

FOLK DANCES



Brought from Denmark by
GEORG & MARGUERITE
BIDSTRUP

Music arranged for piano by RAYMOND McLAIN

Pinewoods

25TH ANNUAL NATIONAL C.D.S. CAMP
 ON LONG POND, NEAR PLYMOUTH, MASS.

AUGUST 9 TO 30, 1953

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 GEORG and MAR-
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 of the John C.
 Campbell Folk
 School.

BOOK 1, pub-
 lished in 1951,
 contains six dan-
 ces. BOOK 2, pub-
 lished July 1952,
 includes nine
 dances from "Sing-
 ing Games and
 Folk Dances",
 which is now
 out of print,
 and fifteen new
 ones collected
 during a recent
 visit to Denmark,
 Georg Bidstrup's
 native land.

BOOK 1 - 25¢
 BOOK 2 - \$1.00

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THE COUNTRY DANCER

VOLUME 9

NUMBER 1

SPRING

1953

35¢



William Kimber as a young man.

THE COUNTRY DANCER

Editor: May Gadd. *Associate Editors:* Edward Tatnall Canby, Anne Davis, Maggie Mahon, Florett Robinson, Ruth Sanders, William Sellers, Genevieve Shimer, Roberta Yerkes.

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CALENDAR

CONNECTICUT SQUARE DANCE FESTIVAL - 3rd Annual sponsored by the Country Dance Society of America, in cooperation with Connecticut Square Dance Clubs and Electrolux Corporation. May 17, 6:30 to 10:30 p.m. at Electrolux Recreation Hall, Greenwich, Conn.

J.C. CAMPBELL FOLK SCHOOL, Brasstown, N.C. Recreation Course June 11 to 20. Crafts Course June 22 to July 14.

CRAFTSMAN'S FAIR - Asheville, N.C. - July 20 to 24.

WASHINGTON D.C. FOLK FESTIVAL - May 8 - 9.

PINEWOODS WEEKEND - on Long Pond, Nr. Plymouth, Mass. sponsored by the Boston Center of the C.D.S. June 26 to 28. Director: Louise Chapin.

PINEWOODS SUMMER SESSION of the Country Dance Society of America August 9 to 30. May Gadd, Director. American and English Staff.

NEW ENGLAND FOLK FESTIVAL April 25 to 26, Worcester, Mass.

WEDDINGS

LEE-LANGSTAFF: December 20, 1952, at Farmington, Conn., Percy Lee to Elliott Kennedy Langstaff.

RUDEN-CONANT: December 26, 1952, at East Northport, N.Y., Gerda Johanna Ruden to Richard Conant, Jr.

WINSLOW-McLAIN: December 27, 1952, at Madison, Wis., Mary Elizabeth Winslow to Raymond Kane McLain.

BIRTHS

KRAUS - Ann and Dick Kraus announce the arrival of a daughter - Lisa Rispley - on January 30, 1953.

SYLVESTER - Ruth Ellen will be a year old on April 17th. She is the daughter of Betsy and Murray Sylvester.

WORLD FESTIVAL OF FOLK DANCE AND FOLK SONG BIARRITZ - PAMPLONA July 9th to 15th, 1953

THE INTERNATIONAL FOLK MUSIC COUNCIL is holding its Second International Festival of Folk Dance and Song, together with its Sixth Conference, in the Basque country at Biarritz (France) and Pamplona (Spain) from July 9th to 15th, 1953, at the invitation of the Syndicat d'Initiatives and town of Biarritz and the municipality of Pamplona.

Countries from all parts of the world are being invited to send representative groups of dancers and singers. Only authentic folk music will be performed and as far as possible it will be executed by traditional dancers and singers.

During the six days of the Festival there will be two Festival performances in Pamplona, three in Biarritz, the Traditional Festival of San Fermin, three Conference sessions, a Folk Dance Ball, and Open-air dancing in celebration of the "Quatorze Juillet".

Members of the International Folk Music Council are entitled to attend all Festival performances and Conference meetings on payment of a registration fee of the equivalent of one pound in English money or 1,000 francs (about \$3); they will also be provided with free transport between Biarritz and Pamplona. Annual Dues in the Council are also one pound. Therefore, less than \$6 will make you a Council member and entitle you to attend the Festival and Conference. Send your registration fee - and Council dues if you are not already a member - to the: Honorary Secretary, International Folk Music Council, 12 Clorane Gardens, London, N.W. 3, England. Applications should be sent as early as possible, in order to obtain Festival seats.

