

COUNTRY DANCE AND SONG



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COUNTRY DANCE AND SONG

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BIRTHS

Welcome to these future dancers, singers or players who have arrived in the families of our members since the last issue of our magazine:

SETH CURTISS, son of GENE AND SNOOKIE CURTISS of Benton, Ky.

AMY DE ARMOND, daughter of MURRAY and SUSAN (SHRIGLEY) DE ARMOND of Tucson, Arizona.

KRISTIN RACHEL LEIBERT, daughter of PETER AND MARCY LEIBERT of Barrington, R.I.

ROBERT IRWIN PRICE, son of JOHN AND CAROL PRICE of Floral Park, N.Y.

STEPHEN DAVID SPURLOCK, son of DAVID AND ELSA (BELLE) SPURLOCK of Lexington, Ky.

Mall Peatly

In the winter 1964-65 issue of The Country Dancer, readers may recall John Hodgkin's clever, urbane, and witty attempt to explain the "phrase Mall Peatly." This was, of course, in response to Marshall Barron's request for clarification following her recital of a dance piece of this name.

I wonder if anyone has ever thought of looking in Chappell's The Ballad Literature and Popular Music of the Olden Time, Dover Edition, 1965, Vol. 1, Pp 289-90 for information. For the record, the following is what Chappell had to say about Mall Peatly:

"This tune is contained in Bellerophon, of Lust tot Wyshed, Amsterdam, 1622; in the seventh and later editions of The Dancing Master; in Apollo's Banquet; and in several of the ballad-operas. In Bellerophon, the first part is in common time, and the second in triple, like a cushion dance; but it is not so in any of the above-named English copies, which, however, are of later date.

"D'Urfey wrote to it a song entitled Gillian of Croydon (see Pills to Purge Melancholy, ii. 46), and it is to be found under that name in some of the ballad-operas, such as The Fashionable Lady, or Harlequin's Opera, 1730; Sylvia, or The Country Burial, 1731; The Jealous Clown, 1730; &c. There are also several songs to it in the Collection of State Songs sung at the Mug-houses in London and Westminster, 1716. In Apollo's Banquet, the tune is entitled The Old Marinett or Mall Peatly; in Gay's Achilles, Moll Peatly. Mall is the old abbreviation of Mary. (See Ben Jonson's English Grammar.)

"In Round about our Coal-fire, or Christmas Entertainments (7th edit., 1734), it is said, in allusion to Christmas, "This time of year being cold and frosty, generally speaking, or when Jack-Frost commonly takes us by the nose, the diversions are within doors, either in exercises or by the fire-side. Dancing is one of the chief exercises--Moll Peatly is never forgot--this dance stirs the blood and gives the males and females a fellow-feeling for each other's activity, ability, and agility: Cupid always sits in the corner of the room where these diversions are tran-

sacting, and shoots quivers full of arrows at the dancers, and makes his own game of them."

Here's the tune given by Chappell with some words, if Marshall would like to entertain herself while fiddling.

Gaily.

One ho-li - day, last summer, From four to seven, by Croy-don chimes,

Three lass-es to - ping rummers Were set a pra - ting , of the times.

A wife call'd Joan of the Mill, And a maid they call'd brown Nell: Take

off your glass, said Gillian of Croy-don, A health to our Mas - ter Will.

Readers may also be interested in the fact that Chappell, in both of his volumes, gives the words to a number of the tunes to which we dance, recalling as we all do from time to time, that these tunes were mostly derived from the popular songs of the 17th and 18th centuries. Among others, the words to the songs of these popular pieces are given: Dargason (Pp. 64-66); Once I Loved a Maiden Fair (P. 257); Gathering Peascods (Pp. 258-59); Lull Me Beyond Thee (Pp. 259-60); The Beggar Boy (Pp. 269-70); The Boatman (Pp. 270-71); Newcastle (Pp. 425-29); The Broom, The Bonny Broom (Pp. 458-61); The Twenty-ninth of May (P. 491);

The King's Jig (Pp. 495-96); Lilliburlero (Pp. 568-74); The Keel Row (Pp. 721-22). In addition, lengthy notes of an historical nature are given for each, in the manner of the notes presented, above, for Mall Peatly.

*Chappell's classic is once again in print for those who would like to purchase their own copy. Dover Publications recently reissued it in two volumes, paperbound, for \$2.75 each.

ROBERT M. RENNICK

* CDSS Library has copies of 1839 and 1840 editions.

Note: Robert M. Rennick is Assistant Professor of Sociology at De Pauw University. He is a member of CDSS and an experienced dancer at Pinewoods and Berea Christmas School.

Our Own Business Directory

Morris Dept. Store, 382 Bleecker, NYC.

Abram Morris Inc., tools and supplies
120 Express, Plainview, N.Y.

Square Diner, 33 Lenard, NYC.

Hop Air Frt. Fwrdr 236 W. 26, NYC.

Nutting Trk & Caster Co., Faribault, Minn.

Pinewood Trading Corp., 332 E. 84, NYC.

Shrewsbury Mfg. Co. undrwr 1182 Bway, NYC.

Upright Assocs Inc. 45 E. 17, NYC.

Gally Lounge, 229 Lexington, NYC.

Miss Gay Fashions, 693 Bway, NYC.

Caper Knits Co., 1407 Bway, NYC.

Fore Assocs., Inc. 5 W. 31, NYC.

Compiled by J.M.S. with
assistance of "Wally Segap",
Thomas' Register, et al.

Joe Heany: "Ireland's Most Important Folk Singer"

In the last issue of Country Dance and Song, Sandra Teti and Niall MacDonagh contributed an informative and perceptive article on folk music in Ireland today. In it they mentioned that Joe Heany, "a fine traditional singer from the Irish-speaking West," had recently come to this country and that his loss was strongly felt for many people in Ireland regarded him as their "most important folk singer." I am in no position to evaluate this sweeping generalization, but after listening to him on several occasions, I can say that Ireland's loss is America's gain.

He is a strongly built man of middle stature, his hair greying, his complexion ruddy. His motions are slow and deliberate, his speech precise and articulate. His general manner is disarmingly grave, for he elusively slips into wittiness; at such times it is his eyes that give him away--they are penetrating and lively. He is by turns engaging, charming, removed. "I'll answer any man's questions," he told me, "but don't misquote me. The last man who did that didn't like it." It's the kind of statement he can make without belligerence but at the same time with conviction. His smile merely reinforces that he is making a statement of fact--politely.

He is gradually making a name for himself in this country. His appearances have evoked enthusiasm both from his audiences and his critics. But it is doubtful that he will ever have mass appeal, for he is scornful of the gimmickry and flashy showmanship that seem to be requisite for large commercial success. If he does become famous, it will be on his own terms, for he has an almost religious view of his art. "A man," he says, "is someone who stands up for what he believes in. I don't compromise with anybody."

On the matter of the revival of folk music during the last decade, he is disdainful. In the first place, he regards most of the popular singers as exploiters and even corruptors of authentic traditional music; furthermore he feels that the term revival applied to Irish folk song is misleading, for he asserts that the tradition was never moribund.

His songs have a strong narrative quality. "In my part of the country," he explains, "we don't ask a man to sing a song, we ask him to say a song. You're telling a story and you're saying it in a nice way." He does not use other people's songs because he feels the necessity of having experienced what he sings about. "How can you sing about something you don't know yourself?" he asks with rhetorical certainty. Curiously enough, many of his songs have been popularized by others. It was his father's version of "Seven Drunken Nights" that the Dubliners made famous.

Joe Heany is a man of integrity, independence, and high seriousness. He does not tolerate small or foolish people. Though he makes his living in New York as a doorman, his life is song. "I like a man who has something to add, any hooligan can tear things down." Joe Heany is no hooligan.

JOHN DUNN

A Helpful Hint

For the very few who have difficulty recalling the exact sequence of the various convolutions of "Argeers" here is an aide memoire.

Come and give a hand with my old cow
My old cow, she's done it now
Did a double galley in the corner of the field
And landed with a wallop in the ditch.

Ready now, steady now, lift her, shift her
Wait a bit, careful Kit, whoosh her, push her
Lord what a wink, let's go and get a drink
And leave her in the bottom of the ditch.

It is suggested that this incantation be uttered in a clear penetrating voice as the tune is played. It will be found, if these directions are carefully followed, that the result will be a perfect performance.

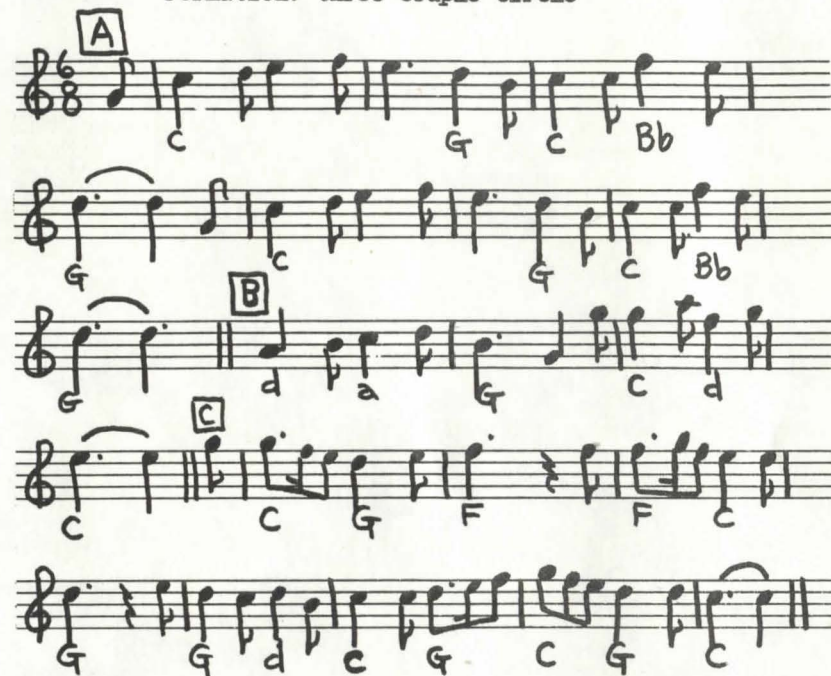
John Hodgkin

Ed. note: A clear case of oral tradition at work! The above rhyme originated over fifty years ago and has reached John Hodgkin and stayed in his memory. It was made up in the early days of the EFDSS by one of the first group of men dancers.

