

# COUNTRY DANCE AND SONG

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# COUNTRY DANCE AND SONG

The magazine of

THE COUNTRY DANCE AND SONG SOCIETY  
OF AMERICA

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# COUNTRY DANCE AND SONG

ENGLISH COUNTRY DANCE SOCIETY

18100 Monte Bello Road

**Magazine**nia 95014

We have finally accomplished the first number of our magazine in its new format. With you, we wish that there had not been this long delay, but it was unavoidable. With your help, we expect to keep up to date with newsletters and magazines from now on. But we do need your help.

Will all of our members become gatherers of news items and articles? This would really help production. It means something more than sending in a calendar of events or a news item contained in a general letter. The news item, or article, needs to be written out in a form suitable for reproduction (clear handwriting or double spaced typing, please). Naturally, we will have it re-typed and, because of limitations of space, may have to do some editing. But it will help if you will do some editing first. Humorous items and good photographs are always welcome.

We do not know if you will feel that all items included in this number are of interest to you, or if you feel that there are omissions. If so, write and tell us. This is your magazine and we want it to reflect your interests as they touch the field of our Society. Our Society is for all age groups. We have never been divided into young and old - or middle-aged (which apparently now begins at about 25.) We want to continue to be happy together and to have something for everyone.

We wish to thank those people who sent in articles and other items of interest. Their names are in the body of the magazine. We just need more of you. The next publication will be a Newsletter in the Fall. Naturally, articles sent in will be saved for the next magazine, but news items will be needed by early October. Send us in accounts of any dance or music activities in which you participated during the summer and any plans that you have for the Fall. Anyone connected with dance or music groups is especially asked to send in an outline of plans for the new season.

In conclusion, we should like to voice an especial appreciation of the work of JOHN J. DUNN in connection with this magazine. Mr. Dunn has been working part-time in our office while on leave of absence from college teaching. His reviewing of books received, and his general editing have been invaluable.

M.G.

## ANY MORE APPLICANTS?

Joachim Foikis, 36, has been awarded a \$3,500 grant from the Canada Council to serve as town fool of Vancouver.

The Council described his activities as making a "serious contribution to the self-awareness of the entire community. Dressed in traditional fool's motley in Vancouver's Courthouse Square, he has nursery rhymes for the children and meta-physical riddles for adults."

# NEWPORT FESTIVAL

Until 1967 the Newport Folk Festival had been almost entirely dedicated to the cause of folk music, but this last summer the Festival Board decided to devote the two first days of the week to folk dance. A letter from the program director, Ralph Rinzler stated that the Board of Directors "felt it would be fitting to invite individual callers and organizations which have played a significant role in the urban dance revival in this country, and that it would be appropriate for us to begin a formal program with a demonstration by the Country Dance Society, inasmuch as yours is the oldest such organization in this country."

Plans were made to hold performances and informal dancing on the Monday evening and workshops on Tuesday morning and afternoon. Performances of English dances were given by our Society and of Balkan dances by the North East Folk Dance Ensemble of Cambridge. English dances for general dancing and for the workshops were presented by Art Cornelius and May Gadd, American by Ralph Page and Margaret Mayo, and general folk dancing by the Hermans of New York and the Taylors of Boston.

It should have attracted a large crowd but the weather did not cooperate. It rained steadily for the two days, and as the only shelter that the Festival grounds can offer is on the stage, only those who could find accommodation on the stage were present. So the dancers mainly danced to and with one another, but we all had a fine time. Very good arrangements were made for Festival participants. We were all housed in one of the former grand houses of Newport (now college residences), and provided with very good meals. Later in the week, when the weather cleared up and the number of participants increased, meals

were served in a marquee in the grounds of the main house, and the after performance hours offered wonderful examples of folk singers singing and playing to one another after they had finished entertaining the large crowds of general public.

Performers for our Monday dance demonstration came mainly from the Boston Centre of CDSS, with the program arranged by May Gadd in cooperation with Art Cornelius. It was presented in two parts, with general dancing in between.

## Part 1

Processional	WINSTER
Morris Dances	BALANCE THE STRAW
	LEAP FROG

Country Dances	ARGEERS
	NEWCASTLE
	MORPETH RANT

Sword Dance	NEWBIGGEN
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## Part 2

Country Dances	CUMBERLAND SQUARE EIGHT
	PICKING UP STICKS

Morris Jig	LADIES PLEASURE
Morris Dance	BRIGHTON CAMP

Circle Dance	SELLENGERS ROUND
and exit	

The Newport Folk Festival is an important force in arousing interest in folk music and in its use today. The big evening concerts give the general public an opportunity of hearing musicians from all over the country; the informal daytime workshops - most of them held in the big field - allow a closer contact with the artists and an opportunity to ask questions; the after-concert gatherings give the participants an opportunity of meeting one another.



# BENEFIT PARTIES

# CELEBRATION

As usual, Mr. and Mrs. Leland Durkee chose a warm, sunny day for their fifteenth annual Garden-Party Dance Picnic. The collection set a new record of over \$160 and the dancers who came from Connecticut, New Jersey, New York and Pennsylvania enjoyed themselves hugely - again as usual.

There's something positively luxurious about dancing on a lawn upon a summer's day, and our genial hosts once again provided refreshments and an immaculate garden in bloom for our inter-dance enjoyment.

An added feature this year were impromptu morris and sword exhibitions. Most memorable of all, however, was the Durkees own demonstration of the cha-cha-cha to the tune of the kolo from "Never on Sunday."

Our regret that this had to be the finale of the 15-year tradition is tempered by the happy memories - and enrichment of the CDSS coffers - provided by our host and hostess over the years. Leland and Bernice, our deepest thanks.  
J.M.S.

Another most enjoyable Dance-Picnic was one given last September by Fred and Miriam Bosworth at their summer place in Putnam Valley, New York. The weather was not kind for this picnic but as there is a large community hall it made little difference - dancing and picnics were carried on as usual. Contributions brought in \$56.

It seems as if there is a hope that another tradition is in the making for the Bosworths are giving another Dance Picnic for CDSS on September 14. For directions on how to get there write to CDSS in August or call the Bosworths at 914-LA8-9323. The address is RFD 3, Putnam Valley, N.Y. (Three Arrows Cooperative Community.)



At the end of 1967 two exciting events took place in the life of the National President of the Country Dance and Song Society of America. At the end of November, MRS. RICHARD CONANT (Lily Roberts Conant) celebrated her eightieth birthday and early in December, she and MR. CONANT celebrated their Golden Wedding Anniversary.

Family Parties were held on both of these occasions. We would like to have had a National CDSS Party for them; this was not possible - but the anniversary year will last through Pinewoods! The Executive Committee sent good wishes on behalf of the membership and received the following poetical reply:

Your golden wishes from the Party  
Brings happiness and thanks most hearty  
We hope this note of thanks is better  
Than writing each of you a letter.

We hope you'll keep on dancing  
Throughout your eightieth year;  
We find it most enhancing  
With friends so very dear.

Lily and Dick Conant

# From Riches to Rags

Joy H. Van Cleef

Below is a portion of an essay by one of our members that stresses the vitality of English dance and song traditions in America. We have chosen principally the section dealing with the early settlers because it reminds us that the stereotype of the dour New Englander, who was intolerant of any art form outside of a religious context, never existed.

## In the Beginning

The early English settlers came, as we have said, from a country reveling in a golden flood of poetry, drama, music, and dance, all at the peak of an unrivalled excellence. Though their purpose in coming was serious, and one for which they were prepared to make all sacrifices, the Pilgrims were by no means the gloomy lot which historians for many years made them out to be; and the Puritans, coming from a somewhat higher class, socially and economically, were even less so. We are indebted to an Englishman, Percy Scholes, for the masterly work, "The Puritan & Music," in which are blasted beyond reconstruction the popular fallacies and misconceptions regarding their attitude toward the pleasures of life in general and to music and dance in particular.

The first Massachusetts settlers, obviously, had other things on their minds besides music, such as managing not to freeze or starve to death. And their first concern musically was to worship the Lord in appropriate fashion - which for them was to sing the Psalms of David, metrically arranged

in unison and without instrumental accompaniment. (The Puritans used tunes collected by Ravenscroft from the works of Dowland, Morley, Tallis, and many other distinguished composers.)

But that Puritans or Pilgrims objected to dance, harmony, secular songs or instrumental music, per se, could not be further from the truth - and the evidence so diligently assembled by Scholes makes it clear that there is every reason to suppose they engaged in all of them as opportunity permitted and went to some pains to provide instruction in both music and dance as soon as it becomes feasible to do so. For example, we know that Harvard College students in the 17th Century wrote theses about music, though unfortunately we do not know what they wrote because the theses were destroyed when the Harvard Library burned.

## 17th Century

We know the tradition from which the New England settlers departed when they came here. By 1700 we begin to get records which have been collected and analyzed by scholars such as Chase and Sonneck, giving us a rather substantial body of information about colonial musical activity in the 18th Century.

But let me admit that about what went on in the 17th Century we can for the most part only conjecture. There is, however, such a thing as an educated guess, of which Scholes and Chase are willing to make a great many, and I shall throw in a few more myself.

Apart from the discussions of Psalm-singing, about which we have a great deal of information, we catch only tantalizing glimpses of the music and dance life of New England through here and there, through a letter, a diary, or a sermon; and yet in a sense,



the very casualness of these references seems to assume a background of these things going on year by year and day by day as opportunity permitted. An ordinance was passed in Boston in 1646 against dancing in ordinaries; and ministers preached against drunken and lascivious dancing. But just as the ministers preached against drunkenness and received part of their salaries in rum, we cannot assume that they were opposed to the proper use of dancing because they disapproved of its abuse.

One cannot imagine that a group of people raised in an atmosphere of music, song and dance would not carry on such activities even under difficulties, especially when we remember that in the wilderness -- without movies, T V, juke boxes, or transistor radios -- their only entertainment was what they could provide for themselves. Chase says, "If we wish to know what kind of music they played and danced, we have only to look into Playford's 'English Dancing Master' .... we can be sure that the people of all the American colonies knew them well."

There is little question that Elizabeth and her court were enthusiastic and accomplished dancers, and that the English 'country dances', whose tunes are mentioned in Shakespeare, were among the dances they performed. Nor did the political revolutions of the Reformation result in abandoning the country dance; on the contrary, it reached new heights of popularity with the publication of Playford, and Cromwell himself danced until 5 a.m. at the wedding of his daughter, Frances. The longways form of the country dance, especially, were in line with the 'democratic' tendencies of Reformation society; because each couple had a chance to dance in each position, and the formation accommodated 'as many as will', without the tedious waits for sets of dancers

of equal social status to be arranged.

Of course democracy in the Jacksonian sense of "every one is as good as everyone else or slightly better" was unknown in colonial days. The leaders of the colonies considered themselves gentlemen and intended to remain so. Both for them and for those intent on rising to the rank of gentlefolk, dance was still a basic accomplishment; for as Agnes DeMille points out in the New York Times Magazine, dancing was not optional for a young person of this era, it was a required part of his training to fit him both for the physical skills of warfare and the polite life of social advancement. The dances of Playford were judged suitable, in New England, for use in promoting the proper manners and deportment among the young. Thoinot Arbeau, in what Kirstein calls the most important record of 16th Century dancing in existence -- "Orchesographie," 1588 -- gives a lengthy exposition of the accepted philosophy of the dance as a builder of both social and moral graces; and to this philosophy the Founding Fathers subscribed, for the most part.

### Difficulties and Deterioration

We can imagine that however much the New Englanders knew about the best English music when they came here, and although ships shuttled back and forth across the Atlantic reporting the latest artistic developments, it was not easy to maintain any kind of musical establishment. Music publishers, teachers, instrument-makers, all were lacking. Furthermore, hard manual labor must have stiffened the hands of the musicians, and extremes of climate threatened their instruments, such as they had. Precious space on the little sailing ships was given over at first to absolute necessities -- tools, seed, food. Not till early in the 18th Century

do we find an advertisement of musical instruments for sale. (In the Boston News Letter, 1716.)