Participation in the Festival performances is open only to dance and song delegations able to present the traditional arts of their own country. Preference will be given to those who have learned their dances and songs by traditional means, but groups from accredited folk societies are also eligible. If America is represented it must be by a group able to present in traditional style American square or contra dances, play-party games or songs.

If you know of such a group, able to go to the Festival and to pay their own travel and living expenses - except during the week of the Festival - get in touch with May Gadd, at the C.D.S. office. Miss Gadd has been asked to advise the Council concerning available groups and their eligibility. This does not include Indian dances - they are being considered separately.

It will be a wonderful Festival to attend. Even if you cannot dance in the performances you can participate in everything else - and the dancing of the Basques is a joy to see.

FOR MADRIGAL SINGERS

Norman Notley, baritone of "The English Singers", holds classes in Madrigal Singing for professionals and amateurs. For further information call Lexington 2 - 6880.

Our Featured Caller

RALPH TEFFERTELLER was born on a farm near Maryville, Tennessee, in Blount County. This is known as Smoky Mountain country where the mountain dances are danced in the large "set" or circle.

He first learned the play-party games at Saturday night ice-cream socials in the summer time. Lanterns were hung from the tree branches and the young folks as well as their elders joined the fun. Square dances were held in the homes of certain families in the neighborhood.

Ralph has been calling and teaching square dances for twenty years, during this time endeavoring to introduce the city dwellers to the delights of country dancing.

At present he is assistant Director of the Henry Street Settlement at 265 Henry Street in the lower East side of Manhattan. Square dancing has been used as another program resource for the social worker.

He has also been cooperating closely with the Boys' Athletic League to organize city-wide square dances for teen-agers. His most unusual work has been with the New York University-Bellevue Rehabilitation Institute to involve wheel chair patients in square dance routines.

Ralph is a member of the New York Square Dance Callers' Association and has recorded a couple of records for Kismet. Here is one of his favorite calls:

GRAPEVINE TWIST

Odd couples right, circle up four
Circle to the left in a little bitty ring
Half-way back with the dear little thing
Break away
Take your lady by the wrist
Go 'round that lady with a grapevine twist
Back to the center with a whoa-haw-gee
Now 'round that gent from Tennessee



Make a little ring and make it go
Break that ring with a do-si-do
Chicken in the bread pan a-pickin' out dough
One more change and on you go.

DESCRIPTION

The large circle may have any number of couples. The odd-number couples move to their right and circle left and right with the even numbered couples. Each dancer drops the opposite person's hand in preparation for the figure.

The active men take their partners by inside hands and lead them between the other couple, turning to the left around the lady. As they come back to the center each man loops back on his track by turning to the right. He leads his partner between the couple again and around the opposite man.

The do-si-do is executed by turning partner with left hand, moving forward and turning opposite with the right hand, then back to partner for a left hand turn. Usually three or more figures are called in alternating fashion as the active couples visit around the "set".

BEREA CHRISTMAS SCHOOL

CHRISTMAS SCHOOL was extremely gay with around 100 participants from Kentucky and other states - including New York. Among welcome newcomers were Bob and Kathleen Hider and family, who paid their first visit to the South.

Authentic Southern square dancing was a feature, with Danish, English and dances from various sections of America, combining with singing, recorder playing, storytelling and puppets to make a well rounded program.

Frank Smith, the Director, doubled as "Mr. Punch" to the delight of the young in heart of all ages. Colored moving pictures were shown of morris dancing taken in England last summer by May Gadd, and of folk dancing in Opatija, Yugoslavia, taken by Eddy Nadel of Cambridge, Massachusetts.

Eddy has been in Yugoslavia for the past two summers and wore an authentic Croatian costume during the showing of the film. He took it at a national folk festival held at the time of the 1951 Conference of the International Folk Music Council in Yugoslavia. The film showed dance groups from the country's six republics - Serbia, Croatia, Slovenia, Bosnia-Herzegovina, Montenegro and Macedonia. Close-ups of the elaborately embroidered costumes and of the musicians with huge bagpipes and fiddle-like gusles were of much interest.

A grand New Year's Party was a most enjoyable feature of the school with dancing and entertainment.

PHOTOGRAPH CREDIT

Photograph of William Kimber with Douglas Kennedy by W. Fisher Cassie of England.