I Care Not For These Ladies

A new dance by Kitty Creelman
to the lute song of Thomas Campian

Formation: three couple circle



- A1 Slipping circle left and right
- B1 Set to your partner and turn single
- C1 Two-hand turn half with your partner (cl.) changing places
Two-hand turn half with the new lady on your right (c/cl.) changing places
Two hand full turn with the still new lady on your right keeping her as your new partner for the next figure.
- A2 Siding twice with partner
- B2 and C2 As in B1 and C1
- A3 Arming right and left with partner
- B3 and C3 As in B1 and C1

ABINGDON MORRIS MEN: If you are in England any year in July go to see this traditional team at Abingdon, near Oxford.

A beautifully mounted pair of Ox Horns are kept in The White Horse Inn and carried up and down Ocks Street in front of the chaired Morris Mayor. An extra bonus is that other traditional teams, such as Bampton, often join in the Abingdon Morris Day.



A Survey: Folk Dance in the Western World

May Gadd

The folk dances, music and songs of the people of all countries are an integral part of their beliefs, customs and history. They reflect closely both national characteristics and local environment, but their purpose and the symbols used are universal.

To dance is as natural as to walk and to breathe. In the beginning of man's emergence as a being with an intelligence beyond that of the animal world, he was doubtless completely occupied with his individual struggle for survival, and had no conception of group action. But all young animals hop about in a primitive type of bodily rhythm. In his book English Folk Dancing: Today and Yesterday Douglas Kennedy speaks of the fact that we have all seen lambs, goats, puppies, kittens, calves, foals or young children discovering the sheer pleasure of leaping against the pull of gravity, using the drop to earth as another impulse to leap, and so setting up a rhythmical "jigging". All, he points out are natural dancers, providing us with such dance-words as skip, caper, gambol, prance, etc.

In this jig sense, primitive man must have been already a dancer when he emerged from the animal world and soon he must have discovered that this rhythmical movement which set up a throbbing vibration through his whole being, could be repeated at will and so condition his mood. Every dancer, primitive or civilized, is aware of the exhilarating effects of his dancing and the way in which all parts of his body and his personality tend to fall into harmony through the compelling influence of rhythm. People who today use dancing as a recreation after a hard day of work will remark at the end of the evening that they no longer feel tired. Certainly they have not been resting, but they have been experiencing this harmonizing influence. This response to the potency of rhythm is not difficult to understand when we reflect that the whole process of organic functioning is based on rhythmic impulse.

RITUAL DANCE

This pleasurable and powerful experience would therefore be built into the daily business of living. As families became bound into tribes or clans and then into communities, the needs, advantages and responsibilities of community living developed. The internal effect of rhythm on an individual became less important than the external effect exerted on another individual and a study of primitive beliefs and ceremonials show that the power of rhythmical group movement was fully used.

This power to arouse action might be wielded by a headman, witch doctor or medicine-man. Perhaps an enemy has to be met and he must get his tribe into a warlike mood, or perhaps food has become scarce and the young men need to be roused to go out on the chase. The leader inspires his group to imitate deer movements; properties are used - horns, skins, animal masks. When all have absorbed the strength and cunning of the animal, the leader changes the mood into one of contest and killing, the dancers become hunters, and when the men go out on the hunt he knows that the mood he has induced will cause the animals needed for food to be slain. The leader has used the principle of sympathetic magic; that like attracts like, and if a desired end is successfully acted out, it will come to pass. Such animal dances are known all over the world. Communities that live in full accordance with magic are few today, but they still exist. A study of their ceremonials and of those dances and customs that have survived in our own civilization, help us to understand the folk arts of the present day and the structure on which society has been built. Even in present day industrial England, in the village of Abbots Bromley, in Staffordshire, Deer Dancers still have their annual Day of Dance during which they visit all the farms in the area. The Deer men are accompanied by the universal fertility figures of Hobby Horse and Man-Woman, a Youth with a bow and arrow, and the Clown or Fool, who is the leader. Naturally, belief in the magic power of the dance is no longer a conscious one, but there is a feeling that a visit by the dancers brings good luck.

In these animal dances there is often an element of propitiation or apology to the animal for the necessity of killing him for food. Magic patterns are used - circles, serpentine weaving, arches - indicative of the renewal of life. Some are healing dances - such as Eagle dances performed at a time when the sick are treated in a ceremonial chamber. The close imitation of an

eagle brings healing because a part of their great strength is transferred to the patient. A point of interest is that healing ceremonies, such as Navajo Medicine Sings, are performed not only for the bodily sick, but also for those sick in the mind or those who need to be purified from a state of mind that is out of harmony; war dances can be performed not only to incite a warlike state of mind but also to restore harmony in the mind after returning from involvement in war. Methods may have changed, but much of present day religious teaching and modern psychiatry have the same purpose.

The field of primitive religion is an involved one, but it seems clear that as man developed a consciousness of a power outside himself, his magic and his dances became prayers designed as a form of communication with the unseen forces which control tribal welfare and survival, which provide food, promote fertility and regulate the weather. Dances indicate by their symbolism the special need of the moment - rain, sun, fertility of all living things, to ensure food and the survival of the group. They vary with the seasons and with the life stages of the members of the group, such as the coming of age of the youths and girls. Rain and sun symbols are worn, evergreens are carried or worn as a symbol of continuing life, rain water and pollen are scattered. Perhaps only the cacique or other religious leader completely understands the meaning of the chants and the symbolism, but he is a wise man appointed for this purpose in order that all ceremonies may be carried out in the right way. He directs these ceremonies and spends his time in prayer and meditation for the good of all. He is exempted from all labor, which is shared by all other members of the community. Similar magical rites are the basis of the folk dances of all countries. In this hemisphere we are particularly fortunate in that the Indian has been able to reconcile his present way of life with his older beliefs, so that we are able to see many of the ceremonies - or a part of them - in the living state and not simply as a revival.

SWORD DANCES - MUMMERS' PLAYS - HOBBY HORSE AND TREE CEREMONIES

Dancing with swords, a dance containing an element of sacrifice, is a mid-winter ceremony common to many parts of the world. Today it is retained as a dance of skill, with many villages still proudly producing a traditional sword dance team which performs its own variation on any festive occasion. In other places the various dances have been learned and carried on by folk dance societies for their value as folk art.

Originally performed only around Christmastide, the dance was produced by a clan or secret society with the Fool, Clown or Medicine-man as its head. Originally the sacrificial victim was the Fool himself, who suffered death in order that the community should survive. After much magic weaving of rings and passing under arches or jumping over the swords that link the six or eight disguised men in a ring, the "swords", which may be made of metal or wood, are woven into a star shaped figure, called a "Lock" or "Nut" and placed over the Fool's head. He suffers a mimic decapitation and visits the underworld, taking with him the accumulated evils and burdens of the past year. Then he returns, a revived leader, to resume his earthly responsibilities.

This dramatic killing of a "father" to be subsequently reborn for the good of the tribe is the germ of many religions. Possibly at one time the sacrifice was actual and the rebirth took the form of a successor: but as we now know the dance, the killing is symbolical. In England it was originally a part of a folk-drama in which the fertility symbols of Hobby-Horse and Man-Woman make doubly clear the purpose of renewal of life. The Man-Woman, or Queen, is wooed by the Fool and a rival; a comic doctor boasts of his magic powers but fails to effect a cure, and the Fool restores himself, or sometimes a substitute victim to life.

The Elizabethan stage took the old pagan folk-drama and made a version of its own with St. George and the Dragon and other characters replacing the Fool and his evil antagonist. This play was taken into the villages by strolling players, and Mummery's plays as they are known today are usually a mixture of the two elements. Even Father Christmas himself has been added. In Europe many examples of this type of sword dance and accompanying drama are known. The drama has in many cases turned into a staging of the defeat of the Moors by the Christians - as in Sobrado in Portugal. The Spanish Basques indicate the sacrifice by raising the victim as he stands on the lock of interwoven swords; In Austria the Fool appears to hang from the lock; In Rumania he is raised on crossed sticks and then he is dropped to the ground and the sticks are thrown at him.

The outstanding feature of the Fool in folklore is to undergo death and revival. Scholars identify him with the Sun God and the cult of Osiris in Egypt. His ancestor is the king of the sacred grove, destined to be killed by his successor, who furnishes the beginning of the study in magic and religion pub-

(continued on page 44)

TWO 1764 COUNTRY DANCES

These dances are reproduced from a book owned by JOHN LANGSTAFF entitled: Twenty Four Country Dances for the Year 1764 With proper Tunes & Directions to each Dance, as they are Performed at Court, Bath, & all Publick Assenblys.

