for a swan."

The final chorus changes, is more in the nature of "L'Envoi":

"If all the girls in Colorado  
Were standing in a row,  
Molly Bawn would be the head one,  
Like a fountain of snow."

What Colorado is doing in the Tennessee mountains is anybody's guess. Perhaps some mountaineer found his way into the Far West, then returned home and the "foreign state" he had visited was immortalized in a song that had already been changed here and there from the original, English version.

Perhaps you have had a similar experience - with a folk song or a folk dance. If so, the Country Dancer would be very glad to have you write about it.

RUTH SANDERS

## BOOK REVIEWS

FROG WENT A-COURTIN'. Retold by Jack Langstaff. Pictures by Feodor Rojankovsky. Published by Harcourt, Brace and Company. \$2.50 at all booksellers.

It is good news to hear that "Frog Went A-Courtin'" has been picked this Spring as the winner of the Herald-Tribune's annual award for the best new picture book for children. Jack Langstaff has made a delightful little story out of the many versions of the old ballad and has chosen the tune used in the Southern Appalachians as being the easiest music for it. With all the wonderful detail and many personalities of the ballad, it calls for the most imaginative illustration, and in choosing Feodor Rojankovsky to do the art work the publishers could be sure of an artist with just that quality of devising ingenious pictures.

The book is gay and colorful - a nice format 8½ by 11 - with a picture on every page and every other spread in full color. The drawings have some of the quality of the illustrations that Rojankovsky used to do for the Pere Castor series, and this reviewer prefers them to some of the later work the artist has done - for instance, for the Golden Books. Technically, they are extremely well done, and one can realize with approval and admiration that the artist has acquired perfect mastery over that bugbear of the illustrator, drawing for reproduction. One can be sure he did the color separations himself - a tricky business, but most rewarding when properly handled. From an artist's point