WILLIAM KIMBER AND DOUGLAS KENNEDY

42 St. Armes Road
Headington

Jan. 16/53 Oxford

Dear May

I met Miss Gunnell at the Festival on Sat 10, and I had a big surprise. Now I want to thank you all very much for it, for my 80th birthday present, it was very kind of you all and I shan't forget it. How are the two young ladies I met with you getting on. Will you convey my very best thanks to them all, it's very nice to know that many of my winter children think of

me, which makes me feel very fond. I wish I could meet them all and play for them, but on your next visit I hope you will bring more of them, I mean enough so that we can have a dance altogether. Well May I'm writing you all out here every success for the future, and thank you all for thinking of me. My dancing family still grows, I wonder what my dear old friend and pupil Eileen Sharp would say if he were here now my love and best wishes to all of you. Keep on dancing

Ever Yours Sincerely

Will Kimber X

"THE STORY BEHIND THE LETTER"

The Pinewoods Beginners' Morris class was in a particularly gay mood. And when Instructor Eileen Gunnell told them that passing the hat is an authentic part of traditional morris and that Will Kimber would be 80 years old in October, a loving, good-natured plot developed: "Let's make our End-of-the-Week-Show-What-You-Have-Learned-Performance an authentic one."

So Pinewoods heard the last strains of Jockie to the Fair continue as accompaniment for one of the men to pass the hat with all the charm and enthusiasm of a seasoned morris dancer. In a spontaneous surge of folk spirit and appreciation, Pinewoods chipped in for Will Kimber's birthday.

--E. Leland Durkee.

THE VARIOUS TYPES OF DANCE RHYTHMS

And Hints on Playing Them Danceably

DICK BEST

The principal rhythms found in American and English traditional dances are reel, hornpipe, and jig. Before describing the differences between these types, a few words are in order relating to some of their common features. They may usually be divided into phrases having 8 or 16 beats, and these phrases are further divided into "measures" or "bars" having two beats each. Measures and phrases normally appear on the music; the end of a measure is indicated by a single vertical bar line, and the end of a phrase by a double bar.

Reels are usually played at about 120 beats per minute. A convenient way to imagine 120 beats per minute is 2 beats each second. Reel time is even time; that is, the rhythm divides the beat into even halves, and the notes may divide the beat into quarters. The accompaniment is best a straight vamp (ump, pah, ump, pah), where the "ump" takes the first half of each beat and the "pah" the second half. On a piano, the "ump" would be a bass note with the left hand, and the "pah" would be a chord with the right.

Hornpipes and reels are very similar; in fact, many tunes can be used for either. "Butterfly Hornpipe" is an example of a tune that can be either; the first half of it is written below as a reel, and as such it should be played at about 120 beats per minute (2 a second) or faster. The signature here is 2/2, which seems two



beats to the measure, and a half note gets one beat. The above 8-measure phrase has 16 beats. In fiddling such a piece, it sounds best to bow each note separately. In playing it on an accordion, it is important to keep the hand off the keyboard as much as possible, so that each note is distinct and separated from the next. Otherwise the notes all run together, and it sounds like nothing.

A hornpipe is a reel played more slowly and with a different flavor. (Schottisches and hornpipes are very similar.) The first

half of "Butterfly Hornpipe" as a hornpipe might look is shown in this second example, below:

BUTTERFLY HORNPIPE AS A HORNPIPE



This should be played at about 90 beats per minute. I added the slurs to break it up a little and make the "tune" dance a little better. That's the sort of thing the musician should be expected to do on his own, and not necessarily the same way each time. The above is the way I find myself usually bowing it.

Notice that most of the beats consist of a dotted eighth note followed by a sixteenth, then another dotted eighth followed by another sixteenth. A literal interpretation of this would be that the 1st and 3rd notes would be three times longer than the 2nd and 4th, but this is not the case. The 1st and 3rd are more nearly twice the length of the 2nd and 4th. Different fiddlers play such tunes in different ways; some almost as "dotted" as written above, and others just slightly so, almost like the reel version in the first example. Musical notation is rather limited to the two main forms shown; when a musician hears a fiddler playing something between the two, he writes the style that most closely resembles what he hears. The moral of this is that these notations are to be taken with an appropriate grain of salt. In general, the more slowly it is played, the more "dotted" it becomes. Hornpipes and "even time" morris tunes share in this dilemma of not having a good notation available. Sometimes they are written as reels, and sometimes dotted. They are all best when played something between the two extremes.