The Busy Body



All the Men take Hands and all the Women take Hands
And foot it and change sides then foot it and
Come into your own places & cross over & half
Figure & Right and Left &

The Busy Body Formation: Longways Triple Minor

- A1 Joining hands in line, all foot it (set) twice & change sides
- A2 Repeat to places
- B1 1st couples cross over and go down one place (2nd couples moving up) and then dance half figure eight through the couple above
- B2 1st and 2nd couples Right and Left (four changes)

The dance could be adapted as a three couple set dance by making a slight change in B2:
1st couple dances Right and Left (three changes only) with the couple below, ending in the bottom place.

M.G.

The Merry Pair



The first Couple cast off the Man hands three with the 3^d Couple & the Woman hands three with the 2^d Couple & the Man hands with the 3^d Couple & the Woman with the 2^d Couple hands
All six rounds - Right and Left &

The Merry Pair

Formation: Longways Triple Minor

- A1 1st couples cast off (2nd couples moving up) then 1st man hands--three with 3rd couple and 1st woman with 2nd couple
- A2 1st man heys with the 3rd couple, beginning by passing 3rd woman by the left, while 1st woman heys with the 2nd couple beginning by passing 2nd man by the left.
- B1 Hands-six clockwise and counter-clockwise
- B2 1st and 2nd couple Right and Left (four changes)

The dance could be adapted as a three couple set dance by making a slight change in B2:
1st couple dances Right and Left (three changes only) with the couple below, ending in the bottom place.

M.G.

HAVE YOU EVER TRIED TO MAKE UP A DANCE?

IT CAN BE FUN

AND IF YOU GET A GOOD TUNE

AND KNOW YOUR BASICS

IT CAN BE REWARDING

Center News

ASHEVILLE, N.C. KENILWORTH KAPERS

We've kept going here, dancing every Wednesday night come rain, snow, or shine. The group is small, but we often have as many as the Center building will accommodate.

"Boz" Clark has had boys performing several Morris Dances at William Randolph School. Isabel Clark's Rankin School 6th Grade performed at the Youth Jamboree - see enclosed folder.

Special sponsors and faithful workers with the "Kaperers" are Dr. Charles and Emily Lloyd, and Jerry Israel. On May 3rd our group will dance to entertain the "shut-ins" at Brentwood Manor, a nursing home here.

We've taught some dozen or so English dances in our schools and students have performed at assembly programs and P.T.A. meetings.

Isabel C. Clark

BEREA, KY.

The Country Dance and Song Society movement seems to be on a firm footing here at Berea College. All activities of the year have been well attended, programs have been well received and inquiries show that there is still interest in this type of activity.

The year's activities began with the Adult Festival section of the Mountain Folk Festival held in September at the Levi Jackson State Park, London, Ky. We were fortunate to have Mr. Ron Smedley of England here for the weekend and are hoping that we can have him again at some other course another year.

The Christmas Dance School was very well attended and very interesting. The emphasis here is to help dancers prepare themselves to direct dancing. Periods were devoted to methods of teaching, background material, and general dance movement, in addition to the regular classes. Genevieve Shimer from CDSS Staff was present along with Ted Sanella of Lexington, Mass.,

Mr. and Mrs. Paul Dunsing, John Ramsay and others. Excellent music was supplied by the regular Berea College musicians and Bun and Raymond McLain, Gene Murrow and our country fiddler Lewis Lamb of Paint Lick, Ky. Pat Napier was our Mountain Dance Caller.

The 34th Mountain Folk Festival was also well attended. This year there were representatives of six colleges and about that many secondary schools. The future of Country Dancing seems to be assured with this increased interest in the activity among college age dancers.

The Berea Country Dancers closed their performing season with eight programs at the Kentucky Crafts Fair which was held at Berea May 22 - 25. Other programs during the year were workshops at Hawk's Nest, West Virginia for Regional 4-H clubs and a Community Concert program at Fremont and Findlay, Ohio.

The success and strength of the C.D.S.S. movement in the area is the result of cooperation and work with many different centers and workers. Berea College has contributed to the movement by employing for more than 35 years a leader whose most important duties have been to direct the Berea College Dancers, the Christmas School and the annual Mountain Folk Festival. The College has also made facilities available to these groups and many times has financially subsidized the various activities. The desire here is to continue to support the high quality activities of the C.D.S.S.

Ethel Capps

BOSTON, MASS.

The '68 - '69 year began in September with the Cardigan CDS - AMC weekend, held at the latter's lodge in the foothills of the White Mountains. A little later another annual successful tour by the Pinewoods Morris Men at Harvard and Radcliffe, followed by a country dance party; for typical details see the account in last year's Country Dancer.

An all English party was held in March, with guests from New York and other centers, and a Scottish - English party in April, in conjunction with the Boston Scottish Country Dance Society.

Also in April, at the National convention of the American Association of Health, Physical Education, and Recreation, held this year in Boston, we were invited to present a 45 minute demonstration of English dances; country, morris and sword; two musicians, eighteen dancers, and fifteen dances. Program prepared and led by Arthur and Helene Cornelius.

Upcoming at this writing is the New England Folk Festival, at Natick, Mass., where we will be represented by a square dance group and English group, and the usual highly popular English food table. The Boston Center's weekend at Pinewoods, July 11 - 14, will conclude the year's activities.

The Boston Center continues weekly classes in country, morris and sword on Wednesday evenings, and Thursday "drop in" evenings of squares and contras, throughout the school year. We have an office and are listed in the phone book, and would be glad to see any visiting members at any time.

David Bridgham

Cardigan Weekend

On Friday, September 20, half a hundred folks or so headed up into the Newfound Lake area of New Hampshire and drove halfway up Mt. Cardigan to the Appalachian Mountain Club's ski lodge for the CDS Boston Center's fall weekend. Activities began with the Friday evening dance, followed by a sing in the cozy ski room. Saturday morning classes started with a beginner's session in English Country dancing led by George Fogg, followed by a class in more advanced country dancing led by Louise Winston, and then by a class in New England squares and contras with Dick Edlery as the caller.

After lunch, most of the campers joined in a hike to nearby Weldon Falls, or made the more ambitious climb to the peak of Mt. Cardigan. Those who took the shorter hike returned in time for an hour's class in folk dancing with Louise Winston at 4:00, and the climbers got back to do English country dancing with George Fogg at 5:00. Somehow, the hiking and climbing just seemed to whet the appetites for more dancing. After the evening party, folks had enough steam left for another enthusiastic folk-sing. Sunday morning's classes echoed Saturday's and a general session in the afternoon with all three leaders rounded out the program.

After a high tea at 4:00, folks drove off down the mountain for home. One of the highlights of the weekend this year was the pleasure of eating three of our meals outdoors. The weather was just too good to miss, so we moved the tables out under the pines and reveled in our extended summer.

A postscript to the weekend was a joyous demonstration of New-castle at the CDS Drop-in square dance in Boston the following week. It was proudly presented by two sets of dancers who had mastered it at the Cardigan Weekend, a feat which for some represented a long-standing ambition.

Louise Winston

BRASSTOWN, N.C.

A group from the John C. Campbell Folk School joined with the dancers at Warren Wilson College to present a program of country and morris dances during the college's Shakespearean Festival. The performance was preceded by a costumed debate as to whether or not England should fight the approaching Spanish Armada. Following the dancing a Strawberry Feast was served, reminiscent of court days in merry England.

Marguerite Bidstrup is preparing to direct a group of demonstrators at the Craftsman's Fair in Asheville, N. C. the week of July 14. John Ramsay held a one day workshop with 40 public school teachers and consultants in the western counties of North Carolina. At a recent Appalachian conference, he led folk dancing on the other side of a fibre curtain from a psychedelic band.

The Fortieth Annual Shortcourse of the John C. Campbell Folk School will begin Sunday evening (A Southern Evening), June 15. The course should be spectacular. Musicians will include Philip Merrill, Otto and Margerite Wood, Bun McLain and son Raymond and Gene Murrow. Instructors will include John Ramsay, Georg and Marguerite Bidstrup and Bicky McLain. Philip and Otto will call as well as play. In addition to the Appalachian, American, English and Danish folk dance classes, there will be classes in dulcimer playing led by Edna Ritchie Baker, Origami under tutelage of Lillian Oppenheimer, woodcarving with Murray Martin and graded recorder classes. Bun McLain will instruct a band for budding musicians wishing some experience in playing for country

dancing. Teresa Combs and Marie Marvel will lead Appalachian, English and Danish folk songs.

The course which ends with a final party on Friday night, is housed on the campus of the folk school in a beautiful Appalachian valley. Sites are available for parking travel trailers. Eight college students will be participating in some of the short courses' classes and in the evening parties. Each has contracted to raise 1/4 acre of trellis tomatoes on shares with the Folk School.

Following the shortcourse are a recorder workshop, family week and craft course. The family course enables parents who have enjoyed this type of recreation to share it with their children.

For all courses register with the John C. Campbell Folk School, Brasstown, North Carolina, 28902.

John Ramsay

CHICAGO, ILL. CHICAGO UNIVERSITY COUNTRY DANCERS

Stuart Talbot writes: If anyone of your friends or dancers are ever here in Chicago, tell them to come around to join us at Country Dancers every Wednesday evening 8 p.m. at Ida Noyes Hall, University of Chicago, 1212 East 59th Street. We're there all year while school is open and have a nice group every week. Mostly English dances with a bit of Scotch thrown in when we have Scots around. This is the only English dance group in Chicago and hasn't missed a week for about 30 years. Most of the group are students but there are also a few who are not. Come join us!

DUNHAM WOODS, ILL.