Not only the arts suffered under the frontier conditions of the early colonies. Even simple literacy -- by no means anywhere universal of course -- required a struggle to maintain; so much so that "lining out" hymns in church was adopted (1682) as a necessary expedient to permit full participation in psalm-singing by those who could not read the words, or did not have books to read from. The psalms, once sung from the Ainsworth Psalter (among the Pilgrims) at a brisk pace and according to the written notes, were now slowed down by having each line chanted by the deacon or precentor before being sung by the congregation. The number of hymn tunes generally known grew fewer and fewer, the first Bay Psalm Book requiring but seven from Ravenscroft; and the net result by the end of the 17th Century became so cacophonous that a widespread reaction set in and heroic attempts were made to re-introduce singing by note.

This attempt was generally supported by the clergy who bore the full brunt of the uproar in their hooded pulpits, but fought tooth and nail by the older and conservative members of the congregation with a bitterness and ferocity for which we are at a loss to account. Chase points out the probability that 'lining out' produced an antiphonal form of music in which embellishment and ornamentation of the melodic line according to 17th Century practice became customary, every man to his own taste, which may have given profound satisfaction to the performer, however distressing to an audience. 'Lining out', in short, became according to Chase a true 'folk' art form.

That no musical instruments are recorded until the end of the century

does not mean none existed. Of course the harpsichord and the lute were not well fitted for the rigors of colonial life; but the fiddle and the recorder to which the English, said Galpin, 'clung' were almost certainly represented as were the trumpet, the drum, and the jews harp which even the derogatory historian Peters admits to have been common. Instruments were not used in the churches but were approved for private amusement. In the last years of the century they evidently became more common and in 1699 Judge Sewall reports in his diary having stopped in a Boston music store to have his wife's virginals repaired.

Vocal music included the repertory of composers of which Ravenscroft offers a sample, as well as the traditional airs and ballads which Helen H. Flanders has documented and which Phillips Barry has shown to have been exchanged among seafarers in his "British Ballads From Maine." "The Ballad Tree" by Evelyn Wells presents a fascinating discussion of traditional song in America, especially of the old Scotch and English Ballads admired by Benjamin Franklin in his day.

To summarize: the early settlers of New England grew up in a highly developed tradition of music and dance. The primitive conditions of life in the colonies restricted the expression and extension of the tradition, but it survived, transmitted informally from person to person and occasionally strengthened by a re-infusion from the parent culture; for Europe set the patterns for the colonies in music and dance as she did in clothing, furniture, architecture, and culture generally. Even when fashions changed and modified in towns, the old songs, the old dances, and the old ballads lingered on in the backwoods and villages and never quite died out.



The asceticism of which the Pilgrims and Puritans were incorrectly accused, was, in fact, characteristic of the evangelistic and pietistic sects which were the most conspicuous feature of American religious life for the hundred years preceding the Civil War. The disapproval of worldly pleasures by the Methodists, Baptists, and others of the newer sects was widespread and strong enough to have a really discouraging effect on dancing; so that at the beginning of the 18th Century we find records of 'Ordination Balls', but by the end of the century such events, at which new-made ministers celebrated their calling, would have been unthinkable.

## FIREMEN'S DANCE

Early arrivals at the Hudson Guild Farm dance weekend this spring were cheerily and merrily eating dinner<sup>1</sup> when all of a sudden--

"I smell something burning,"  
somebody sniffed.

"It's all right. It's only the toast," his wife said, a bit crustily.

The rejoinder came through a mouthful of cobbler, tartly: "None such luck. This place is on fire!"

And so it was. (It later turned out to be camping gear stored in the Main House basement, which caused much smoke though, apart from a fireman-hacked hole in the wall<sup>2</sup>, little damage.)

Pins and needless to say, however, the building was evacuated in jig-time, with several members showing excellent technique as they did step stately through the dining room, foré through the foyer and--in one case--caper through a casement<sup>3</sup> to safety outside.

As we awaited the arrival, over the hills to glory, of the volunteer fire department, one intrepid dancer, heedless of peril<sup>4</sup>, rushed heroically back into the dining room and made a gallant rescue.<sup>5</sup>

The firemen arrived as quick as you please and, while the rest doused the blaze, one busied himself with getting upstairs to make sure nobody was left in the building. In less than half a gink, the fire was out<sup>6</sup>, the assemblage gave a rousing "hose-anna" to the volunteers, and the dance began right on schedule.<sup>7</sup>

By Saturday breakfast, the unflappable Mr. Curtis Ream, manager of the farm had, Phoenix-like, restored nearly everything to normal. And Saturday night and Sunday morning were spent in dancing with fine companions--only a minor siege of limericks resulted from the events of the night before. As always, it had been a fine weekend, everyone confessed.

--J. Michael Stimson

1. Buttered peas and sage leaf, inter-alia
2. (parlor)
3. (open)
4. (non-existent)
5. Of a roast beef sandwich. Smoked.
6. By sleights of hand, seemingly.
7. The cries of "Fire--fire--fire" that were later heard from the barn were only part of the Fireman's Dance which was done in honor of the volunteers. Once a night, as somebody remarked, was enough for that kind of thing.

# YOUNG CDSS MEMBERS TEACH ENGLISH DANCES

## ENGLISH TRADITIONAL DANCING FOR TEENAGERS

Gene Murrow

That energetic species of human being known as teenagers, when exposed to an activity as interesting, exciting, and novel as Morris and Sword dancing, will respond with a great deal of enthusiasm and hard work. This summer, at Lincoln Farm Camp in Roscoe, New York, more than 50 young people learned and enjoyed a great variety of English ritual dances. I introduced the program, which consisted of six, week-long workshops, for two hours every other day, by rattling a few rapper swords in front of a meeting of the camp and challenging anyone to try his hand at a "high-speed, demanding, split-second precision dance." Ten signed up, and after a week of tough practice and uncharacteristic dedication and concentration, were able to perform all the figures of the Newbiggen dance before an ecstatic audience.

From then on, I had more than I could handle; each week I chose a dif-

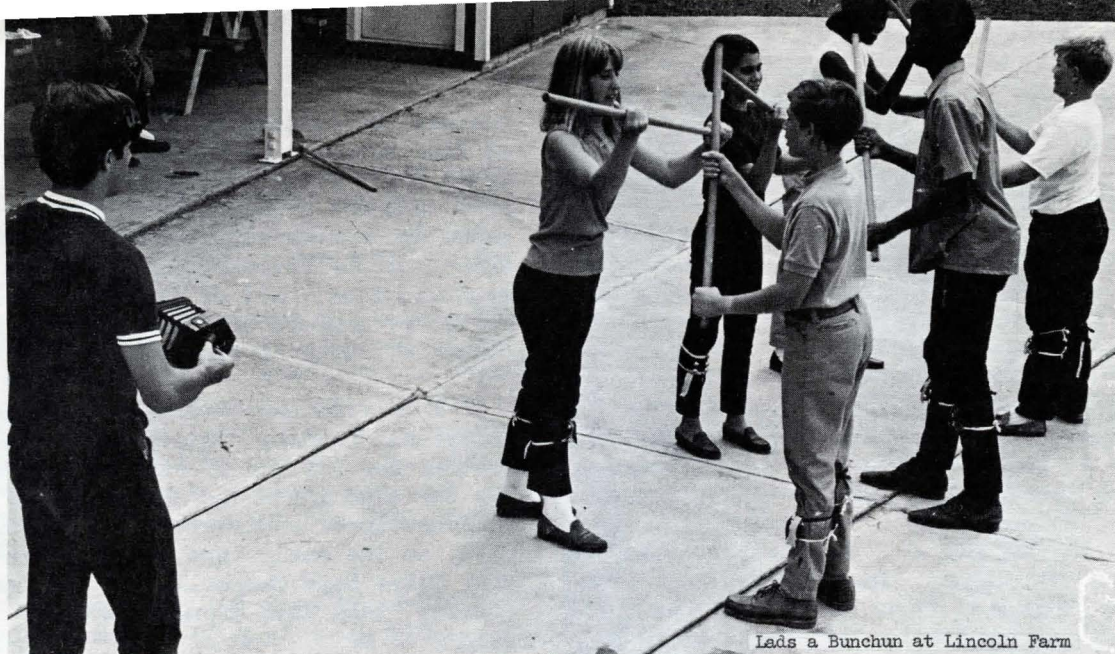
ferent tradition, and so with various groups we performed the North Skelton long Sword dance, four Morris set dances a jig, and the Earsdon rapper Sword dance. On special occasions, such as visitors' day, talent night, and open house (all well attended by outsiders), there was always a Morris to be lead off the festivities, and some Sword or jig on the program. Many of the young people expressed a continued interest and looked forward to dancing some more; four appeared at the recent Morris Day in New York.

There is no doubt that these dances do indeed have appeal for the "now" generation. Thus, whenever a CDSS dancer is in a position to lead a recreation program for teenagers in an environment as exciting as Lincoln Farm, he should not hesitate to use the English ritual dances. Success is practically guaranteed.



Rapper Sword at Lincoln Farm





Lads a Bunchun at Lincoln Farm

Jane Wilk writes that she "spent this past summer as a junior counselor at Blueberry Cove, a children's camp in Tenants Harbor, Maine. The children, most of whom came from New York and Boston (though one girl came all the way from Tuskegee, Alabama) were boys and girls from seven to eleven years old. The activities of the camp were directed to the discovery and use of the natural environment. Therefore, sailing, fishing, clamming, and rowing--as well as horseback riding, arts and crafts (in the "Foc'sle"), shop, muddling (i.e. taking a bath in mud at low tide), and rock-hops along the shore were almost daily activities. After the first few weeks of camp, day trips and "overnights" to neighboring islands and to mountains in the western part of the state were taken."

"Those children who remained in camp continued to select their activity at morning council. Several times folk dancing was requested, and I taught English dances such as Christchurch Bells, La Russe Quadrille, and even the Fool's Jig and the playparty game, Jubi-

lee, Cumberland Square and Hole in the Wall were immediate favorites. Girls who had studied ballet found here a chance to display their grace. Balkan and Israeli dances were also popular. Sometimes after an hour of folk dance, country-dance records were used by other counselors who were leading groups in rhythms."

"And on days when our inclinations were less social, there were always lots of blueberries to pick."

Paul Lynn in a note to Miss Gadd mentions that last summer he and his sister Anne gathered with some of their college-age friends at Woodstock from the end of July through August to learn some of the English Country dances a la Berea and Pine Mountain. "It was amazing to me," he commented, "how this age group seemed to love it. We had eight or nine couples and learned fifteen dances, using all 'live music except for 'Black Nag.' Thought you'd enjoy hearing that some of your efforts have been passed on."

# FOLK SCHOOL DIRECTOR RETIRES

On May 13, 1967, Georg Bidstrup retired as Director of the John C. Campbell Folk School in Brasstown, N.C. A special program was given in honor of him and of his wife, Marguerite, to give formal recognition to their decades of work dedicated to fostering folk culture, especially folk dancing. A scholarship fund for the School has been opened and named in their honor. CDSS was happy to make a contribution to the fund in the name of its members, but it is still open for any who would like to send individual contributions.

On the day of the Bidstrups' last Board Meeting and special program, CDSS sent a telegram of good wishes and received the following letter from Marguerite:

"Georg and I greatly appreciate your wire with the affection and good wishes of you and the Country Dance Society. It came during the Board meeting, just about the time of the morning coffee break...The surprise party in our honor that night was beautifully planned and carried out - everyone was told to be at Keith House at six; we were asked for six-thirty. When we drove in, cars were everywhere, but even that did not prepare us. We were lead down to the dining room and greeted by singing. Never was such a table of food - the full length of the center. People, all ages, were packed around the room. It looked as if they were six deep. Then later, everyone gathered in the big room for singing games - as we did in 1926, etc. It was a memorable event."