Jig tunes are clearly different from reels or hornpipes; in reel time the notes may divide into quarters or halves, while in jig time the notes may divide the beats in thirds. Examples of jigs are the Irish Washerwoman and Pop Goes the Weasel. It is very difficult to play jig tunes danceably. Here is a good thing to keep in mind when trying to play any tune danceably. In walking or dancing, it doesn't take any effort to put your foot down. The effort comes when the foot and the body are picked up, and that is the time when the dancers need the help of the music. The Irish Washerwoman is one of the most abused jig tunes, because the music is such as to emphasize the first note in each group of three instead of the last. The example below is an attempt to illustrate the right and wrong emphasis in playing such tunes. Nonsense syllables have been added to indicate the

emphasis; "da" being relatively loud, and "du" being relatively soft. At least sing the two rhythms to yourself and notice the difference. The "right" version picks you up, the "wrong" one drives you into the floor.

WRONG:



RIGHT:



In accompanying any of these tunes, it is important that the pianist, guitarist, or whatever, keeps the vamp going right through the end of each phrase without a break. As the end of each beat picks you up, the last beat of each phrase sends you off to a new figure. The ends are better thought of as being the beginnings of the following phrases. By the same token, the "pickup notes" are very important and must be emphasized. All of the examples shown so far have pickup notes; they are the notes before the first bar. The pickup notes pick the dancers up and start them moving, so that they are in motion when the first beat arrives, as they should be. If I am playing a tune without pickup notes written, I add them anyhow, since they keep the tune moving so much better. These double bars at the ends of phrases might be thought of as extra high hurdles that must be cleared with the help of good strong pickup notes.

Think of written music only as the skeleton of a tune. Assume that the notes have been placed on the correct line or space, but that their duration was probably not written down exactly as it was played. Consider their durations a variable within the framework of keeping the beat constant, and use this new freedom to make the tune dance. Make the tune dance, and watch the dancers come to life!

NEW YORKER PROFILE

Publication in the February 7th issue of The New Yorker of a "Profile" of Miss Gadd and the Country Dance Society brought a number of comments and inquiries from old friends and from newly interested dancers.

With her usual "lift" entirely intact after many interviews, and the effort of correctly conveying both information and its implications, Miss Gadd has expressed appreciation for the sympathetic understanding of Miss Gibbs' article.

Excerpts from some of the letters follow:

Congratulations on your profile in the New Yorker. I enjoyed reading it greatly. If your friends have divided into two groups as to whether the sketch of you resembled you, I will go along with the school of thought that says it did not.--Dick Kraus, New York City.

Miss Gibbs has done a good job. Such an amazing amount of intelligent and interesting research is revealed in it. The most interesting of the general public stop me in the street, in church, the theatre, and all give Miss Gibbs credit for the job done.--Mrs. Richard K. Conant, South Lincoln Mass.

I would like to congratulate you for the excellent article about you and your work in the New Yorker. It is quite a distinction and recognition to be the first folk dancer ever featured in "Profiles".--Walter Grothe, San Francisco, Calif.

At last I have gotten hold of your "Profile" and I really think it is awfully good! I suppose one has to expect to have pictures like that--but while it is ridiculously exaggerated, somehow it has a little hint of you, and is in spirit--like the article which certainly is grand publicity!! Congratulations!! You have grown and are growing fast in the public eye, and you may lay it to yourself and your good work.--Olive Campbell, West Medford, Mass.

It was really thrilling to read it through several times and to lend it to friends.--Agnes Dinsmore, Ithaca, N.Y.

I thought it was bright, understanding and informative. Let's hope it will bring many new members in the Society.--Florett Robinson, N.Y.C.

Isn't it interesting to see what strikes people when they are introduced to all this business? Of course the horrible line drawing has to caricature, but in this case not too unkindly, and it is cleverly like you as to eyes and eyebrows and hands! I think the balance of light touch and information is well sustained, and of course I recognize many places where you were in control of the situation (comment on square dancing) and some where the author was just putting things together from her notes.--Evelyn K. Wells, Wellesley, Mass.

I do hope you were pleased with your "Profile". I enjoyed it no end. The cartoon at the top I thought was most unfair, though it caught your expression.--Elizabeth Keith, Washington, D.C.