The dancers named above have met only once this year but plan to resume in September. Mildred Dickinson writes that she has been involved in other activities connected with English folk dances. The third consecutive Christmas Festival was held in Chicago and a Spring Festival was held for the second year at Stephens College with about fifty dancers, a Jack-in-the-Green and a Hobby Horse. Eight country dances were used in addition to Abram Circle dance and Shepherds Hey Jig.

MEDIA, PA.

AROUND PHILADELPHIA, PENNSYLVANIA

Our Media group - mailing list of about thirty - meets on the fourth Saturday of the month, during the winter. Usually about sixteen people come to dance. This group just does English dances.

Perdue Cleaver has a group which meets on the third Friday. This is also all English dancing, all year around. Jack and Vera Berk who come to our group, also have an English Dance Group in Arden, Delaware, on second and fourth Sunday evenings all year around. There are other mixed dance groups around the area - but these are not open to everybody and are on the "dressy" side.

For our "mixed dance" group we go to the Seegers' home on the second and third Saturday of the month. They have a very nice group. I believe they are coming to camp this summer. We will not be at camp this summer, but hope to make it next year.

Mary Montgomery

PITTSBURGH, PA.

Performances are many in the Country Dance Society of Pittsburgh which continues to present English dances in an area where few are known. This month for instance, the group will perform at the Annual Garden Mart (a large outdoor cultural activity). On Whitsunday the morris team known as the Three Rivers Morris Men, will dance twice after services in the churchyard at Calvary Episcopal Church. Squire of the morris team is Edward McGandy who danced some two years with the Cambridge (England) Morris Men.

On June 6 the group, directed by Dorothy Bund, will put on a full scale Castleton Ceremony with various dances, the Garland King and Queen and two live Percheron horses in the procession, during the 1969 Pittsburgh Folk Festival. This event in the Civic Arena, with 24 nationalities participating, merits your visiting. A junior Country Dance Society of Pittsburgh (being trained in McKeesport) will participate with "The Huntsman's Chorus.

The English group (CDS of Pittsburgh) hosted all the other

nationalities at St. Valentine's Evening Party. A film of the 1968 Folk Festival was shown and we performed The Constant Lover in costume, with live accompaniment.

Last summer we introduced English dances in a performance at a four day international folk festival at McKeesport. Thus English dances are becoming more familiar, and it is hoped that some people will join CDSSA. In October we had a one day workshop in Morris and Country, led by John and Mary Owen.

Albert R. Goldsmith
President Country Dance Society of Pittsburgh

STATEN ISLAND, N.Y.

The Staten Island Chapter missed Mac Reiskind sorely. We look forward to his visits every three weeks, when we have a record turn out. On the other Wednesdays, Ray Friscia and Irving Elson, and sometimes Bill Hall, do a very good job of organizing the dances, and we have a nucleus of eight to twelve dancers. Several of our group plan to go to Hudson Guild in May.

VIRGINIA REELERS, McLean, Va.

This once a month evening group met regularly throughout the season at the Potomac School with Mary Owen and May Gadd as leaders. Regular classes of the middle school have met throughout the year with May Gadd and Mrs. Newell Price and a Spring Festival was held in May. The Dance Festival was preceded by a Country Fair with games, singing, tumbling and dancing. An acted version of the Pied Piper of Hamelin followed - after lunch. All the children, audience and actors, followed the Piper away over the hill and disappeared; presently back they came following the Clown and the Hobby Horse and musicians and all singing the Padstow Mayday song - and the Festival was on.

A VISIT TO MARLBORO VERMONT

On Saturday, the first of March, twenty dancers and their musicians descended on a little college dug out of Vermont's snow. Marlboro College, poking through deep snow in Marlboro, Vermont's beautiful hills, played host to the troupe in exchange for a potpourri of morris, sword, and country dances--with unicorn and clown--performed in the main dining hall on Saturday evening. Students in the audience numbered around 40, an impressive turnout for the college's total enrollment of 175. An additional 40 to 50 spectators (and participants) included faculty families.

The program included a processional and no less than five rugged morris dances, representing Headington, Bampton, Adderbury, Bledington, and Eynsham. A Newbiggin rapper sword dance drew gasps and raves even though the final "nut" slid apart somewhat. Also shown were four 17th century, two 18th century, and three traditional country dances. For their final number, the dancers performed one figure of Gathering Peascods, and then gathering spectators, all performed the entire dance together.

There followed a grand country dance party for all with refreshments and much exchanging of names, facts, and fancies. The dancers, who traveled to Marlboro from New York and Boston, went armed with CDSS literature and decked out an exhibition table with leaflets about the Society's programs including Pinewoods Camp, Hudson Guild Farm, and dancing and music-making classes. The Society always aims to spread its work in as many ways and places as possible, and visits of this kind to colleges or social groups are invaluable.

Marlboro's participants, students and faculty alike, expressed their delight and appreciation for the visit by CDSS dancers and musicians, and seemed eager to learn more about us. Arrangements for the event were coordinated by Roger Cartwright, Eric Leber, Paul Skrobela, and Karl Rodgers. An indefatigable Elizabeth Rodgers provided much music for rehearsals, the performance itself, and the ensuing party.

Josephine Giarratano

PINEWOODS 1968 Three Views

Chamber Music Week

The air is full of music, through the trees, over the water, from every cabin and pavilion. Recorders vie with the birds tuning their merry notes, viols and violins strike up their melodies, lutes and guitars add their murmurous strummings and everywhere voices are raised in song. Add to this lectures, concerts, recitals, and for recreation, swimming and boating. And to top off the program, country dancing twice a day. Expert instruction for the musical amateur in idyllic surroundings.

Recorder Players Attend Folk Music Week

A comparison between two weeks spent at Pinewoods

When we arrived at Pinewoods for the Folk Music Week, we felt rather strange, since we had left there just two weeks ago, at the end of Chamber Music Week. It was Pinewoods again, and yet it was not the same Pinewoods we've known for the past four years! Almost all the faces were different, as were the personalities. It was with pleasure we said hello to May Gadd, to whom we had said good-bye a short time ago.

But many things were the same, although expressed differently. Rhythm was plentiful in both weeks - the first week more classical, subdued, the last week louder, more enthusiastic. Students in both weeks took their classes most seriously. I knew recorder, viol, and singing students worked very hard, but I frankly hadn't expected to see so many hard workers at the guitar, banjo, and autoharp! For some reason, I thought these instruments more frivolous, therefore not needing so much work. I soon learned differently - working with Kent Sidon on the guitar was anything but frivolous. I hadn't expected to work so hard, but really felt inspired by such good instruction. I'm sure the banjo and autoharp people felt the same. The playing all around us certainly showed the results of hard work. In

both weeks, the talents and dedication of the staff were most inspiring!

Now for some differences: there was less enthusiasm for dancing during folk music week. Are folk singers not folk dancers? Or did we have to work too hard to take time out for dancing? I love dancing, but I did not want to miss Tony Scott's workshop for teachers. Possibly for the same reason, there was less time spent on the waterfront. Or was it too cool?

The big difference of course, was in the amount and kind of singing done. Pinewoods rings with beautiful madrigal singing during the first week, but not too many people can sing madrigals! Almost everyone can sing folk songs, and they did. Especially delightful was the hour at the end of the day when people tried out their singing and composing, informally. And in some cabins there was singing far into the night.

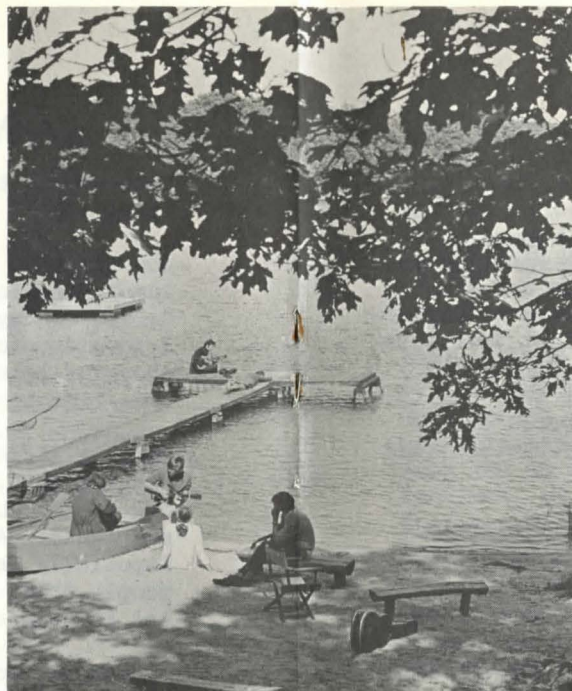
To sum up, both weeks were very enjoyable for us. The fears we had about Chamber Music Week players not finding a niche for themselves among folk singers did not materialize. We found that recorder players could sing as enthusiastically as folk singers! Or should I say folk singers could sing as enthusiastically as recorder players?

Martha and Allan Salant

Dance Weeks

CDSS summer gatherings began 40 years ago with two Dance Weeks, first at Amherst and then at Pinewoods. After we reached Pinewoods a Folk Music Week combined with a Leaders' Dance Course was added; this changed to a Week shared by Recorder players and Folk musicians, each occupying a different part of camp for activities; then it became clear that they each needed more space and our present plan of a four week camp was begun.