A letter from John Ramsay tells us that "the program began with one of the first singing games taught by Georg, when dancing was frowned upon but games were acceptable, and that Marguerite

coached the Running Set as it was danced at Pine Mountain Settlement School when Cecil Sharp first saw it. The program also included a sampling of singing games and dances representing the development of the recreation movement in the mountain area - all of which were performed by members of the community and former students of the school."

This fine use of dancing and music (American, Danish, English) as an important part of the recreation program for the school and the community has been developed entirely by the Bidstrups, with, in the early days, the support of Mrs. Olive Dame Campbell. For the "short courses" they have brought in other people to help - and still do - but the main work and inspiration has been theirs. Who could resist Georg's "Make a beeg circle." We are glad to know that it will still continue to be heard. The Bidstrups will continue to live at "Bidstrup Acres", the fine house that they built and will still help with the recreation of the area.

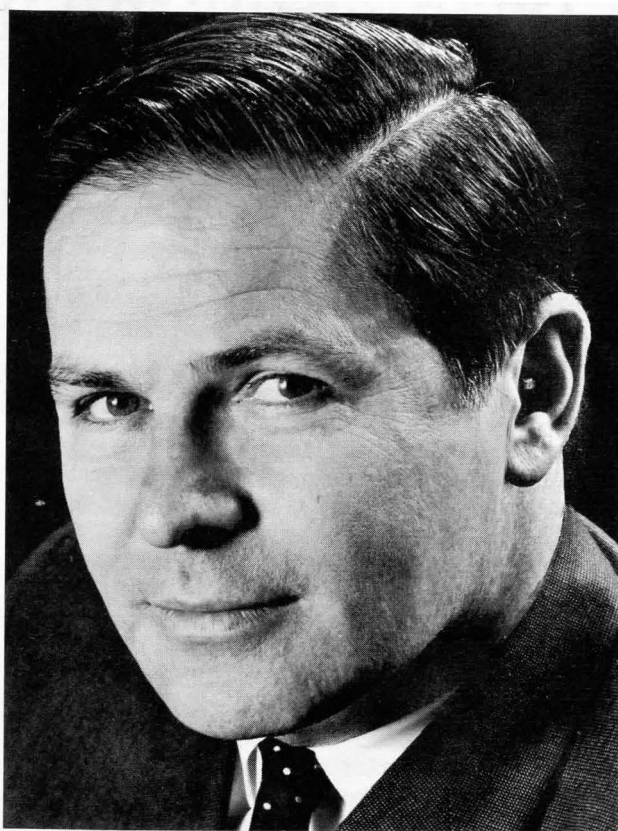
John M. Ramsay is the new Director of the school, and a better successor could not have been found. The Bidstrups are delighted - Marguerite wrote "John is well able to carry on. We told him that we have put upon his young shoulders the second forty years." We are all delighted because one of John's many interests is to see that the dancing at the school continues on the same lines as formerly. He will be at Pinewoods for the two Dance Weeks this August.

## PRIZE

How many dance names can you identify in the story on page 9. The author offers a prize of a record to the winner: the first with the most.



# NORMAN SINGER



Our congratulations and very good wishes go to NORMAN SINGER who has been appointed General Administrator of the New York City Center of Music and Drama.

By this appointment Mr. Singer becomes one of the two or three most powerful artistic administrators in the country. His control extends over the City Ballet, the City Opera, the City Center Gilbert and Sullivan Company, the City Center Light Opera Company, the City Center Drama Company and the City Center Joffrey Ballet.

Formerly on the faculty of the Juilliard School of Music, in 1956 Mr. Singer was asked to help organize the summer music school of the Aspen Festival and stayed on as dean for eight years. He then became Administrator of the Hunter College Concert Bureau.

Concerts of French music and of French musicians were included in the many concerts that he arranged and he recently received an award from France. This was the medal of Chevalier in the order of "Arts et Lettres." The order was created by the French Government to recognize those in the Arts who have helped to spread French culture.

We take great pride in the fact that Mr. Singer is a member of our CDSS Advisory Board and was Chairman of the Special Projects Committee during our Fiftieth Anniversary year - and afterwards. During this present season he arranged for us to have as many Benefit tickets as we could sell for three Folk Dance performances of the Hunter College Concert Bureau.

Mr. Singer's interest in CDSS is a practical one. He likes to take part

in our dancing and has attended Pine-woods many times - as recently as 1964. We hope that this new appointment does not mean that he will have no time for us - it will be a very demanding one.

## THEATER BENEFITS

The visiting Folk Dance Companies were as follows: Oleata Basque Festival Dancers and Singers of Bilbao, Spain; Compagnie Nationale de Danses Francaises with Jacques Douai, Singer; Yugoslav National Folk Ensemble: Frula. Our members enjoyed them very much- the general opinion being that they liked the dances where the young dancers presented the authentic dances of their ancestors better than the more theatrical dances.

# Irish Folkmusic Today

Sandra Teti and Niall MacDonagh

Ireland has been building a folk heritage for centuries, and she hasn't stopped yet. The Irish harp, tin whistle, fiddle and uilleann pipes, the Irish dances, lilts, rebel songs, drinking songs, dance songs, and ballads have played a large part in the life of the Irish people and have given them a strong place in folkmusic.

In today's Ireland, folkmusic still plays a part in the everyday life of the people. The popularity of even the most traditional song has not changed. The 1940's saw singers such as Delia Murphy who, at that time, recorded many of Ireland's traditional songs. The 50's and 60's have added people such as David Hammond and the McPeake Family (both of Belfast, N.I.), Pat Tunney, Seamus Ennis, and Joe Heany.

The singing Clancy family of Carrick-on-Suir has given added popularity to Irish music in recent times; Pat, Tom and Liam Clancy are internationally known for their singing. Although Joan Clancy Butler does not sing publicly anymore, Peg Clancy Power and her brother Bobby have recorded songs which were passed down through the family. Now, the singing is being taken up by their sons and daughters, one of whom, Alice O'Connell, is already becoming known in Ireland.

Joe Heany, a fine traditional singer from the Irish-speaking West, could not make a living from singing in Ireland, since he felt that his songs would be more appreciated in the U.S. and so he left Ireland in May. His loss is strongly felt. At the time he left Ireland, a Dublin newspaper columnist wrote of the loss in song and story and and criticized the Gaelic cultural organizations for not, at least, maintain-

ing him in Ireland so that he might use his talents to teach Gaelic songs to school children. Many consider Joe Heany to be Ireland's most important folksinger.

The record charts readily show the spot held by folkmusic in Ireland. The Dubliners and Clancys outsell the Beatles. One third of all LPs sold in Ireland are by the Clancys. Very recently, the Dubliners and the Rolling Stones held separate concerts in Dublin. The Dubliners were the biggest draw. Even rock-and-roll bands play a lot of folk. There was a time earlier this year when there were three folk singles in the top-ten plus five folk LPs in the top-ten LPs.

A while back, Donagh MacDonagh had a program on Radio Erin called "Ireland is Singing" which was concerned with the folkmusic of Ireland. This program had the highest listenership of all radio programs of the time. Radio Erin still devotes much time to programs of folklore and folksong of all aspects, and "Ireland is Singing" has been replaced with a program of folkmusic around the world.

A Dublin paper has an extensive weekly column on the latest news concerning Irish folksingers and songs. Newspapers list place after place where ballad sessions and folk concerts are being held regularly.

The Flea Ceol na h-Eireann (the national folk festival) draws out 50,000 to 100,000 people, a very large turnout for a country with a population of three million. Aside from the national festival, six or seven others are held throughout Ireland during the year. These folk festivals offer

competitions of various sorts, while impromptu concerts are apt to break out almost anywhere, in pubs, in fields, or in the streets.

The Clancys and Tommy Makem have introduced a somewhat commercial element into Irish folkmusic. But even at their most commercial, they represent a very living tradition in Ireland. There are very few songs that they've "popped" up; mostly, they are sung pretty much as they learned them. All the Clancys have added is the guitar and the banjo. The Clancys have also introduced many to folkmusic who have, in turn, become seriously interested.

Other singing groups have sprung up all over Ireland. Ballad-session advertisements in the newspapers list many groups with names such as The Croppies, Pedlars, Kinfolk, Bandoliers, The Blarney Folk, The Owen Roe Folk, The Corbies, Broadsiders, The Emeralds, The Jolly Tinkers, The Emerald Folk, The Moonshiners, Sweeney's Men, and many more. There are, at least, two different groups who call themselves The Irish Rovers.

One of the most popular groups is the Dubliners (Dublin City's most popular). They have many recordings in Ireland and two thus far in the U.S. Their version of "Our Goodman" called "Seven Drunken Nights" was rated as number three in April. Other groups are the Ludlows whose recording of "The Sea Around Us" made number one last year. The Fenians are a very good group, fast becoming popular. One of their members is Alice O'Connell (niece of Pat, Tom and Liam Clancy) who does some singing separately. This group recently won the Father Keating Cup at the Feile Cluain Meala (Festival of Clonmel) for their fine performance for the third successive year.

Irish songwriters in the folk idiom are rare, but there have been new songs written. Bill Meek sings many of his own compositions along with some of the most traditional songs of Ireland. Bill's own are written and sung in such a traditional manner that often leaves the listener to wonder whether they are traditional or recent.

Tommy Makem, who sings with the Clancys, has tried his hand at writing songs and apparently likes it. A few of his songs have a folk sound, but it is rumored that he is pretty much straying from his folk tradition and has turned to writing pop songs. He has just recently cut an entire album of his compositions, and two of his works, "Freedom's Sons" and "Lord Nelson," may be heard on the latest Clancy Brothers and Tommy Makem album.

Irishman Paul Lenihan sings "We're Over Here for Exploration" with the Scot's group, The Exiles, it's a recent song which tells of the too many Irishmen who have been leaving their native land (even since its independence) to seek work elsewhere. But contemporary Irish songs of "protest" are very few.

It might be said that, among other things, folkmusic is a sound of a people; and the Northern Irish strongly feel the spirit of the Irish Republic. The Coiste Foillseanacain Naisiunta (National Publications Committee) in Cork urges the young people of Ireland to take pride in singing their songs for tyranny is still seen in British-occupied Ireland, and the ballad singer is unsuppressible. Although "Kevin Barry," for instance, is not legally banned in N.E., it is wise not to sing it too conspicuously for one may be brought in for "conduct liable to lead to a breach of peace." And oft times such songs do. A riot was caused at a



N.I. dance just this last January when the band started playing "Merry Plough-boy." And N.I. is also where the popularity of the Clancys is due largely to the Nationalists (those Irishmen who want to see Ireland reunited).

It is really hard to write about an Irish folk revival as everybody has different ideas about it. As in America, there is much appreciation for some poor singers, but then the whole movement draws more and more people towards traditional music.

Bill Meek's statement that Irish music had never declined enough to be in need of reviving has some truth, though the Clancys did put new life into it. A survey of the Irish scene would be really incomplete without a mention of the part played by Delia Murphy. In her day she was, if anything, even more popular than the Dubliners and the Clancys, traditional song probably played a far larger part in Irish life than in most other countries, and the revival only consolidated this position.

## A VISIT REMEMBERED

Fifty years ago, Cecil Sharp visited Hindman Kentucky. In the fall of 1967, several people gathered there to celebrate the golden anniversary of that event. Irene Calk has sent this account:

Among those attending was Miss Elizabeth Watts, now of Berea, Kentucky, who was a teacher at Hindman during the time of Mr. Sharp's visit. She recalled that he was very skeptical of finding anything of value in Hindman. Later he said that he collected more songs in one day there than in any other single day in his life. He also said that he

got better versions of the real folk songs in the Appalachian area than he could find anywhere else in the world.