The New Yorker, Feb. 7, '53, p. 47, contains a reference to ZUNI MUD-HEADS and BRITISH MORRIS DANCERS, as related by Angelica Gibbs. If you could give me references to this fact in more scientific publications than New Yorker, I would be vastly obliged. As you probably know, this type of fact may assume great importance in current controversial question of diffusion.--Stanley M. Udale, Detroit, Mich.

My interest was strongly stirred by the New Yorker story on your group.--Louise Kuehn, Levittown, N.Y.

Read the New Yorker with great interest and delight. Congratulations! Quite a person we were privileged to learn more about than we ever knew before. We were proud to hit upon "Denver" in reading of you and of the many little sidelights included in the article. Think it was well done! --Frederick G. Enholm, Denver, Colo.

WHAT TO SEE WHEN IN NEW YORK

The Empire State Building? The Brooklyn Bridge? Go rather to the New York Music Library, 121 East 58th St., near Lexington Avenue, and ask for the 12th Edition of Playford's Dancing Master. The book is dated 1703, contains 354 dances, and may be looked at and read.

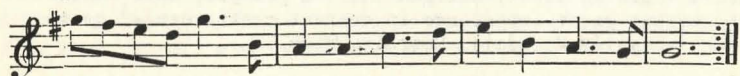
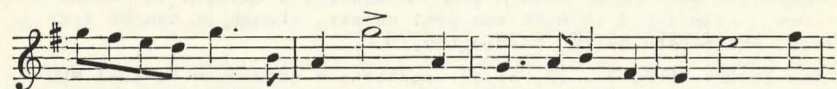
William Partington

NEWCASTLE

Inquiries arriving at C.D.S. headquarters indicate some confusion concerning the English country dance NEWCASTLE, first published in 1650 by John Playford - instructions and tune.

A few years ago someone thought it would be a good idea to put together some simple quadrille figures - including "The Grand Square" and dance them to the Newcastle tune. Nothing especially wrong about that, except to those who are very fond of the original dance - new square dances to old tunes are being arranged every day; some live and some die almost immediately. But it was a pity when the "new" Newcastle appeared in a publication and was passed on by teachers, that what had happened was not made clear.

So here we give the authentic Newcastle - tune and instructions - as it was revived by Cecil Sharp in 1913 from the seventeenth century publication. For fuller explanation refer to either of the sources listed.



NEWCASTLE

SOURCE: Instructions: The Country Dance Book - Part 2 (Cecil Sharp)
Music: Country Dance Tunes - Set 3 (Cecil Sharp)
Instructions and Music: The Country Dance - Graded Series.Vol.3.
English Record: COL 5505; HMV B8687

STEP: Dance-walk step - as in a Square dance but with more "lilt".

FORMATION: Four couples in a square - numbered clockwise.

MUSIC

1st FIGURE

- A1 1-4 All join hands and advance and retire
- 5-8 All set (balance) to partners, then to corners.
- A2 1-8 All that again
- B1 1-8 Partners arm right once around (4 steps) then men left hands-across to places while women dance clockwise round them.
- B2 1-8 Partners arm left, then women right hands-across to places while men dance counter-clockwise round them (outside dancers vary step)

2nd FIGURE

- A1 1-4 Partners side (move diagonally forward to the right, turning left to face partner (4 steps) and return to places (4 steps) passing right shoulders and turning to the right to face partner).
- 5-8 Partners honor (step right and bow or curtsy) and pass left to meet a new partner.
- A2 1-8 Repeat above with new partner, and pass on again.
- B1 1-4 New side couples lead in to the middle, and lead out to make an arch.
- 5-8 Other couples separate and go outside nearest arch and through it to places.
- B2 1-8 Repeat above with couples changing parts.

3rd FIGURE

- A1 1-8 All arm right with present partner (8 steps) then arm left and pass on to the next (8 steps).
- A2 1-8 All arm right with new partner, then arm left and change places and form lines on the sides (taking hands).
- B1 1-4 The two lines retire and then meet.
- 5-8 All turn single (4 steps) and then each man changes with opposite woman (passing right shoulder) and all fall into two lines across the head places (ends of the first lines stay in the middle places of the new lines and middles of the first lines pass on to the end places of the new lines.)
- B2 1-8 The lines retire and repeat above - when each man changes places with opposite woman all resume original places and honor partner.