DANCE still occupies two weeks with a leaders' course included. 1968 seemed to be a specially happy year. The weather was co-operative so that swimming in lovely Long and Round Ponds could be thoroughly enjoyed. Morris and Sword dancing were well attended but the prime time went to English country and American square and contra. Our dancers seem to enjoy equally the simple dances that have come down through oral tradition and the more complicated dances that reached the height of general popularity in the 17th century and so were written down by the celebrated John Playford and other publishers of the day. How grateful we are to them for preserving for us these lovely dances and their tunes: and to Cecil Sharp for giving them new life



PINEWOODS 1968



IN MEMORIAM

During January of this year, E. LELAND DURKEE, CDSS Vice President of the Eastern area, died at the age of 72. He and his wife, Mrs. Bernice Jackson Durkee, were for many years enthusiastic and generous supporters of the Society. Only last year Mike Stimson wrote of the pleasure and sadness of their fifteenth annual Garden-Party Dance Picnic: "Our regret that this had to be the finale of the fifteen-year tradition is tempered by the happy memories--and the enrichment of the CDSS coffers--provided by our host and hostess over the years."

His professional accomplishments as an engineer with the Bethlehem Steel Corporation were outstanding. Among his many engineering accomplishments was the Chesapeake Bay Bridge. Others included the second deck of the George Washington Bridge, the new Lewistown Queenston arch bridge over Niagara and the International Bridge at Sault Ste. Marie linking Canada and the U. S. In 1941 he received the Price Award of the American Society of Civil Engineers for a paper entitled "Erection Methods on Baton Rouge Bridge." He was also a director of ASCE from 1957-59 and served as its Vice President from 1965-66.

But CDSS will remember Leland as an enthusiastic dancer and recorder player. He began as a square dancer but when he met the English dances, they were what he wanted to do. When folk dancing became physically difficult for him, due to a leg injury, he continued to enjoy ballroom dancing - and recorder playing became very important to him. He rarely missed Pinewoods or a Chamber Music Weekend. He was interested in the whole progress and well-being of our Society. We have lost a good friend.

ALEXANDER EDWARD HOYLE, a distinguished member of the Society died in Boston during January of this year at the age of 87. His principal work was the Princeton University Chapel. When it was completed in 1928, the New York Times commented that "it adds a new distinction to the campus which has always charmed visitors and residents." Educated at Harvard, he received numerous awards while he was a student. In 1948 he was named a fellow to the American Institute of Architects in recognition of "design and service to the Institute."

Alex Hoyle was an enthusiastic dancer in Boston from the very early days of the Society there and was a great help in its organization work. He was interested too in the national work of the Society and at one period arranged his work so that he could attend Executive Committee meetings in New York. He will be much missed.

MARY CHAPMAN of Newark, N.J. On December 7, 1969 we lost another good friend and member of long standing. Until recent times Mary danced with us regularly and also enjoyed Pinewoods. She was interested in the expansion of the Society through field work and at one time gave us \$400 from a legacy that she had received, to be used for this purpose. By means of this the Society was able to finance a teaching trip for Miss Gadd which took her across the country to the west coast.

The Society's sympathy is offered to Fred and Miriam Bosworth of Scarsdale, N.Y. in the sudden death of their daughter Betsy. She and her husband were with us on several occasions this Fall, including the Benefit Party at Three Arrows, Putnam Valley.



COMING FALL AND SPRING WEEKENDS

September 26 to 28, 1969 FOLK MUSIC at Camp Freedman, Conn.

October 17 to 19, 1969 DANCE at Hudson Guild Farm, N.J.

April 17 to 19, 1970 CHAMBER MUSIC at Hudson Guild Farm, N.J.

May 15 to 17, 1970 DANCE at Hudson Guild Farm, N.J.

EVENTS THIS SUMMER

July 11 to 14 BOSTON COUNTRY DANCE SOCIETY at Pinewoods Camp

July 27 to August 24 COUNTRY DANCE AND SONG SOCIETY OF AMERICA
at Pinewoods Camp

1st Week: Chamber Music; 2nd & 3rd: Dance; 4th Week Folk Music

Dancing In New York

The Dance Committee of CDSS has carried on a lively program of weekly classes - three ten week series - and twice a month country and square dance parties on Saturdays. Class teachers have been Genevieve Shimer, Sue Salmons and Paul Skrobela. The introduction of a short sword dance session between the morris and country classes worked out well. As always the music of Phil Merrill and Marshall Barron was a great part of the success of the evenings. We still need an intermediate class and may be able to achieve this next season. The main obstacle is finding a hall. Any ideas?

A highlight was the opening evening with Ron Smedley of the EFDSS as teacher and performer. His dancing of morris jigs had a sparkling quality that we want to see again. We hope that this is not too far away. Mr. Smedley's full-time work is with the BBC - educational TV - but he retains his teaching and producing connection with the English Society: Albert Hall Festival and other performances.

The two annual Festivals of CDSS were much enjoyed by the participants, although attendance at the Spring Festival was smaller than usual. Perhaps May is not the right month for an indoor Festival. However the Padstow Hobby Horse performed his ritual at the May gathering and the mummers and sword dancers at the Christmas Festival.

Two Saturday afternoon workshops, one for country and one for morris and sword dancing were held. In each case a country dance party followed. Both experienced and beginner dancers were given sessions in the workshop - separately and together.

Chamber Music

CDSS Chamber Music in New York was represented this season by four stages of Recorder classes, each group meeting twice a week, with Elloyd Hanson as teacher. Also a highly successful Recorder and Dance Band Weekend was held at Hudson Guild Farm in March. As usual, dancing twice a day was included.

Pinewoods CDSS Folk Music Club

THE CDSS FOLK MUSIC CLUB has had a good season with many events held for its members and some for non-members also. Notable among the latter were two Weekends - Fall and Spring - at Camp Freedman in Connecticut, with a fine staff of teachers and performers at each, and a good attendance especially in the Spring. At this Weekend the reappearance of John Langstaff as a teacher-performer for CDSS was a most happy event, and all who were present and are coming to Pinewoods Folk Music Week in August, are looking forward to being with him again.

The Club also held an open concert in New York, presenting Ed McCurdy in "A Concert of Folk Music". Many social events for Club members, with pot-luck suppers, singing and playing, have been held at the homes of various members. Jean Ritchie's evening produced the largest attendance - about 100 - and one of the best songfests.

Folk music in the Hudson Valley will be given a boost this summer as the Hudson River Sloop sails up and down the river in August, with singing at every stop. It will be at the South Street Seaport in New York August 1 to 3. Among many others, Lou Killen and Don McLean will be with Pete Seeger as the Sloop sails down the coast from the Maine shipyard to the Hudson, giving concerts in New England seaports on the way - July 28 to August 1.



LIVE MUSIC!

Is your group doing anything to develop live music for its dancing? It is well worth it. Many people who could not play alone get great pleasure from playing with a group - with a good leader.

In New York we have found that one or more Dance Band periods taken during a Weekend or a Week are much enjoyed and produce wonderfully danceable music. All kinds of instruments.

Pinewoods Morris Men

The Pinewoods Morris Men have had an active year considering that the club members are widely distributed throughout the country. The one time that most of the members are together is at Pinewoods. This year proved to be no exception and we had two successful tours; the annual tour of camp, and a tour on the Cape at Woods Hole and Falmouth. In both tours numerous set dances were performed, as were solo jigs. The tour at Woods Hole and Falmouth organized by Bob Guillard was a highlight of the summer Morris activities. The Dancers were enthusiastic and strong, and this feeling carried over to the public, especially at Woods Hole where a very large crowd was genuinely interested and excited by the dancing. The musicians, as always, provided fine music - great music which we as a team could not survive without. We are indebted to them for their time and energy. The

photographs show the men dancing at Falmouth and Woods Hole.



The Fourth Annual Boston Fall Tour, organized by the Boston CDS Center, took place on October 5th with set dances and jigs performed at Radcliffe and Harvard. The large number of club members that turned out for the tour, as well as the excellent music, made for a successful afternoon. Tom and Pam Kruskal were kind enough to let us use their apartment as a preliminary meeting place where we attempted to get organized. Following the last tour stop "refreshments" were served to the team and their guests. This put everyone in the mood for spontaneous dancing and all concerned had a very festive time. In the evening there was a Country Dance Party open to the general public. As in the past, this evening dance created a very pleasant ending for what was a very successful tour day.

Peter R. Leibert, Squire

STOP PRESS NOTE: On June 7th the New York section of the Morris Men's Club organized a tour of Central Park, with dancers from Boston, Princeton, and Woods Hole joining the New York men.

Morris Processionals took the dancers from place to place and programs of 20 to 25 minutes were given in each previously selected spot. These were The Great Field, near the Delacorte Theatre; The Ramble, a delightfully shady spot for spectators but rather rough ground for the dancers; and Sailboat Pond, a charming setting. A rapper sword dance was included with the morris set dances and jigs.

The spectators were most receptive and seemed to thoroughly enjoy the show and the Unicorn Hobby made a great hit with the children. It was a thrilling experience to see this happening on a beautiful Spring afternoon in the heart of New York City. In the evening, an open Country Dance Party was held - indoors.

The Club prepared most useful hand-out programs giving the places of the tour, the dances to be done, and a good description of the history and purpose of the dances, the Club, and the Society. Park regulations prohibit the general distribution of any pamphlets but they may be handed to anyone who inquires.

REPORT FROM MINNEAPOLIS

DANISH-ENGLISH FOLK GROUP

The cry in Minneapolis these days is "The British are here!" or something to that effect, for the Twin Cities of Minneapolis and St. Paul are witnessing the introduction of British traditional dancing in this area. The group was organized after the last Festival of Nations, a four-day folk festival which takes place in St. Paul every three years sponsored by the International Institute, and although English country dances formed part of the program at our dance evenings from the very beginning, it was not until last fall that special emphasis began to be placed on the English tradition. The "turning point" was the second dance week at Pinewoods last summer, which was attended by five of our members. Mason Myers has long been affiliated with CDS and has been to Pinewoods several summers in a row. Steve Landowne, who had just come to us a few weeks before from the Pittsburg group, had also been both to Pinewoods and to the Berea Christmas school before. For the other three: Dorothy Wesson, Gwen Salisbury, and Lou Torres, Pinewoods was the first direct contact with CDS and its activities. Lou Torres, who leads the group, had been introduced to country dancing while spending two years in Germany doing research for his Ph.D. dissertation and had been made aware of the existence of CDS and Pinewoods at a week-long country dance seminar sponsored by several German groups and conducted by Mrs. Thora Watkins from EFDSS.