The group sang songs collected by Mr. Sharp in England and in the United States, and Chuck Ward played some dance tunes on the piano. Mr. Raymond K. McLain, Director of Hindman Settlement School, led the singing. Mrs. George Bidstrup of Brasstown, North Carolina, shared with the group some recollections of Mr. Sharp's visit to Pine Mountain Settlement School when she was a teacher there.

There was a delicious supper prepared by Mrs. McLain and helpers, followed by instrumental music by Mr. McLain, Chuck, young Raymond, and Stanley Kramer of Lexington, Kentucky.

A highlight of the evening was the playing of a record made by Mrs. John C. Campbell in which she tells how she became interested in the folk songs and traveled to Mrs. Storrow's home at Lincoln, Massachusetts, to talk to Mr. Sharp. It was as a result of this discussion that he decided to come to the Appalachian area. On the record, Mrs. Campbell sings the version of "Barbara Allen" which was sung to her at Hindman Settlement School by Una Ritchie, sister of Jean and Edna Ritchie.

There was a special significance to the large vase of goldenrod which was placed outside the door. When the Settlement people were preparing for Mr. Sharp's visit, they decorated the rooms with goldenrod. When he walked in, he looked around and said, "Get that stuff out of here." Miss Maud Karpeles, his secretary, hastily explained that he had a bad case of hay fever which could be aggravated by goldenrod.

(continued on page 18)

# DANCE DEMONSTRATIONS

## FOR YOUNG PEOPLE

The motivation for organizing a CDSS demonstration last October at EAST WOODS SCHOOL in Oyster Bay, N.Y. was a plan to produce St. George and the Dragon for the school's Christmas program. As the drama teacher in the school, I wanted to train 8th grade boys into a Sword Team. Knowing the reluctance of boys to think of dancing in any form, it was important for them to see men performing a Sword set. With this idea in mind, I secured a sponsoring committee large enough to guarantee a minimum audience. A few posters were placed in the community and a notice went to the 300 members of the school. Admission was \$1.00 for adults, 50¢ for children.

Miss Gadd planned the demonstration and chose the dancers. I ordered cases of soft drinks, which were sold at cost during intermissions. The audience was much larger than anticipated and of every age. Demonstrations of Morris, Sword, and Country dancing alternated with dances in which the audience was invited to join. There were some difficulties due to an inadequate sound system and poor acoustics, and Miss Gadd and Mrs. Shimer had to go in to the crowd to help them get going. Once they began to dance things went more smoothly, and the children's sets, if a bit chaotic, were wildly enthusiastic. After the dance I invited the dancers for supper so that the long drive back to New York would be easier.

Having proved my point to the children, I used my school drama budget funds to hold three master Sword dance classes taught by Eric Leber of New

York. He came at three-week intervals, and our own British "games mistress" kept the two Sword teams practicing in the intervening weeks. The boys stayed after school to do this. They were so enthusiastic that we didn't have the heart to select one team for the play. We used both Sword teams performing Sleights, mounting the stage with lifted steel locks to make a double ring around St. George. The double draw was intensely dramatic, timed perfectly to the phrase of the music and brought down the house with applause.

The obvious follow-up should be the beginning of a Nassau-Suffolk (or North Long Island) CDSS Club. The potential is there and at least some groundwork has been laid. Incidentally CDSS received a contribution of \$160 for the evening, which more than covered its expenses.

A second demonstration at PUTNEY SCHOOL was entirely different. It was expensive for the school, which funded the operation from a special Dance Activities Fund. It paid \$100 for basic travel expense and music, was host to the group for Saturday lunch and dinner and Sunday breakfast, and provided bunks in the Alumni House.

The group of demonstrators chosen were mostly students, selected because of their youth. Again it was a labor of dedicated love for the CDSS members that formed the groups participating, which were from New York and Boston. Eric Leber was in charge of the New York group while Becky Lawson organized the Boston contingent. One large rehearsal

was held in Boston Friday night. Three carfulls proceeded to Putney School in Vermont Saturday morning. Philip Merrill came in by plane at noon so that we had one very fast run-through with everyone (16 dancers plus 2 musicians) late Saturday afternoon.

This demonstration made nothing but goodwill for CDSS - but the community participated in the general dancing with wild enthusiasm and has asked us to return.

Residential boarding schools are much in need of social programs, but the expense of having a group that has to travel is a deterrent. Unless our Society can raise enough money to finance the expense, we cannot move very far from our local centers.

Elizabeth Lindsay

Editor's Note: Much hard work by Mrs. Lindsay went into the planning of these two events. They were made possible by her personal connection with the two schools. We need more of such connections to help spread our work around.

("Visit" continued from page 16)

Miss Watts has written a note to Miss Karpeles informing her of the anniversary and expressing the deep appreciation of all for her work.

Cecil Sharp made his contribution to the world, but the people of the Appalachian area have their own special appreciation of what he did for them. Miss Ethel Capps, Director of the Berea Country Dancers, expressed it this way: "One of the greatest things Cecil Sharp did for us all is that he made our culture respected all over the world."

Many thanks to Mr. McLain for making possible such a warm and nostalgic evening.

## MORE PAH THAN OOM

One weekend in April at Hudson Guild Farm

The afternoon sleepers awoke with alarm:

Not robins, not bluebirds such sounds could command ---

Merrill and Marshall are coaching the band!

With sprightly recorders and fiddlers three,

The jangle of tambourines whacked on the knee,

The bass has a beat, and the tune has a lilt ---

Merrill's musicians are at it full tilt!

Concertinas, accordions, a lively guitar (A bit less on the "oom," a bit more on the "pah")

Toes tapping the floor, chairs cushioned with cactus ---

Merrill's musicians are having a practice!

Some pipes with three holes and some pipes with six,

Drums played with fingers, and drums played with sticks,

The flute's silver sounds from our own Genny Wren - - -

Merrill and Marshall are at it again!

Goodman of Ballengeich. The assumed name of James V of Scotland when he made his disguised visits through the country districts around Edinburgh and Stirling, after the fashion of Haroun-al-Raschid, Louis XI, etc.

(From Brewer's Dictionary of Phrase and Fable, rev. by John Freeman, New York: Harper & Row, 1965.



# ORANGES AND LEMONS

We have received from England a large and colorful tea towel that has printed on it an unusual version of the "Oranges and Lemons" rhyme:

Gay go up and gay go down  
To ring the bells of London Town.  
Bull's eyes and targets  
Say the bells of St. Margaret's.  
Brick-bats and tiles  
Say the bells of St. Giles.  
Oranges and lemons  
Say the bells of St. Clement's.  
Pancakes and fritters  
Say the bells of St. Peter's.  
Two sticks and an apple  
Say the bells of Whitechapel.  
Old Father Baldpate  
Say the slow bells of Aldgate.  
Maids with white aprons  
Say the bells of St. Katherine's.  
Poker and tongs  
Say the bells of St. John's  
Kettles and pans  
Say the bells of St. Ann's.  
You owe me five farthings  
Say the bells of St. Martin's.  
When will you pay me?  
Say the bells of Old Bailey.  
When I grow rich  
Say the bells of Shoreditch.  
When will that be?  
Say the bells of Stepney.  
I'm sure I don't know  
Says the great bell of Bow.

Printed on pure Irish linen, the verse has an attractive border which illustrates many of the things alluded to in the poem-- the oranges, the lemons, the bells, as well as the artisans and merchants who frequent the districts mentioned.

Two other designs are also available. One depicts a variety of English folk dances with a central, brightly-colored maypole encircled by country dancers. Also depicted are Morris men, Sword dancers, and the Abbots Bromley Dance as well as Padstow and Minehead hobby horses.

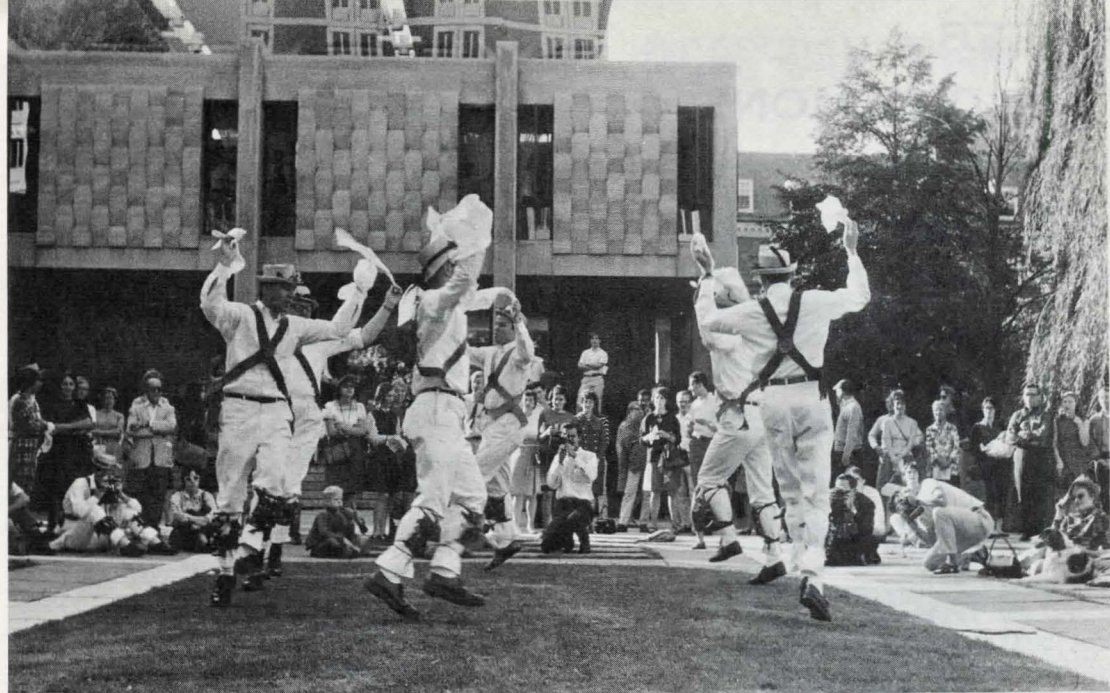
The third is an illustrated map of Great Britain with pictorial vignettes of local festivals and customs. Each is available at the cost of \$1.00 postpaid. When ordering, please specify design by "Oranges and Lemons," "English Folk Dances," and "Folk Customs."

## MORRIS TOUR

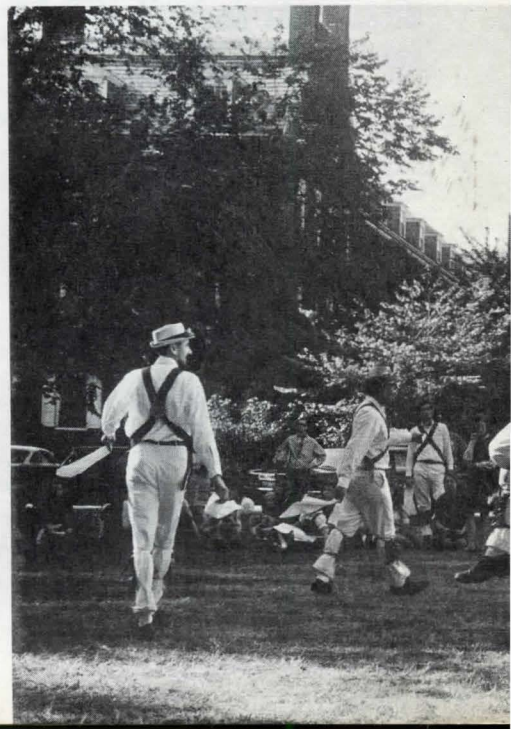
The Pinewoods Morris Men made quite an impression when they made their second annual tour of Harvard this fall. According to one newspaper report, "the fierce Harvard Square traffic was stopped in its tracks; drivers were so nonplussed that they forgot to blow their horns. Hundreds of people burst out of Harvard Yard, across Massachusetts Ave. and into the Holyoke Center Plaza."