WILLIAM KIMBER AND HIS LETTER

We are delighted to be able to reproduce in this issue a letter from Will Kimber. We thought you would like to see it exactly as he wrote it. All Morris dancers will know that it was Mr. Kimber who, as a young man, danced and played the Headington Morris dances for Cecil Sharp, and who has remained the guiding spirit of EFDS Morris ever since. Now at 80 years he is content to play the tunes on his concertina--but how he makes others dance! Just recently he has trained another Headington team of young men, who are going strong. Mr. Durkee's account shows how the idea of sending Will Kimber a birthday present started at Pinewoods.

NATIONAL EXECUTIVE COMMITTEE

Appointed by the National Council, for three-year terms. Members of the Executive Committee must reside in the Headquarters Area, in order to attend the monthly meetings in New York. They are:

Mr. Robert N. Bliss, New York, N.Y., Chairman	Retires 1953
Mrs. Lyndal Brandeis, New York, N.Y.	" 1954
Miss Gloria Berchielli, New York, N.Y.	" 1955
Miss Anne W. Davis, Jackson Heights, N.Y.	" 1955
Mr. Wesley Johnson, Springfield Gardens, N.Y.	" 1955
Mrs. Sam Lindenbaum, New York, N.Y.	" 1954
Miss Maggie Mahon, New York, N.Y.	" 1955
Miss Dorothy Pritchard, Jersey City, N.Y.	" 1954
Miss Florett Robinson, New York, N.Y.	" 1954
Mrs. Max K. Sellers, New York, N.Y.	" 1953
Mr. William Sellers, Hempstead, N.Y.	" 1953
Mrs. John Shimer, New York, N.Y.	" 1955

The following are ex-officio members of the Executive Committee:

Mrs. R. K. Conant, South Lincoln, Mass., C.D.S. President
 Mr. Benjamin Harrow, New York, N.Y., C.D.S. Treasurer
 Mrs. Mireille Backer, New York, N.Y., C.D.S. Secretary
 Miss May Gadd, New York, N.Y., National Director of the C.D.S.

OUR SECRETARIES

MRS. MIREILLE BACKER is our recently *elected* national secretary and is already demonstrating that she considers that this official position demands from her certain definite hours of work. However, an honorary officer does not expect to give the amount of time needed to carry on the routine work of the Society. That is a full-time job and for this we need an *appointed* secretary, who keeps regular office hours and is willing to cope with the varied demands made upon her.

MISS PAULINE CHAMBERLAIN was appointed by the Executive Committee to fill this position and began work with us in September. We feel that we are very fortunate in having her with us. Miss Chamberlain has been a member of the C.D.S. for a number of years and is vitally interested in it. Her previous experience has well fitted her for dealing with the various aspects of our work. All who can call in the office or who write for information or material will find someone who is really interested in giving the help needed. Get in touch with her as soon as you can and help her to get to know you and your needs. She will be in the office Monday through Friday. Office hours are 10 to 5. She gets there earlier but needs a little time to straighten out the day.

BOOK REVIEW

CONTRAS ARE FUN, by Al Brundage and Reuben Merchant. Privately printed, 1952. \$1.50.

Contras Are Fun is a pamphlet introduction to New England contra dances which as its cover says provides "a progressive arrangement of twelve Contras, with full explanation for teachers, callers and dancers," and includes four diagrams of set formations and a glossary of terms.

The authors wisely put strong emphasis on knowing how to teach; on learning a dance thoroughly - preferably by dancing it - before trying to teach it, and on thinking it through so that you know what every dancer does and how much music he has to do it in. The introduction, which follows a section on learning to call, discusses at some length this matter of how to teach, giving many useful hints and providing an outline of points to remember.

The twelve dances described are Haymaker's Jig, Lady of the Lake, Canadian Breakdown, British Grenadier, Arkansas Traveller, Camptown Hornpipe, Barry's Best, Lady Bogart's Reel, St. Patrick's Day in the Morning, Fisher's Hornpipe, Chorus Jig and Beaux of Albany - grouped according to set formation and to some degree according to increasing difficulty. No music accompanies the instructions.

The call is printed in boldface type, and below it a full explanation of each figure. There would be room to print twice as many dances if the detailed descriptions of casting, leading down and so forth were given once for all in the glossary instead of being repeated for each dance, but this system may have advantages for the novice. The calls are brief and easy to use, the authors having kept well in mind that callers have not always had microphones and did not use to "clutter up the dance with rhymes and patter."

Available from the Country Dance Society of America
 ROBERTA YERKES