As Danish folkdancers the group had previously been quite active, dancing at the local Danish Day festivities, at the annual Summer Street Party sponsored by the International Institute, doing a special program for the Minneapolis Aquatennial celebration, participating in the annual local "Octoberfest", and lately dancing at a reception for the Danish ambassador in Washington, the Hon. Torben Ronne, when he visited the Twin Cities.

Upon returning from Pinewoods, however, the five Minnesotans were fired up to get started on the English side of the picture. We began holding an hour of Morris dancing, conducted by Steve Landowne, as part of our regular dance evenings every two weeks. Our Dorothy Wesson, who can work wonders with a needle and thread and has a great deal of experience in folk costumes of many nationalities, turned out the best looking bellpads and baldrics

that anyone can imagine in no time flat, so that although we still unfortunately do not have six men dancers, all the necessary "regalia" is already there - just in case!! In the meantime, practice sessions still go on regularly with the fellows and the girls working together.

Our first public activity was a series of two programs on "The Folk Dance Tradition of England" presented last September at the International Institute in St. Paul and the Student Union of the University of Minnesota. Lou Torres prefaced the presentation with a short chat on the various forms of dance which can be found in Britain and then the films "Morris Monday", "Wake Up and Dance", and the one on the Padstow hobby horse were shown. Three couples did a variety of demonstration dances to show traditional, Playford, and stepping dances, and then the audience was invited to join in with the group members in some of the more simple group dances and mixers.

Beginning after the Christmas holidays an extra dance evening was added to our schedule. The group - now officially the Danish English Folkdance Group - meets every second Saturday for an hour of Morris, and an evening of Danish, English, general Scandinavian and some international folkdancing. On the alternate Saturdays, those interested in the Morris meet for an extra hour and a half of Morris practice and then a smaller group meets to work on the more difficult Playford dances which we don't usually get a chance to do on the regular Saturdays.

The principal obstacle we are finding in trying to bring people to country dancing is that this is the very first time that an organized group has made an effort to concentrate on the English dances in this area. On occasion groups have tried "Old Mole", "Newcastle", "Blaydon Races", or "Thady you gander" and once a Workshop Group presented a sword dance and a Morris stick dance at one of the Festival of Nations' programs. However, the pre-conceived notions of what country dancing is like and the prejudices against set dances as being "too tame" and dull are widespread and it is hard work to break the ice and get people to give this type of dancing a try. Lou has managed to introduce some of the easier traditional dances such as "Bonnets so Blue", "Fairfield Fancy", and others, at the University folk-dance group and the students seem to enjoy them as a change of pace from the usual diet of kolos and other line dances.

Our biggest undertaking this year, however, has been a two-day weekend Workshop which was held on the 21st and 22nd of February. A great deal of work went into the preparations for the workshop and we managed to get it publicized in some of the local radio stations and newspapers, aside from a large number of mailed announcements which went to anyone we thought might be interested. As far as we know,



this is the first country dance workshop that has been held in this area and we had no idea of what the response would be. The results were more than gratifying. We had a total attendance of over 45 persons for the two teaching sessions, which were held Friday evening and Saturday afternoon, and the country dance party held Saturday evening. Average attendance at these sessions was over 30. The teaching was done by Lou Torres, who was backed up by Steve Landowne and his IBM-like capacity for remembering any dance pattern after he has done it once. All the participants enjoyed themselves tremendously and we hope we made some "converts" that weekend.



Particularly gratifying to us was the number of "foreign" visitors who came to our workshop. Three of them were from Iowa: Mrs. Lucille Rust from Ames, Iowa, a friend of John Ramsay of the Brasstown Folk School from the days when John was at Ames working on his PH.D., and Harold Jung and Ida Jo Cleveland from the University of Northern Iowa at Cedar Falls.

Mrs. Rust's son Terry, who teaches at the University of Minnesota Branch in Duluth, also came down and brought a friend. Our most "foreign" visitor, however, was David Williams from Winnipeg, Canada. David, a born Britisher, is a certified teacher in Scottish country dancing and although he was thoroughly familiar with the Playford tunes he had never actually done the dances until he came in contact with us through the local Scottish country dance group, of which many of our people are also members. David is making plans to come with us to Pinewoods next summer.



Looking ahead, we are planning a Sunday afternoon combined English-Danish for the residents of Danebo, the Danish Old People's Home, and we are looking forward to participating in this summer's Street Party at the International Institute. Hopefully we might even become the first group to present English country and morris dancing as "official" participants in the next

Festival of Nations. To any country dancers who might be passing through this area we would like to extend an invitation to join us any Saturday night for an evening of dancing. We have already hosted Olivia Redfield and are quite sure she will put in a good word for our hospitality. To any morris dancer who might be contemplating a move to the Midwest we would like to say: "Come and join us and we'll have bellpads and a baldric on you before you realize what has happened!"

Luis Torres



An attractively arranged display of books, music, properties, and promotion material is an important part of a Workshop. The above photograph shows the one arranged by the Minneapolis Group for its English Workshop. It would make you look twice.

LINCOLN CENTER SHOW

Perhaps the most notable performance of our year in New York was the one held on the Plaza of Lincoln Center on a Saturday morning in October. It took place on the final day of the week honoring the 25th Anniversary of City Center, proclaimed by the Mayor as City Center Week. Dancers from Boston and Baltimore came to join the New York group and to stay for the evening country dance party. The following half hour program was produced by twenty couples, Unicorn Hobby and Fool:

HELSTON FURRY PROCESSIONAL	Dancers enter in two groups and meet in a circle
CUMBERLAND SQUARE EIGHT	Circle forms 4 squares
BOBBING ALONG	Morris handkerchief dance 2 sets
YOUNG COLLINS	Morris stick dance 2 sets
PINS AND NEEDLES	Longways country dance 3 sets
NEWCASTLE	Country Dance 4 sets arranged on a square
RAPPER SWORD	1 set
THE BUSH DANCE	20 couples in a circle - girls carry posies
BRIGHTON CAMP	Handkerchief morris dance 1 set
SELLENGERS ROUND	circle dance for all - repeated with audience joining in

The Broccoli Tradition

or

What the Fiddler is thinking about while playing "The Old Mole" for the 222nd time - (aided and abetted by fellow-semanticists J.H. and C.W.)

The Twenty-ninth of Mayonnaise
 Picking up Stalks
 Glads a Bunchum
 Bouquets of London City
 Kitchen Gardens
 Onion Setting
 Young Scallions
 Okra Mother Oxford
 Truffles
 Bonny Green Garnish

The Laundry Tradition

Old Mother Oxydol
 Tideswell Processional
 Helston Fluffy
 Leadington Bleach-Frog
 Black Soak
 Tubbing Joe
 The Old Blanket Fluffed Up By A Woman
 Mr. Clean's Jig
 Rinso Royal

A Few Country Dances

WITH TYPICAL FIGURES

Spinach Jig
 Cauliflowers of Edinburgh
 Parsley's Farewell
 Up a furrow and back
 Flowing
 Scything
 Farming
 Up a bubble and bath

Marshall Barron

INTERNATIONAL FOLK MUSIC COUNCIL

The Twentieth Annual Conference of the Council will be held in Edinburgh, Scotland, from August 6th to 15th, 1969.

The School of Scottish Studies is host to the Conference and Receptions will be given by the University of Edinburgh and by the Lord Provost and City of Edinburgh.

The themes of the Conference will be:

1. Folk Music in a bi-lingual community
2. The influence of folk music on twentieth century composition.
3. The contribution of films in the study and practice of (a) folk dance (b) instrumental folk music

Also discussions on:

- A) Recent Field Research in Folk Music and Folk Dance: Aims and Methods.
- B) Work and Aims of the International Folk Music Council: A Re-assessment.

There will be recitals of Scottish traditional song and music and a display of Scottish dancing.

A sight-seeing tour of Edinburgh is planned and a full-day excursion to places of scenic beauty and musical interest.

Anyone wishing for further information should write to:

The Executive Secretary, IFMC
Danish Folklore Archives, Birketinget 6,
2300 Copenhagen S, Denmark

THE INTERNATIONAL FOLK MUSIC COUNCIL was formed in 1947 at a meeting in London at which twenty-eight countries were represented. It is affiliated to Unesco. Its aim is to further the study of folk music and dance, and to assist in its preservation, dissemination and practice. One of its foremost activities is the holding of international conferences devoted to special aspects of folk music and dance. Such conferences are now held every second year, each time in a different country. They bring together the world's greatest specialists from all field of folk music. In addition to scholarly meetings, delegates have unique opportunities to observe the traditional music and dances of the host countries. Membership dues: \$6.00

ACKNOWLEDGMENTS

Our Society has been the recipient during the past year of a number of "Benefits" of varying types. We are most grateful to all concerned.