Analagous to the English practice of touring from village to village, the Pinewoods Morris Men went from one Harvard House to another and then to the Radcliffe Quadrangle and were greeted by enthusiastic crowds all along the way.

The Pinewoods Morris Men were formed in 1964 and are the only such team outside the British Isles to be accepted into the Morris Ring, a loose federation of the Morris teams in England. Judging from the popularity of the tour, a new Harvard tradition is in the making.



PINWOODS MORRIS





1966  
&  
1967



S MEN'S HARVARD TOUR





# A MEXICAN MORRIS?

From Harris Holtzman comes this unusual account:

During our stay in Oaxaca, Mexico, during August, Frances and I unexpectedly attended a teaching session at which a number of regional Mexican dances were being taught to young people.

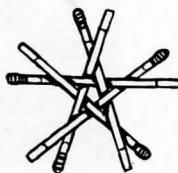
In Oaxaca, perhaps more than in other areas of Mexico, ancient customs persist "back in the hills," where live many Indian tribes, each with its own dialect. At this dance session, a men's dance, "Huakutla de Jiminez" was being drilled into a group of young men, and I was thereby better able to follow the patterns and steps than during the usual once-through demonstration. I was greatly struck by the marked resemblance to English Morris dances.

This particular dance involved six men formed into two contra lines, plus a seventh who was a soloist. After an entry with simple stepping, the group first danced in a circle, then lined up in a fashion similar to our Morris sets. During this second part the lines crossed over, the men now "stepping it out" and on reaching the opposite lines, turned about in a figure which reminded me of the Morris galley. After several repetitions and variations, each line did a half-hey starting with several walk steps and ending with more complicated double stepping. During the hey, however, the middle dancer in each line crossed over to take a new middle position in the opposite line. This figure was continued until the dancers were back into original positions, then several times repeated.

During the middle section of the entire dance, the soloist danced into

and out of the set with show-off figures. The striking element to me was the wild and barbaric nature of the stepping, as contrasted with our controlled dancing. As I watched this Indian men's dance I could picture the tribal Briton Morris men in the forests of the Druids doing similarly wild leaps and earth-pounding steps, before the centuries had calmed the Morris dances into our present--dare I say-- "sedate" dances.

CDSS  
BADGE



Do you have a CDSS membership badge? It is a handsome emblem designed by Genevieve Shimer and is made in England by the same firm that produces the EFDSS pin. The English Society based its design on the six long-sword lock, and so we have chosen the five-sword rapper lock. The badge is made of a lustrous silver metal and is of a size (one inch in diameter) that is suitable for both men and women. Mrs. Shimer made her design from a sketch of an actual rapper sword lock.

The distinctiveness of the emblem has aroused the interest of many who know little about country dance and has led some of them to become members of the Society. Here's a good chance to enhance your appearance and to popularize our activities. It is available for purchase to all national members of the Country Dance and Song Society at the cost of \$1.00 (post free).

# FESTIVAL AT STATEN ISLAND

This spring the Staten Island CDSS Center was very ambitious. On Sunday, March 3, we held our first International Folk Dance Festival with the cooperation of the Folk Dance Group of the Staten Island Jewish Community Center and the Staten Island YMCA. The event included demonstrations as well as dances in which everyone was invited to participate. The Royal Scottish Dance Society gave a demonstration in full regalia and the Country Dance and Song Society of America reproduced the dance program that had been presented on CBS-TV earlier this spring for the Gateway to the Arts series. A perfect floor and a bright hall added to everyone's enjoyment of a very delightful Festival.

The Staten Island Center meets every Wednesday night from 8 to 10 o'clock at the Staten Island Y M C A and has been having a very successful year in many ways. While our numbers have not increased particularly, there has been a substantial qualitative increase. Our small group, normally between 16-24 people, most of whom have this year become members of the national society, come to sessions religiously, so that we have been able to build our repertoire of dances.

"Neither rain, nor snow, nor  
ice, nor sleet,  
Can stay our little dancing  
feet."

One of our members, Mrs. Ellen Hall, is the best brownie baker this side of the Hudson, and another, Mrs. Emma Di Giovanni, is the best all-round cookie baker anywhere. So you can rest assured that we have grown not only qualitatively, but also quantitatively. We have a well nourished dance

group; and when we trip the light fantastic it isn't quite so light -- just fantastic.

While our program covers the folk dances of many lands, and is not limited to English dances, the fact is that English country dances and contras are emphasized and make this group distinctive on Staten Island. At a recent typical sessions we did, among other dances, A Trip To Paris, Grand Square, Newcastle, Fandango, Sackett's Harbor, Dargason, Chorus Jig, Childgrove, and Sellenger's Round. Our program is necessarily limited to what is available on records, as we do not have live music. We are expecting some new records from England very soon which should give us all a lift.

## BOSTON, MASS.

In addition to its Harvard morris tours, Boston has carried on a weekly program of country, morris and sword dances and Saturday square dances and country dance parties. A weekend workshop was held with Genevieve Shimer of New York as leader. The Boston Center Pinewoods Weekend is being held on June 28 to 30.

## BEREA, KY.

News comes from Berea of the success of its annual Spring Mountain Folk Festival for schools and college students. The Berea Country Dancers demonstrated English, Danish and Mountain dances at the AAHPER national convention. The Berea Christmas Dance School was its usual success. Dates for next Christmas school are December 26 (evening) to January 1 (breakfast.)

# NEW YORK, N.Y.

In New York perhaps the most entertaining program of the season was our appearance on CBS-TV Leonard Harris's program Gateway to the Arts.

A half-hour program, in color, consisted of a conversation between Leonard Harris and May Gadd, illustrated by a sampling of the dance types in our repertoire. The size of the space available limited the dancers to six morris men and four girls for the country dances. Music was supplied by Fiddle, Accordion and Pipe and Tabor.

Beginning with a morris jig The Nutting Girl, danced, by request, by two men and a girl, we were able to illustrate with a traditional country dance Pins and Needles, a Playford dance Argeers, shortened versions of a stick morris dance Lads a Bunchun, and a handkerchief morris Bobbing Along, and Earsdon rapper sword. The whole program took half an hour and closed with a repeat of Pins and Needles.

Mr. Harris is a CDSS member and former dancer so he knew all the right questions to ask. We are very grateful to him for the opportunity and for the way he handled the program. We all had a lovely time.

A very different type of program was given at the end of May in Prospect Park, Brooklyn. Sponsored by the Park Department, we shared the program in our part of the Park with Michael and Mary Herman; we occupied an hour and Folk Dance House almost two hours. Participation in our part of the program was thrown open to all Tuesday class people who wanted to sign up. We showed simple country dances and morris dances and called Sellengers

Round and Huntsman's Chorus for audience participation. A tall Maypole was a feature of the dance ground and prizes were given for decorating many small Maypoles. Our music was accordion, concertina, fiddle, clarinet and drum and amplification was admirable.

Many other events and amusements were provided at this Park Festival and the whole afternoon was a very good example of a simple, direct and very gay use of a city park by a large number of people.

Five residential Weekends were held. Two for dance and one for recorders at Hudson Guild Farm and two for folk music at Camp Freedman. Very successful dance band sessions were a feature of the Spring dance and recorder weekends. Arthur Cornelius supplemented the New York Staff at the Fall Dance Weekend and Peter Leibert at the Spring Weekend.

The Tuesday dance class evenings were held throughout the year providing for all stages of experience. Plans are being made for a series for beginners only, on another evening - finding a hall is the only problem. Saturday dance parties - country, contra and square were held about twice a month.

In addition to the Weekends, Recorder classes were held at 55 Christopher St. under the direction of Eloyd Hanson. Four groups each met twice a month throughout the season; and the Folk Music Club continued its Friday concert series and special gatherings for Club members.

Photographs of the Morris Men's Tours on the center pages are by Julie Snow--except for "Brighton Camp", bottom right hand corner,



# NATIONAL FOLK FESTIVAL ASSOCIATION

The Association will hold its 31ST ANNUAL NATIONAL FOLK FESTIVAL, at Milwaukee, Wisconsin, on July 19-21, 1968. The Festival will be the opening event in the Milwaukee World Summerfest. It will be directed by SARAH GERTRUDE KNOTT. All wishing for more details should write to the Association's headquarters at 710 Dupont Circle Building, Washington, D.C. 20036.

On September 29, 1967 the Association organized a Conference in Washington, D.C., the theme being "Presentation of Plans of Cultural Organizations which NFFA Clearing House might serve. A number of groups presented plans and among them the plan of operation of the Country Dance and Song Society was presented by its National Director.

Plans were made later for the Association to sponsor a series of dance and music workshops in the Washington area. Miss Gadd was invited to present dance at the first Workshop.

Like all non-profit organizations the Association is facing a money shortage, the Government grant that it received being nearly exhausted. Our best wishes go with it on its quest.

## BIRTHS

Welcome to two future dancers who both arrived in January:

Suzanne Gabriel, third daughter of John and Rebecca Lawson.

David, third son of Renald and Merlyn Cajolet.

## ASHEVILLE, N.C.

From Asheville, N.C., Isabel Clark sends the following news:

We're still keeping our small (10-20 or so) group of "Kenilworth Kapers" going at the community center here. Boz has his Morris group at Newton School getting ready for the "Mountain Youth Jamboree." I shall probably have performers there too, as I've taught my 6th graders a dozen or more dances this year.

Oceola Sederquist has a little group doing "Bean Setting" in her 5th grade at Oakley School, and they have been enthusiastically received when performing for various groups in the county.

## CALIFORNIA

From SAN FRANCISCO Carl Wittman, and Mimi, write: The English country dance group is really blossoming - 12 to 15 a night. Happily most everyone catches on very fast and we've been able to teach such dances as The Old Mole and Picking up Sticks.

From SOUTHERN CALIFORNIA we hear from Mary Judson that real progress is being made. She gave a weekend workshop for John Hancock's group in which sword dancing was especially popular and "out of this came a beautiful suite of English dances presented at the Folk Festival at Ojai in the Spring. Recently, the college group danced at the Renaissance Fair - morris as well as country."

## PINEWOODS

the national CDSS four week camp opens on July 28 with Chamber Music Week. Two Dance Weeks follow and then Folk Music Week. We hope for a large gathering. Will you be there?



# WEDDING ON A MOUNTAIN

I hope my daughter will forgive my attempt to commit her wedding to cold print. It is not only a mother's emotion which prompts me to try: the event had beauty and dignity and a quality which gave reassurance to all of us who were there.

Toppy and Loren have both been working in the settlement schools and communities of Eastern Kentucky for several years. Four years ago the women of Lick Branch, their matchmaking instincts quickened by the obvious potentials in the single status of their musicmobile worker and their local teacher, made them each a patchwork quilt. A small spell may have been cunningly embroidered along with each name. The effect was predictable, though delayed.

The wedding announcement was a block print with this traditional folk song lettered inside:

The winter's passed and the leaves  
  are green,  
The time has passed that we have seen,  
And now we know the time has come  
When you and I shall be as one.

Enclosed was this typed invitation:

We invite you to join us for our  
wedding and wedding meal atop Pine  
Mountain.

Gather at Pine Mountain Settlement  
School at 12:00 noon Sunday, April 21,  
1968, when the group will depart for  
Jack's Gap on the little Shepherd  
Trail.