Three Benefit Country Dance Parties were held - all most delightful occasions, as well as financially profitable. The last of a series of garden parties given by Mr. and Mrs. E. Leland Durkee brought us in \$170. In the Fall another outdoor Party given by Mr. and Mrs. Walter MacWilliams at their home in Bernardsville, N.J. gave us \$60. And a lakeside Party combined with dancing in a lovely Hall, arranged by Mr. and Mrs. Fred Bosworth at their summer place in Putnam Valley, N.Y., provided us with an income of \$91.

In November a Folk Music Concert, arranged by Bernie Klay on a sharing basis with CDSS and the YMCA, brought us in \$156 and a delightful afternoon listening to Cynthia Gooding, Jean Ritchie and Frank Warner. They all donated their talents - as did other folk musicians who held workshops preceding the concert, including Dallas Cline, Jeff and Gerret Warner, and Frank Woerner.

In February Hunter College Concert Bureau offered us a Benefit, in the form of discount tickets sold by CDSS for a performance by The Tamburitians from Duquesne University of Pittsburgh. The dancing was much enjoyed by those who attended and profit to us was \$41.

An unusual type of Benefit was arranged by one of our members, who wishes to remain anonymous, in the form of a sale of furniture no longer needed by the owner. The sale brought CDSS \$614 and we are most grateful to the donor.

Finally we wish to thank all who contributed to our annual Fund Appeal. This is not yet closed and to date has brought in, with other donations not listed above, \$1801.

SUMMER PARTIES: OUTDOOR FOLK DANCING at the home of Walter and Jessie MacWilliams, Dryden Road, Bernardsville, N.J.

JUNE 1, JUNE 28, JULY 19, SEPTEMBER 20

Noon till dark. Bring picnic lunch, supper, children, swim suits, sweaters. Coffee and punch will be provided.

RAIN OR SHINE For directions call 766 - 5599

A Survey (continued from page 15)

lished by Sir James Frazer in The Golden Bough. When he accompanies the dancers, he doubles as leader and clown; in the latter function he amuses the spectators and makes them feel that they are a part of the ceremony.

This combined function of powerful leader, scapegoat and entertainer is well portrayed by the Clowns or Koshare of the American Indian Pueblos. Often the Clown, in his function of scapegoat, wears padded clothes - as at Binches in Belgium where, nowadays, he is pelted with oranges, and in the folk plays of the Balkans. In medieval times the Fool or Jester was a valued member of feudal households because of his power to dispel gloom and raise spirits. To be silly in the medieval sense meant to be holy and sensitive to religious impulse. Even in our modern circus, the Clown, while pretending to be foolish, usually performs the most difficult feats.

HOBBY HORSES

Hobby Horses and other animal fertility figures bring good and repel evil and have great power. Often their functions include death and resurrection. England has a number of Horses that still make an annual appearance. At Padstow in Cornwall the totam Horse is a truly terrifying creature, black, circular and enormous, with the man inside wearing a three-foot high hood or mask. All day on Mayday he parades the little town and at intervals he sinks down in death and then springs up to dance again. As he dances he swirls his great skirt - formerly smeared inside with tar - and any girl who is lucky enough to be caught by the skirt is bound to be married before the year is out. Since dawn the young people have been out in the woods bringing in fresh greenery to decorate the Maypole and all day long the May Carol sounds through the streets,

'Unite, unite, we'll all unite

For Summer is a-come unto day'

with impromptu verses wishing good or bad luck to village notables and changing at intervals to the death and resurrection song.

All over the world these animal spirits had their place in the winter and spring ceremonies and are still to be found in many places. Chinese Dragons and Lions appear at the time of the New Year and are found in Europe also; the Zamalzain of the Pyrenees still demonstrates his magic powers by springing on and off a glass of wine without spilling a drop, and suffers a destruction and subsequent restoration of his fertility.

DANCES OF THE YOUNG MEN

Dances of the Spring season have many purposes, but the expression of living vitality is clear in all. Joyful festival dances give thanks for benefits received in the form of returning life to the earth and the action of the dances suggests to the unseen powers further benefits that are desired. These dances of the young men are athletic dances performed by a group chosen for their vigor and vitality. They leap high, with the belief that the higher they leap the higher the corn will grow, they stamp on the earth to communicate vitality to the dead, who were believed to be a link with the gods. Gay colors and noise makers - bells and rattles - are important in this awakening of life. Anthropologists who have compared the young men's dance of Europe with the native, savage tribes, interpret it as a kind of dynamo, furnishing an output of energy designed to ensure future fertility of all living things - animal and vegetable. In the Balkans the dance of the Calusari has healing power also; the dancer takes a sick child from the mother, dances with it and restores it with the belief that all will now be well. In England and in the Pyrenees the young men's morris dances are performed with tapping sticks or waving handkerchiefs; in some parts limited to six dancers, so that the magic pattern of the figure eight and other weavings can be included, in other places including eight to ten dancers, as at Royton, or eighteen as in the Bush dance at Abram, both villages in Lancashire, England, where the dances are still carried on. A morris dance known today as "Brighton Camp" includes a sacrifice symbol, as a dancer is raised high in the air at the conclusion of the dance. In these dances the "stepping", the contact with the earth, is more important than the figures danced which are limited and basic.

DANCES FOR MEN AND WOMEN TOGETHER

The chant or prayer is an intrinsic part of the American Indian dances and at one time was widely used. Carols are not limited to Christmastide, there are May carols also, and in medieval times a 'carol' was a circular or chain dance accompanied by song. The Norwegians still have their 'caroles'. Circular or sun dances were danced by men and women together, sometimes round a tree - as the most glorious work of nature. The decorated Maypole has survived in many countries as a tree symbol, and the Bush, Green Man, or Jack-in-the-Green - a man inside a leafy structure - is still seen. Processional dances took the good influence from place to place.

DEVELOPMENT OF RITUAL INTO RECREATIONAL DANCE AND PRESENT DAY USE

Most countries whose civilization has passed out of the stage of belief in the magic or religious qualities of ancient dance ceremonies, treasure their folk dances and music as a link with evolution and history, that brings a sense of continuity and security. As the faith behind the primitive religious belief weakens, the dances may not be abandoned, but they will change their character. The dancer becomes less of a medicine-man and more of a performer, the ritual changes into folk art. Their continued use by present day people will depend on how successfully this has been done and to what extent the dances are able to be adapted to more modern ways of living and thought.

Where they are still widely used it is likely that there has been a gradual transition from ceremonial to recreational use. The athletic dances may still have great value for young people, but it is the dances that can be danced by men and women together on any festive occasion that are likely to be the most popular. Ceremonial circles and processions, and magic figures of inter-crossing lines, right and left weavings, stars and twirlings, adapt readily to dance patterns that can be used at any time and with many different tunes; vibrant jigging steps can vary the movement and can be used with either couple or group dances. In the former, the relationship is also important but so is the way in which one couple relates to another - to form the whole structure of the dance.

Dancing masters of many centuries have used the dances of the folk as a basis for their composed dances; Court dances grew out of French, Italian and Spanish folk dances. In 17th century England, when society grew tired of the Court dances, the dancing masters of the day took the circle and line dances of the country people and built on them a great wealth of pattern dances, for varying numbers of couples, and with tunes composed by contemporary musicians. So popular were these dances that nine hundred of them were published by John Playford in successive editions of The English Dancing Master, or plaine and easie Rules for the Dancing of Country Dances, with the tune to each dance, from 1650 to 1728. The dances became popular also in France and in other European countries. They were society dances for the ballroom and the country people continued to dance their own less complicated and vigorous line and circle

dances. But country and city influences are two-way, at least in folk art, and in time the city dances influenced those of the country, as they were seen at the great houses and copied. The introduction of the four couple Quadrille, and its many derivatives influenced the ballroom dances of both Europe and America, as did also the later Waltz and Polka. All were derived from the dances of the country people. The ballroom dance fashion of using folk dance and music as a basis for the introduction of a new ballroom dance has continued. The Spanish Tango, the dances derived from the Jazz rhythm of the American Negro and so on - a long list could be made. The welding together of folk and composed material can be plainly seen in comparatively recently settled countries, such as North America. The dances of the ancient settlers, the Indians, are here for us all to see, but the newer settlers brought with them the memories of their own folk art. The American Negro has developed his own wealth of music and song from his racial inheritance and later influences; the early settlers from England, Scotland, Ireland, Holland, France, Spain and many other countries brought with them their dances, music, customs and children's games. Combined with the Quadrilles taught here by the French dancing masters and expanded by the vitality of a new people and a new country, the American Square dance evolved.

The power and influence of the folk dance is still strong - a whole chapter could be written about its influence on ballet and other forms of theatrical dance. That the world is conscious of the value of its folk art and its background, is indicated by the fact that most countries today have some form of organization to preserve it and to make it known. It is possible for learned Societies to harm the real life of folk art by too great an anxiety to preserve it as a museum piece. But they can be a great power for good if while they are preserving the quality they are also able to encourage the use of the material in a way that makes it live for people today.

Douglas Kennedy concluded his book entitled England's Dances, Folk Dancing Today and Yesterday with these words: "The dances and folk-airs are not just out-of-date anachronisms. They are old friends waiting to be recognized. I believe that there has never been a time...in history when the people stood in more need of refreshment at the springs of their own traditions and of the new life that these can give." This was written of England - but it applies to all the world.

Author's note: The books listed below were used to supplement first hand observation and deduction. I wish especially to acknowledge Miss Alford's books and, above all, Douglas Kennedy's England's Dances: particularly in the field of primitive dance he gave me many ideas and descriptive material.

THE GOLDEN BOUGH by Sir James Fraser
 WORLD HISTORY OF THE DANCE by Curt Sachs
 ENGLAND'S DANCES: Folk Dancing Today and Yesterday, Douglas Kennedy
 THE TRADITIONAL DANCE by Violet Alford and Rodney Gallop
 INTRODUCTION TO ENGLISH FOLKLORE by Violet Alford
 A BOOK OF THE BASQUES by Rodney Gallop
 THE MORRIS BOOK: Parts 1 to 5 by Cecil J. Sharp
 SWORD DANCES OF NORTHERN ENGLAND: Parts 1 to 3 by Cecil J. Sharp
 THE COUNTRY DANCE BOOK: Parts 1 to 6 by Cecil J. Sharp
 THE FOOL by Enid Welsford
 THE ENGLISH FOLK PLAY by Sir E. K. Chambers
 THE HISTORY OF SQUARE DANCING by S. Foster Damon
 THE DANCE: A Historical Survey of Dancing in Europe
 by Cecil J. Sharp and A. P. Oppe
 DANCING GODS by Erna Fergusson
 MASKED GODS by Frank Waters
 BOOK OF THE HOPI by Frank Waters

The article was originally written by request of Miss Ethel Capps of Berea College, on the occasion of a State Department sponsored tour of colleges and schools in South America, by her performance group "The Berea Country Dancers". The article was translated into Spanish with the purpose of being read by professors to their classes in advance of seeing a performance. This conditioned its length and scope.

M.G.

NATIONAL FOLK FESTIVAL

THE NATIONAL FOLK FESTIVAL ASSOCIATION will hold its 32nd Annual Festival October 16, 17, 18, 1969. This year's Festival will be held in the William Stokely Auditorium, Knoxville, Tenn.

The program will be directed by SARAH GERTRUDE KNOTT, founder of the Association. Folk Song and Dance groups are expected from about 25 states. Morning Workshops will be given on Friday and Saturday by MAY GADD. English country, morris and American contra and playparty games will be included.
 Information from: NFFA, 710 Dupont Circle Building, Washington, D.C.



BOSTON CDS CENTER DANCERS performing at the National Convention of the AMERICAN ASSOCIATION OF HEALTH, PHYSICAL EDUCATION AND RECREATION, held at the Hotel Statler, Boston, April 1969.



Spring Dance Weekend

Glorious weather, marvellous teaching, wonderful company combined to make this Weekend at Hudson Guild Farm an unmitigated delight. The devoted staff, May Gadd, Genny Shimer, Art Cornelius and Paul Skrobela, gave instruction in morris, sword and country at various levels. Christine Helwig taught American contras in her own beautiful way; Philip Merrill and Marshall Barron presided over the dance orchestra with their usual elan.



The outdoors beckoned: instead of picking apples, as on the Fall Weekend, we inspected birds' nests, took long walks, discovered the lake.



There was swimming for Those Who Were Brave. Towhees, phoebes and red-winged blackbirds were much in evidence to eye and ear.

In advanced count we tried out a new Fallibroome dance, The Merry Companion while the less experienced learned Nonesuch and The Queen's Jig.

Sword traditions were Walbottle and Kirkby; morris dancers tackled Ilmington, Adderbury and Headington traditions.

HIGHLIGHTS AND SPECIAL EVENTS:

The Silver Wedding Anniversary of **Frances and Russell Houghton**, who treated everyone to a delicious plate of cheeses at the dance Saturday night; a huge double birthday cake for Genny and Paul, whose natal days coincided at midnight Saturday; the discovery that there were other birthdays - those of Frances Holtzman and Mike Stimson's brother Paul, that called forth the usual lusty song, performed for the latter over long distance telephone. Wordgames, played endlessly over the weekend, to amuse the lighthearted and emptyheaded; card games; cocoa and talk in the diningroom after dancing, new faces, new interests; sword-sets transformed miraculously (they always are) from a ring of stumblebums to dancers by Sunday afternoon. And a special surprise - a dance made up by Kitty Creelman and danced for the first time ever in the barn Saturday night (published elsewhere in this issue): I Care Not For These Ladies. The dance shows the man's fickleness, but his fidelity as well, as he returns to his chosen partner at the end.



As a prelude to Pinewoods, Hudson Guild is the best weekend of the year. a treat for Those Who Know how to find their way to Netcong in May.

Martha Bixler

Contest

Two perfect scores of 16 emerged from the "Name the Dance" contest in the last issue of Country Dance and Song. First prize, a recording of two Brahms 'Cello sonatas, went to Karen Cornelius, Arlington, Mass., whose entry was first. Runner-up was Irene Calk, Lexington, Ky.

FRANK WARNER



Congratulations to our good friend Frank Warner who was recently honored at a "Recognition" dinner held at Westbury Manor on Long Island, N.Y. The occasion was his retirement from lifelong work with the YMCA.

He was presented with the 14th Distinguished Service medal, Nassau County's highest award.

In making the presentation, County Executive Eugene Nickerson said: "This award in being presented to you for two reasons - because you have devoted your life to working for one of the finest philanthropic organizations in the country, and because you have brought so much pleasure to millions of Americans through your music."

CDSS knows Frank Warner through this second aspect of his lifework and is delighted that he will now have more time to pursue it. He has been Program Director of our Pinewoods Camp Folk Music Week for a number of years and will be with us again this summer - even though he and Mrs. Warner are taking a trip to England first. There he has worked to bring to us many talented Staff members and many campers. His kindly encouragement has encouraged many a shy young singer to perform to others.

His biography states that "over the years he has achieved national recognition as a collector and interpreter of folk music. He is on the Board of Directors of the Newport Folk Foundation. and author of Folk Songs and Ballads of the Eastern Seaboard."

REVIEWS

The Seeds of Love, ed. and collated, Stephen Sedley, published Essex Music Limited London, 1967. 12/6

This is a very engaging and attractive book though it is sure to be misunderstood. For instance, its subtitle, "A comprehensive anthology of Folk Songs of the British Isles" is immediately misleading. He is like one of the characters in Alice in Wonderland who knows exactly what he means when he uses a word but few others do. But if you read his preface carefully, than a lot of misunderstandings are cleared up. His editing is impeccable and clear; one may disagree with his taste but not his veracity.

Sedley is also very witty. He opens Part I ("Boy Meets Girl") with a very amusing quote from Sydney Carter:

"As I roved out one morning
I was singing a country song
I met a man with a microphone
A O he did me wrong
He sat me on a grassy bank
Took out a reel of tape
And had my country ditty down
Before I could escape."

All of the hundred and fifteen odd songs have a musical accompaniment as well as very useful notes. This book makes a valuable addition to any folk singer's library.

J.D.

THE POETRY OF ROCK: By Richard Goldstein. New York : Bantam, 1969. 147 pp. \$1.00.

Judging a book by its cover, I was prepared not to take this paperback very seriously. The jacket bills it as "the most comprehensive collection of rock lyrics ever assembled..." And on the back we are told that this includes Elvis Presley: "He was the Rasputin of rock. He ground country funk into the nation's consciousness by treating music as though it were mo-

tion... There was magic in every quiver of his voice." Now I am willing to grant Leonard Cohen, Phil Ochs, Paul Simon, Lennon and McCartney, Bob Dylan, Arlo Guthrie and Donovan (to mention a few popular lyricists) a place in the traditional song - but Elvis, the Supremes, the Doors?

But Goldstein in his Preface and Introduction makes his case and makes it well:

I do not claim that these selections constitute a body of "undiscovered" poetry. This is no pop-Osian. But I do assert that there is an immense reservoir of power here, an impressive awareness of language, and a profound sense of rhythm. I call these qualities "poetic"; you may want to call them "unconscious," but I do not see how the two are incompatible.

Nor do I. Take this example from Dylan's "Desolation Row":

Praise be to Nero's Neptune
The Titanic sails at dawn
Everybody's shouting
Which side are you on?
And Ezra Pound and T. S. Eliot
Are fighting in the captain's tower
While calypso singers laugh at them
And fishermen hold flowers.

Or this verse from Leonard Cohen's "Suzanne":

And Jesus was a sailor
When he walked upon the water
And he spent a long time watching
From a lonely wooden tower
And when he knew for certain
That only drowning men could see him,
He said, "All men shall be sailors, then,
Until the sea shall free them,"
But he, himself, was broken
Long before the sky would open.
Forsaken, almost human,
He sank beneath your wisdom
Like a stone.

And one could go on; but Goldstein makes the point well:

I am aware that certain aspects of pop walk a delicate line between camp and revelation. But I set out to edit this book as a participant, not an authority. So, I welcome your derision - and your heads.

He gets both my hands - in applause. The introduction alone is well worth the price of the book, though I'm still not convinced about Elvis.

J.D.

SALES

The CDSS sales department is pleased to announce the addition to its stock of the following imported items:

FALLBROOME COLLECTION BOOK III 1.25

16 new dances with accompanying tunes (including Miss Spark's Maggot, introduced at Pinewoods '67 by Captain and Mrs. Burnett)

SIX SIMPLE COUNTRY DANCES .50

A handy leaflet including the longways Greensleeves and The Female Saylor.

RECORD ED103: FOUR DANCES FROM COMMUNITY DANCE MANUAL 7 2.50

The Royal Albert, Queen Victoria Country Dance, Kate's Hornpipe, The Quaker's Wife.

Regrettably, as time passes, certain nonetheless valuable items fall out of print; we are sorry to say that the following materials are no longer available (please correct your catalogs)

BOOKS

Sharp: Country Dance Book, 1, 11

Morris Dance Book 1

Sword Dance Tunes 11

Fallibroome Book 1

Kentish Hops

RECORDS

7EG 8414	7EG 8667	7EG 8846
8598	8688	M 120
8599	8719	M 121
8665	8811	PR 309