Atossa French and Loren Kramer

Pine Mountain is really a long, narrow ridge extending westward some fifty miles from the Cumberland Gap. Along its crest runs the Little Shepherd Trail, negotiable by car. Jack's Gap, seven miles along the trail from

the Settlement School, and chosen because of its magnificent view, luckily unspoiled by strip mining, had probably never hosted so many. About eighty-five gathered: family members from New Hampshire, Illinois, Michigan, and South America; friends from Hindman, Lick Branch, Decoy, Pine Mountain, Lexington, Berea, Hazard and Whitesburg in Kentucky, and one from England and one from Pakistan.

The family members from South America were Loren's parents. Loren's father, Wendell Kramer, is an agricultural specialist with the Methodist Board of Foreign Missions. Having married all of his other four children, he and Mrs. Kramer flew up from Bolivia for just two days to marry his fifth child.

Recorders played "Sumer is a Iumen In" in the soft sunny air as Toppy and Loren went and stood by a big rock with their backs to the view. The rest of us stood about in a semi-circle or sat on rocks according to age and inclination. Our eighty-seven year old great-grandmother French stood; a five week old baby lay peacefully in her bassinet. A Shakespeare sonnet was beautifully read by Mary Rogers of the Pine Mountain Settlement School. The men and women of Lick Branch sang a hymn in the traditional Kentucky fashion, a haunting monotonous melody, each section "lined out" by the leader and repeated in slow cadence by the others, a touching and rapidly vanishing sound in this day and age. The father of the bride read the section on marriage from the Prophet. Recorders played the exquisite "I Gave My Love an Apple." Wendell Kramer spoke quietly of the special meaning of this day. Then Toppy and Loren, clearly and unfalteringly and directly to each other, spoke of their love and their resolve, sealing their vows with an ex-

change of rings. Wendell Kramer pronounced them wed and offered a prayer. They kissed, and the fiddles struck up a rollicking "Good Times at Our House."

The meal, a pot-luck affair, had been planned by Toppo and Loren to take place a few miles further along the trail at a place where a huge flat rock offered a natural table and the view was breath taking. Just minutes before the service, when we went there to take supplies, we found that workmen had recently dumped sand and stones on the chosen rock. Dave, with creditable ingenuity and alacrity, commandeered a Vista truck in which some of the wedding guests were arriving and "borrowed" a picnic table from another spot along the trail. Before the wedding started, the men and boys were able to carry this table up to Jack's Gap to a providential flat area near the scene of the service.

As "Good Times at Our House" echoed through the woods, a contingent of strong guests climbed down to the road and brought up the food and supplies. One table was not big enough to accommodate all the bowls of food, contributed by so many of the guests, so that a rug on the ground was also used as a serving area. I had forgotten to bring knives, so we used the wrong end of spoons to spread the home churned butter on the home made bread. The container of ice for the punch got broken by an overzealous porter on the climb from the road and only a few cubes protected by plastic bags survived. But none of these things seemed to mar the day.

Under the warm sun I shared a misty eye with Pollard Ritchie, unemployed grandfather; Ali Akbar, Dave's student from Pakistan, renewed his acquaintance with Mrs. Harry Caudill; Toppo met her newest cousin, a five week old girl, for the first time; Armina Stacy's children eyed Toppo with an uncommitted gaze-

Loren has been their hero and protector since their father was killed in a mining accident several years ago; the Kramers met again Burton and Mary Rogers who run the Pine Mountain Settlement School (Wendell Kramer Married his son Stan to Pam here a few years ago), we all listened to the music arranged by Bun McLain who inducted Toppo into Appalachia when he employed her at the Hindman Settlement School in 1962 for the musicmobile; mutual friends were discovered.

We all listened as Lionel Duff from Decoy told a preposterous Jack Tale with captivating deadpan, and as Frankie, his wife, sang several folk songs, again with the elusive, almost oriental quality which marks the Appalachian folk music. George Alexander from England sang the English original of a folk song which, with some adaptations, is heard in Appalachia. Toppo in her blue wedding dress which she had finished stitching in the nick of time (she had had two exams at the university on Friday), and Loren in his new jacket and turtle neck shirt (which absolved him in the matter of ties, so far successfully avoided) seemed serenely unobtrusive.

And the wedding cake was mountain gingerbread.

Atossa Herring French

## WEDDINGS

Mr. and Mrs. Roger Farrell (Le Moyne Goodman) who met at a Hudson Guild Weekend and married last December.

Mr. and Mrs. Charles Crowder (Helen Fox) who were married on April 26. All who were at Pinewoods last year met Helen as Camp secretary. Charles is a musician and was on our Pinewoods staff some years ago - so we have a link with both of them.



# DANCE IN PSYCHOTHERAPY

by Mildred Dickinson

Some time ago I came across an article that described a beginning dancing therapy class at Bellevue Hospital in New York, conducted by Franziska Boas. It began, "They didn't want to dance. Small boy patients in the Psychiatric Division pounded and kicked on the locked door trying to get out. The psychiatrist persuaded, the dance therapist kept up a rhythmic beat on the drum, but the boys would have none of it. 'We want to go home,' they shouted, stamping around the room. But feet fell into step with the dance rhythm and the dance therapy class was on."<sup>1</sup>

My own first session at Elgin State Hospital was something like this. I had spent a couple of afternoons with the children in their school room, playing the piano for informal group singing, and getting to know them a little individually. We had from ten to twenty children between the ages of seven and fifteen, the number changing as some were moved to other institutions, new ones committed, and occasionally someone goes home. They are a mixed group, colored and white, always more boys, and are classified as emotionally disturbed, with behavior disorders, and a minority of psychotics.

That first day nine, noisy, disorderly boys were brought to me by their schoolteacher; they had been told they were going to dance, and it was easy to see that none of them thought much of the idea. These children had only experienced square dancing and what they called jitterbug, so the first question was, "Where are the girls?" When I said,

"No girls today, just you boys," they began to tumble each other around and make trouble generally.

Then I brought from the adjoining room three of my Chinese drums, one large one about 20" in diameter, and two of smaller sizes, sat down in the middle of the floor, took off my shoes, and began to play a sharp staccato rhythm on the three drums, making a lot of noise and arousing their attention immediately. They all wanted to play the drums, but I said they were there to dance first, and then each one might have a chance at the drums. When I said, "Take off your shoes and socks," there was a roar of refusal, but finally the teacher helped me persuade them. I told the big boy who seemed to be assuming the role of leader that we would do a sort of Follow The Leader, and asked him to be first. After demonstrating how you can move with many parts of your body at different levels, in different directions in space, (all this in split seconds because I did not dare lose their attention) I immediately began to play the drums again, and after a fashion they all joined in the exercise. The one who showed real interest was a tall colored boy. This is not surprising, because in my experience almost without exception, the colored boys and girls pick up anything rhythmic almost instantly, whether it is singing or dancing or playing instruments.

We did only one other thing that first day. Feeling that their interest had to be captured in a spectacular way, we learned to fall. I explained how handy it was to know how to fall in any direction, forward, sideways or backward, without hurting them-

<sup>1</sup>(Claire G. Keleher, "Modern Dance as Mental Therapy," Dance Observer, March 1956.)

selves, and proceeded to demonstrate. By this time they would let me talk to them, and were able to be quiet enough to be shown the principle of contraction and release of the jointed areas of the body, which together with reaches or extensions in the right direction would enable them to lower the body to the floor in a sequence of movement, which, when speeded up, resulted in a fall. The noisiest, worst behaved boy in the group, with a perfectly co-ordinated physical body, executed a perfect fall the first time he tried it. Immediately he jumped to his feet, backed up against the wall, and shouted, "I got a tommy-gun, all you guys are going to fall down dead," as he went "ack-ack-acking" around the room. This was not too happy a development, though it was a fine example of the close relationship between movement and idea.

With the teacher's help, we stopped the underworld demonstration by having everyone lie down on the floor, being as still as possible for a minute in order to hear the small sounds that are audible in a quiet room; then they were to tell me what they heard. I did not try to convey the idea of relaxation that first day; I merely wanted to set the precedent of a small quiet period in each session. Then each boy had a chance to try out the drums, taking turns alphabetically by name, and the session ended.

The group arrived more quietly for the second session, but the first questions were: "Do we have to take off our shoes again?" and "Where are the drums?" The answer was "no drums today. We will work with our bodies to percussive sounds on the piano, music with a strong beat, written especially for people to move to. But before we begin to dance, it's a good idea to loosen up our bodies mechanically, bending all the movable parts

from head to feet, stretching the muscles, in other words 'warming up'! A violinist will carefully tune his instrument before beginning to play; we warm up our bodies, or tune them, since the body is our instrument for dance." Standing in a circle we moved head, shoulders, arms and hands, upper body, hips and knees, ankles and feet.

Then one at a time, following me in a diagonal course across the room, they began the simplest form of locomotion, walking. With big free open strides, heads up, arms swinging naturally, they walked forward, backward, sideways, and in circles. Next came the same exercise using running steps, then we used a running-record with periodic rests or stops. Everyone now had had practice in running in four ways, so we all got on the floor at the same time, moving in any direction fancy dictated but observing two rules: to avoid collisions, and to "freeze" in position when the music stopped. Of course this was kind of a musical game, but one they liked well enough to play according to rules. To my surprise, very few bumps occurred, since they seemed to enjoy developing skill in sidestepping or retreating from any figure in their way. When we stopped, one boy said, "I know what to call this, ordered confusion." And for many weeks they asked to repeat this exercise, calling it by name.

By now everyone was hot and perspiring, glad to lie down for the quiet period, and we began to use the word relaxation, and to demonstrate it by picking up an arm or leg, letting it flop back onto the floor with no resistance, rolling the head loosely from side to side, or testing the back by lifting it slightly while upper and lower parts of the body remain sagging on the floor. Strangely enough, this part of the period became the high spot



of their cooperation; each child was content to wait quietly in a completely relaxed way on the floor until the teacher came to him, and for a minute or two, gave him her undivided attention. Even the most unruly of the big boys, several of whom in the beginning would not always join in the body mechanics, would get down on the floor at that time and quietly wait to be tested. To demonstrate the difference between relaxation and tension, the children stiffened their bodies like boards, so they could be lifted in one piece and moved to a different position on the floor.

It is impossible in a few pages to take you step by step through our growth in understanding dance movement that first year. A very significant thing is that the children came to look forward to the dance period so much that certain of their caretakers began to punish them for misdemeanors on the ward by depriving them of the dance class. This, I think, is a mistake, because if there is any time when these mixed-up youngsters can get away from their complicated selves into a free affirmative kind of action, that time should no more be denied than the air they breathe or the water they drink. These things are necessities of life.

As the children became more familiar with free movement, we began to work to some Negro spirituals. The songs were used as a framework to contain dance movement that was only slightly directed with the lyrics supplying the ideas. They began to listen, not only for rhythm, but the changing level of pitch and dynamics. One of their favorites was "De Ol' Ark's a-Moverin'".

We spent some time improvising accompaniment for our dancing. We had a rhythm band using authentic instruments, and while we began by just beat-

ing out the rhythm haphazardly, we soon started to talk about the structure of music, note-values, phrasing, melodic line, etc. Those children using big drums or gongs learned to take the whole note values; Lighter drums and hand cymbals, half notes; rattles and mambo sticks, quarter notes; and triangles and finger cymbals, eighth notes. Using Dalcroze Eurythmics we dance these note values, half the group moving and half accompanying.

Another activity they liked was making living statues, each child taking two measures of music to reach a given spot. The only direction given is that he must be connected in some way with the person who has gone before. Sometimes I supply the theme or idea we will work for, and sometimes the children do. Here is one example that stands out as a poignant event. I brought a picture of Lorado Taft's beautiful group at the foot of the Midway in Chicago called Father Time, in which fifteen or twenty sculptured figures, good, bad, big, little, strong and weak types of people pass before the massive central figure of Time. The children got the idea immediately, and some fine strongly phrased Brahms (the E-flat Intermezzo) helped them to put a certain dignity into their efforts. It was interesting to see who chose what roles. As in life, some took strong parts; weaker ones followed; but there were some very revealing choices made. In the few minutes it took to present the idea, there was not much time to figure out what kind of person you were going to be, so what came out was on a spontaneous level of thinking.

One day I brought to class some primitive statues from Hawaii; they were squat, ugly-looking figures representing the gods of rain, war, fertility, etc. We made dances about them, working out drum and gong accompaniment.



Perceptive awareness, memory and imagination are all tools put to use by the creative forces in art. We know the infinite capacity of the child for storing impressions; if only images of crowded rooms, ugly voices, and unfriendly people exist, we must add beautiful images of sight and sound.

Nature, animal and bird life offer never-ending varieties of subject matter for use in creative dance. There are sun, moon, and stars in the orderly working of the universe; rivers, lakes, and oceans; mountains and the moving clouds; the branching veins of a leaf, or the delicate spiral markings of a shell; weather, storms, lightning, heat, cold, wind; the movement of small creatures, insects, ants, beetles, caterpillars; birds, large and small, eagles, ostriches peacocks, roosters, crows, blue jays, and robins. One of our most famous American Indian dances is the beautiful "Eagle Dance," still to be seen in our Southwest.

Then there are the folk dances, so rich in music. Available now are many wonderful records from Israel. Their simple line dances are easy to learn and fun to do. The directions say, "For as many as will," a fine inclusive phrase, and a good kind of group closeness is generated in a group dance that does not require partners. Among the English dances we have used are Sellenger's Round, Gathering Peascods, Black Nag, Upon a Summer's Day, and Hole in the Wall.

One other striking instance of the therapeutic values of dance comes to mind. It is about a fifteen year old boy, strong, good-looking, who was rough, domineering and antagonistic toward all the other children, his teacher, and me. He was present at dance sessions, but he only took part occasionally, always objecting to removing his shoes. When he did participate, he did everything well, except

that he was obsessed by the idea of war and guns, talked about Hitler constantly, and sometimes interrupted a class action by stalking through it with a high German goose-step, shouting, "Hoch," repeatedly in a loud tone. Once in a while he would sneer at the others saying, "Kid stuff. Why don't you make a dance like this?" going off into a series of wild gyrations until he would lose his balance. One day after he had done this several times, I spoke to him as the others were leaving and said, "I truly believe you could make a dance of violence. Your movements are so strong and well co-ordinated that in the proper form, they would tell a convincing story. Would you like to try it if I can find the proper music? I'll bring some special records next time, and arrange for you to stay a few minutes after the others go, and we'll work on it." He finally chose the "Khachaturian Sabre Dance" as the music and literally threw himself into destructive, violent action so completely that it was like a dam bursting. He had a born sense of dramatic phrasing and pause, as well as good rhythm. After I pointed out to him the need for change of pace, and a clear beginning, climax, and finale, he came out with a very convincing dance of violence. We agreed to allow his psychologist to see it, and it developed that the second time he did it, it was toned down considerably.

Ten days later I gave a demonstration with the children for the entire hospital staff, since the doctors had heard about dance therapy, but had never seen it in action. When asked if he would like to do his dance at that time, he refused. However, on the day of the demonstration, just after the relaxation period, he said, "I guess I'll do my dance if you want me to." So he did, but the dance had dwindled, and the original was

gone. He had been able to work out some of his antagonisms and violent feelings through a legitimate channel. His flair for composition repeated itself in quieter ways. In a later session, when we talked about horses, cowboys, corrals and western life in general, he created a dance for the whole group with a good plan and more than adequate movement to what is commonly known as "Hi Ho Silver" to Line Ranger audience, the last theme of the "William Tell Overture."

Folk dance enthusiasts should feel gratified that in addition to the pleasure that this activity gives to healthy people of all ages, it is also proving to be an increasingly valuable tool in the rehabilitation of the emotionally disturbed child.

## FOLK MUSIC CLUB

Kelvin Domovs, former Vice-President of the Pinewoods Folk Music Club of the Country Dance and Song Society has sent this encouraging news of the group's activities:

The Club was founded three summers ago by those of us who suffered annually from having to wait all year for one week in the summer at Pinewoods Camp. Because of the vigorous spirit of our volunteer workers (especially our program chairman and newsletter editor) we have been able to attract numbers of folk musicians and folk music enthusiasts. Consequently, the Pinewoods spirit now blooms not only for one week a year but for fifty-two.

Though a few of our two hundred-odd members live far from the CDSS headquarters, the majority are from the

New York metropolitan area. While active clubs of this kind are active in Britain, they are unusual in the United States; in fact, ours is the only such club in New York City which is both open to the public and controlled by the general membership.

In common with other groups in the CDSS, our emphasis is on activities involving participation rather than spectatorship. Thus song-swapping and group singing, though they usually yield first place to featured performers in our advertising, are probably our main reason for being. These activities, along with our instrumental workshops, classes, and discussions, are only the more apparent part of a much larger volume of sound that we stimulate -- namely practicing. This sound, though it is usually thought of as a mere means, is really performing for oneself or friends or both and is close to the authentic spirit of folk music.

We have regular monthly evening concerts, which include song-swaps; these are held at N. Y. U. with the cooperation of their Student Activities Board. About once a month we also have executive meetings that are open to the entire membership. Here again, we allow time for song-swapping and have recently added an informal performance by an invited folk musician.

A part of the group has been meeting once or twice a month to sing part-songs, rounds, and whatever else the members wish. Instrumental and voice classes are offered for those who want semi-private instruction. Our potluck picnics have been very popular, and we plan one every few months. We have had memorable weekends each spring and fall at Camp Freedman in Falls Village, Connecticut. In short, our member artists are creating indelible memories by design and order.



# IN MEMORIAM

Almost a year ago our Society lost a good friend when Mrs. Arthur Osgood Choate died at the age of 80. Perhaps her first interest was Girl Scouting, but we can claim that Country dancing and the work of our Society came high in the list of her other interests.

An active dancer herself for many years, up to the time of the Second World War, she attended Pinewoods Camp in 1964 and astonished many by her agility on the dance floor. She used a stick to be sure of her footing on camp paths, but at the sound of a country dance tune the stick was flung away and she was in the middle of the dance. For a number of years she was President of the New York Branch of the Society and when New York became the national headquarters she became a member of our Advisory Board. She was the moving spirit in our pre-war Seventh Regiment Armory Spring Festivals and worked to obtain their financial support. Each year until her death it was a great encouragement to receive from her, not only an annual gift, but a warm note speaking of her interest in the Society's work and her commendation of all that was accomplished.

My own feeling of gratitude to Mrs. Choate is very deep, as it was largely due to her support in my early days in this country that I was able to remain here. Morning classes for her large group of friends, classes for Brownies - including her young daughter, Anne - and an extension, formed due to her interest, of the already existing New York classes and membership, provided the additional support needed by the New York Branch in order to have a full-time Director. I have very pleasant memories of being invited to spend my first Christmas here at Mrs.

Choate's lovely home in Pleasantville of riding horseback on Christmas morning and of being served ice-cream with Christmas plum pudding - very surprising to an Englishwoman, but delightful.

In October 1966 she attended a world-wide conference of Girl Scouts in Japan at which 68 nations were represented. She flew to Japan with a friend only after having failed to convince her eldest son that it was safe for her to travel alone. "I told him I wouldn't be alone," she said, "I was going to see Girl Scouts all over."

Anne Hyde Clarke Choate was connected with a long line of people who gave service to America. An ancestor, George Clarke, was Colonial Governor of New York from 1734 to 1740. Her husband's uncle, Joseph H. Choate, was Ambassador to the Court of St. James, and another uncle, William G. Choate, founded the Choate School. The service that she gave was always given with gaiety and happiness and a poem that she said guided her life, ended with:

"Give me a sense of humor, Lord;  
Give me the grace to see a joke,  
To get some happiness from life,  
And pass it on to other folk.

Our friend will be much missed.

M.G.

LUCILE ANNA MERRY PUTZ of Cleveland, Ohio. On May 31st we lost another old friend and member of long standing. As a member of the Cecil Sharp Club of Cleveland Lucile enjoyed many years of friendship and dancing, including visits to Pinewoods.

The Club has sent a memorial donation to the Society, which will be used to add to our Library.



# BOOK REVIEWS

Old English Customs by Roy Christian  
published by Country Life Limited,  
London, 1966. 35 shillings

Roy Christian has written a highly readable survey of the abundance of folk customs that still flourish in rural England. As the author points out, the people in many of the villages continue to re-enact rituals that go back before recorded history. Even in instances where the original significance of a custom has been forgotten, the practice is often continued through some innate tendency to keep alive the traditions of previous generations.

For instance, Mr. Christian cites the example of the ringing of the curfew. The custom was started in the early Middle Ages as a signal to dampen fires and lights at night as a safety precaution. Though the ban was lifted in the twelfth century, there are still villages which regularly ring the curfew bell each morning.

Two features of the book make it unusually appealing. The author's style is lucid and energetic, and his descriptions are often made vivid through first-hand anecdotes. And the hundred and twenty-off illustrations give a rich graphic supplement to the narrative.

Of special interest to our membership, are the introductory chapters that deal with the origins and practice of the Horn, Sword, and Morris dances as well as the section on the Mummers' plays. Here as elsewhere in the book, the illustrations are voluminous and authentic.

This is a useful introductory survey, suitable for readers of all ages, and it contains a bibliography for those who would like to pursue the origins of specific customs in greater depth.

Folk Song in England by A.L. Lloyd  
published by International Publishers,  
New York 1967. \$10.00

Many people who have taken university courses on ballads and other forms of folk song have been struck by the dry earnestness (not to mention the pedantry) with which some academics treat a form that is usually characterized by spontaneity and emotion. The scholar's knowledge of the subject often seems more at home in the library than in the fields, mines, pubs, and cottages where the tradition originates and grows.

What is particularly refreshing about A.L. Lloyd's ambitious study of English folk song is that it reflects a robust enthusiasm for the subject. In fact, he takes a certain delight in deflating the pompous aspects of the academicians with what he calls their "dry-stick minds." For instance, he takes issue with the view that the ballad is the "aristocrat" of the folk song world: "The scholar, his head full of aesthetic value judgments, is often at a loss to know why the folk singer may attach more importance to a seemingly banal and humble song than to the ace and deuce of Eng. Lit. masterpieces."

He also feels a kind of sympathy for the earnest scholar who labors merely on the texts of the ballads. "There is sadness," he comments, "in the thought of Child, the 'prince of ballad students,' labouring all those years on the poetry of the songs with hardly a thought for the music that brought the words to life."

In view of the many pot-shots that Lloyd takes at the scholars, it is a bit ironic that one of the first things that comes to mind to say about his book is that it is scholarly. By this I mean



that he has undertaken a work of extremely broad scope and has produced a book that is fresh, perceptive, and knowledgeable. He not only surveys the history of English folk song, but he relates its tradition to a wide variety of other cultures.

Though he wears his erudition lightly, Lloyd is able to show how English customs are similar to those of other nations. For example, in discussing the rituals related to the changing of the seasons, he cites the custom of the "mating of young married couples in the furrows at seed-time, a custom known in ancient China, familiar in Hellenic tradition, and recently persisting not merely in Greece and southern Italy but also in the uplands of Missouri and Arkansas...."

The study may be said to be unscholarly only in a special sense. His style is often colloquial, and he is never reluctant to express his own opinions. Like the Wife of Bath, he is more apt to trust experience than authority. This second tendency may be understood when one realizes that he is an able folk singer himself and has done considerable field work in many different parts of the world. In short, his background entitles him to challenge many conventional attitudes, which have often been formulated by men whose first-hand information has been limited.

Occasionally Lloyd's style rambles, sometimes at crucial points. This sentence, for instance, appears in the Preface:

I suppose what is newest in this book is the picture it offers of the continuity of folk song, from the 'classic' rural forms, through the urban industrial forms (those queer amalgams of the collective-folkloric and the indi-

vidual-'literary'), into that as yet vaguely-charted territory that lies between folklore proper and the realm of the commercial hit, an otherworld into which traditional songs in their resurrected form seem to integrate themselves quite happily, changed in function but still widely sung, listened to, and carried around in the head with love.

More characteristic, however, is his ability to look at his subject freshly and to express his views clearly and concretely. In reading this book, one is almost always aware of the presence of an individual seeking to understand and to explain a subject that ultimately relates to the most basic qualities of human nature. His envoi, "Away then pages; do your best: I have done mine," is not only eloquent but it rings true as well.

Reliques of Ancient Poetry by Bishop Thomas Percy published by Dover Press, New York, 1966. 3 vols. \$6.75

When Bishop Thomas Percy issued his now classic Reliques of Ancient Poetry in 1765, ballads and other forms of folk song were regarded with indifference by many men of the literary establishment. The ballad form seemed to them to be crude, unsophisticated, and banal. Dr. Johnson's amusing parody of the form reflects such an attitude:

The tender infant meek and mild  
Fell upon a stone;  
The nurse took up the squealing  
child  
But yet the child squeal'd on.

Percy's collection did more than any other single work to spark the first revival. It is both pleasing and fit-



ting to see that now, during a period that in the future may be called the second ballad revival, his influential work is now back in print. The Dover re-issue is based on the definitive text that was edited in 1866 by Henry B. Wheatly.

Percy came to his interest in old folk poetry by the most curious of circumstances. As a young man, he rescued from the hands of a chamber-maid an old manuscript that she was about to use to start a fire. What he found by accident became the focus for a central activity of his life, and he indefatigably searched for variants of the songs that he had found as well as looking for other specimens of early poetry to supplement his collection. It was in the Reliques that many ballads that are now regarded as classics were first given widespread circulation. Such was the case with "Sir Patrick Spens" and "Barbara Allen," to name but two examples.

Percy's work remains the cornerstone of ballad collecting and scholarship. As one critic has stated, "After Percy the Ballad's value as historical and literary illustration was established, and even to take the ballad seriously as poetry could no longer be thought foolish."

J.D.

Cecil Sharp, His Life and Work by Maud Karpeles published by the University of Chicago Press, 1968. \$5.95

The members of our Society will be pleased to learn that the definitive biography of our founder is back in print in a well-designed, illustrated edition. Maud Karpeles, who is Cecil Sharp's Literary Executor and a friend of many of our members, has undertaken extensive revisions and additions of the work which she originally wrote with A.H. Fox Strangeways in 1933. The

changes are on the whole for the better, and they make more interesting a book that was already notable for the detailed and intimate portrait of the man who did so much to reviving the traditions to which our Society is dedicated.

In addition to revising the earlier work, Miss Karpeles has added a completely new chapter, which traces the continuing influences of Sharp's work during recent decades. She aptly comments that he "understood the human significance of the songs and dances he had gathered and through them he gave us the means of realizing more fully the possibilities of our own natures." Here is a fitting tribute to a dedicated man, who saw clearly and passionately the need for our culture to foster its traditional bonds with the past.

J.D.

Orchesography by Thoinot Arbeau, trans. by Mary Stewart Evans, with an Introduction by Julia Sutton and a New Labanotation Section by Mireille Backer and Julia Sutton, published by Dover Press, New York, 1967. \$2.25

This volume is a Dover Press reprint of a recent translation of one of the most valuable and detailed source books on 15th and 16th century dances. It was undertaken late in life by a scholarly clergyman, who thought that his main contribution to learning was a now-forgotten work on astronomy, but he left in manuscript these "scribblings to kill time" that were destined to become one of the classic works on the dance. His real name was Johan Tabourot, though he is best known by his anagrammatic pseudonym, Thoinot Arbeau.

It was first published in 1589 and is written in the form of a dialogue between dancing-master and pupil. There are numerous detailed descriptions of



fashionable dances of the period, together with illustrations, probably done by the author. The book is more than a dance manual, for Arbeau has the more general intention of stressing the cultural value of dancing both for the individual and the community.

The new Labanotation section was worked out by one of our members, Mireille Becker, with the assistance of the editor; the supplement includes the appropriate music transcribed into modern notation. The editor comments that this section was the "result of careful study which included actual performance of the dances." It is obviously an invaluable aid for anyone who wishes "to bring these charming and vigorous dances to life."

J.D.

A Trilogy of Christmas Plays for Children  
by Carol Preston published by Harcourt  
Brace and World, New York, 1967. \$3.95

This attractive volume consists of three charming Christmas plays that were developed and directed by Carol Preston during her many years as Headmistress of The Potomac School in Virginia. What distinguished them from so many plays written for children is that they are simple, yet at the same time retain a sense of the wonder and profundity that is central to the liturgical tradition.

This is partly explained by the fact that Miss Preston has successfully blended into new works, material that is deeply rooted in ancient traditions. The first of the group, "Old Christmas," combines the folk tale that ascribes the gift of speech to animals on Christmas Eve with elements from The Second Shepherd's Play, a medieval mystery play from the Townley Cycle. The second, "In a Manger Laid," is set in rural America at the turn of the

century. The birth of Christ is depicted as a play within the play, and here Miss Preston has artfully dramatized passages from the King James Version of the Bible. The medieval tradition is again used in the third play, "Born in a Stable"; its principal source is The Nativity Play of the York Cycle.

The plays have been acted over the years by fifth graders at the Potomac School, but Miss Preston points out that they are "suitable for any age that can play the parts with unself-consciousness, natural dignity, and humor." John Langstaff selected the music for the choral interludes that accompany each play. Here, of course, older children as well as adults may participate.

This should be a very practical and flexible book to work with. Miss Preston gives numerous helpful suggestions that have come out of her years of experience working with children, and she indicates various ways that the plays may be adapted to meet the needs of diverse groups. There are also appendices concerning the chorus, music, costumes, properties, lighting, and staging. The interesting supplement on the dances was contributed by Miss Gadd, who has for a number of years worked with the children on this aspect of the production of the plays. In keeping with the spirit of the action, music, and song, she has based the dances on traditional American and English forms, with an emphasis on naturalness of movement.

Teachers and directors of children's groups will find this well designed volume a refreshing addition to the dramatic material appropriate for production during the Christmas season.

J.D.



Six Mummers' Acts, ed., Alex Helm and E. C. Cawte published by Guizer Press: Ibstock, 1967. Six shillings.

This collection consists of a half-dozen texts of what are usually called Mummers' plays, though acts more accurately describes their brief, episodic nature. Each text is based on a transcription of an actual performance, some made in the nineteenth century, others done as recently as this decade. The editors include a general introduction, as well as informative notes on each text. Their intention throughout is to give the reader, or potential director, of the plays as much information as possible about the traditional manner of their presentation.

The central theme of the dramas is one of death and rebirth, ritually associated with the winter season. They are usually performed during Christmas time, and St. George (sometimes titled "prince" or "king") is the hero. He encounters a powerful and haughty adversary such as the King of Egypt or the Duke of Cumberland and slays him. The fallen foe is then brought back to life by a comic doctor. There are always colorful minor characters who comment on the action.

The editors give detailed descriptions of the costumes and comment that disguise was an important element in enabling the folk-actors to be impersonal in their parts. They never employed a stage or scenery; rather they performed the drama in houses or village streets. The actors stood in a semi-circle, stepping forward to give their lines then returning to their places. The only lively action occurs in the battle scene and this practice may be a late innovation. The plays conclude with a plea for gifts and then a final carol is sung.

As we might expect the diction of the plays is simple; the metaphors are unsophisticated but often very colorful. The meter is usually irregular but rhyme, often couplets, abounds. The lines have a kind of artlessness and directness that gives them freshness and force:

In comes I the Duke of Cumberland

With my broad sword in my hand.

Where is a man who dare before  
me stand?

I would kill him, slay him, and  
cut him up as small as flies,

And send him to Jamaica to make  
mince pies.

This volume makes available material that will be of general interest to the folk-lore enthusiast and provides invaluable information to those who would like to produce a modern revival using the traditional methods.

J.D.

Editor's Note CDSS welcomes this book as an addition to its sparse collection of Mummers' Plays, which includes "The Ampleforth Sword Dance and Play" in Sword Dances of Northern England by Cecil Sharp, the English Folk Play by E.K. Chambers and The Mummers' Play by R. J. Tiddy.

Members may like to be reminded that among its collection of films for rental, the Society has a Mummers' Play - color and sound. It is called "Walk In, St. George" and was filmed by the EFDDS at the village of Symondsbury in Dorset, England. It is authentic in every detail except the time of year. For photographic reasons the villagers performed the play out of doors in the Spring instead of indoors at the traditional Winter season.



# CDSS Sales Catalogue

Sue Salmons with the assistance of Elizabeth Hodgkin and Elizabeth Rodgers has compiled a very useful catalogue of dance and song material that may be purchased through the Society.

This sixty-page compilation consists of nine annotated sections; two list English Country Dance Books; the other seven detail material on Morris Dance Books, Sword Dance Books, American Contra and Square Dance Books, Dance Records and Tune Books, Background Books, English and American Song Books, and Dance Equipment.

The cost of the catalogue to members is 35¢ (post-paid); to non-members, it is 50¢ (plus postage).

## ADDITIONS TO CDSS SALES DEPARTMENT

Bell, Michael. Suggested Harmonies for the Tunes in the Fiddler's Tune-Book. EFDSS: London, 1967. Useful in practical dance playing because of its simple chording notation.

Cassie, Bill. Rapper Knots from High Spen. EFDSS: London, 1965. An illustrated description of raper sword dance figures from an ancient community in Durham County.

Cawte, E.C. and C.J.F. Soper. The Rapper Dance as Taught by the Lowerson Family at Murton. Gmizer Press: Ibstock, 1967. A detailed account of an unusual rapper dance that has been a tradition in the Lowerson family for over half a century.

Hamilton, Jack, ed. Community Dances Manual #7. EFDSS: London, 1967. Contains nineteen dances from various sources including squares, contras, long sets and waltzes together with thirty tunes.

Helm, Alex and E.C. Cawte. Six Mimmers' Acts. Gmizer Press: Ibstock, 1967. Reviewed in this issue of CDS.

Wortley, Russell. How to Play the English Pipe and Tabor. EFDSS: London, 1967. A practical guide to playing one of the oldest English musical instruments.

Members are reminded that it is well not to expect too rapid delivery of orders. Much of our stock comes from England and there is often a considerable delay in receiving books, records and swords ordered.

## ADDITIONS TO CDSS LIBRARY

Arbeau, Thoinot. Orchesography.\* Dover Press: New York, 1967.

Christian, Roy. Old English Customs.\* Country Life Limited: London, 1966.

Karpeles, Maud. Cecil Sharp: His Life and Work.\* University of Chicago Press: Chicago, 1968.

Lloyd, A.L. Folk Song in England.\* International Publishers: New York, 1967.

Percy, Thomas. Reliques of Ancient Poetry.\* 3 vols. Dover Press: New York, 1966.

Preston, Carol. A Trilogy of Christmas Plays for Children.\* Harcourt, Brace, and World: New York, 1967.

Sedley, Stephen. The Seeds of Love. Essex Music Limited, 1967. An extensive collection of songs from the British Isles, published in association with EFDSS.

An asterisk after the title of a book indicates that it is reviewed in this issue of CDS. All of the above volumes may be ordered through the Society. Or they may be consulted at our Headquarters in New York.



