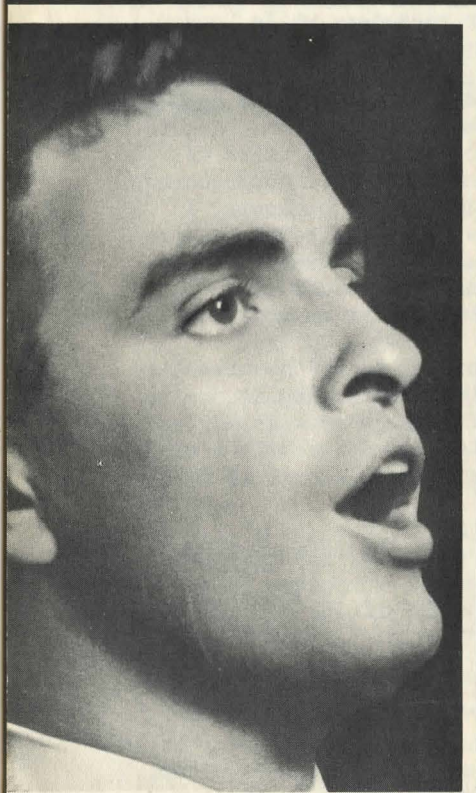




PRESENTS

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THE COUNTRY DANCER

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1957

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Morris Dancers at Blenheim Gate
Early 19th Century Painting

THE COUNTRY DANCER

EDITOR: May Gadd

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CDS CALENDAR

JOHN C. CAMPBELL FOLK SCHOOL, Brasstown, N.C. - Recreation Course June 18-29; Craft Courses August 4-24 and October 13-26.

PINEWOODS WEEKEND - Long Pond, near Plymouth, Mass. - sponsored by Boston Centre of C.D.S. June 21-24. Director, Louise Chapin.

PINEWOODS SUMMER SESSION of The Country Dance Society of America - August 4-25 on Long Pond, near Plymouth, Mass. - 29th annual Summer Dance Camp. Director, May Gadd. Callers and teachers include Dick Forscher, Bob Hider, Rickey Holden, Phil Merrill and other experts, with John Langstaff song leader First and Second Weeks and Folk Music Week Program Director. The Third Week, August 18-25, is Folk Music Week.

FRONT COVER

The photograph of the painting "Dance at the Blenheim Gate" was obtained from Hill-Stead Museum, Farmington, Connecticut, owner of the painting. Mr. Leonard Frisbie writes as follows: Painted by Sir William Nicholson, born Ovingham, England, December 25, 1781, died Edinburgh August 16, 1844. A Scottish painter, particularly of Founders, and the first secretary of the Scottish Academy.

We have no record of the date at which he might have painted this or other paintings but from the above it would seem a fair guess that he painted it somewhere between 1800 and 1840. There is no date on the painting.

TO ALL MEMBERS AND SUBSCRIBERS

The Editor sends you most heartfelt apologies for long delay in producing this magazine. We guarantee to send you the number due you (even if your subscription has expired in the interval). We are trying to catch up by issuing two numbers bound in one cover, and will do the same thing later on. The next number will appear in the Fall.

Explanations of delay usually sound pretty feeble, but perhaps you will be sympathetic and understand the difficulties created by moving our headquarters, and the fact that one of our most valuable helpers on the Country Dancer volunteer staff was unable to participate, due to pressure of other work. This is Ruth Sanders, and she has now come to our rescue and is helping us to get out this issue. We thank her very much.

A bright note is that we have two new volunteer staff members for the Fall, and we intend to reorganize our methods of getting and writing up material and preparing it for printing. You can help by sending in items - if possible typed and in shape for printing.

We'll do our best - and hope that it will be better than this year's record!

May Gadd

NATIONAL HEADQUARTERS

Many of our nearby members have seen our new national headquarters at 55 Christopher Street, New York, and we have had quite a lot of visitors from faraway too. Be sure to put us on your list of visits to make when you come to New York.

Our Opening Tea on February 17 was attended by 67 members and friends. Much work on shelves and painting has been done by our members, and the place really looks very lovely. In addition to the wonderful response to our Christmas and Spring Festival appeal, we have received the following gifts:

A Victrola - from Mireille Backer, Lyndal Brandeis, Rae Meltzer and Genevieve Shimer.

Chairs - from Mrs. Arthur Choate, Carol White and three couple-members who sent this rhyme with their gift -

"In the Country Dance you flit and flit
But comes a time when you must sit.
Now that suggests a chair - or four,
And they're on the way to set on your floor,
From the Juris - Lapiner - Rafferty corps."

We cannot dance in our new headquarters but we can hold afternoon and evening song and music gatherings, talks, film showings, library evenings and recorder-playing. We expect to develop such a program next season. These are the times when we need extra chairs. Already our volunteers, members who serve on committees, help with our bookkeeping, send out bulk mailings, etc., are appreciating our more commodious and attractive quarters. Come and see us in the Fall.

UNEXPECTED GIFTS

FROM BROOKLYN COLLEGE -- It was very pleasant to receive the following letter and donation from the Faculty Club of the School of General Studies of Brooklyn College and the C.D.S. is grateful:

It gives our group great pleasure to enclose our contribution of ten dollars to the Country Dance Society. We've had the good fortune of enjoying your group's work at one of our Faculty Club parties at the College...and the experience was truly a great delight. -- (Mrs.) Grace N. Meyers, President, Faculty Club S.G.S.

FROM JOHN C. CAMPBELL FOLK SCHOOL -- Last Summer the Folk School had the idea of organizing a community Country Dance party as a Benefit for C.D.S. In spite of many conflicting dates - and a village has more difficulty in finding a free date than New York City - there was very good support of the affair and C.D.S. received the handsome sum of \$40. We think it is wonderful that a School which has so many needs of its own should consider our needs. We wish to thank all who worked on the party, especially the community chairman, Mrs. Wayne Holland; Mr. Georg Bidstrup, Director of the School, and Mrs. Bidstrup, and Mrs. Lynn Gault.

DANCING IN NEW YORK

A very good 1956-1957 season. Wednesday classes and Saturday Country and Square Dance Evenings have been exceptionally well attended. Saturday Squares could scarcely fail. The roster of Callers is most impressive - Al Brundage, Dick Forscher, Rickey Holden, Phil Merrill, Ralph Page -- one and all they gave us a wonderful time. It is perhaps more surprising when a large group, usually more men than girls, arrives at a Country Dance Evening in response to a notice in "Cue" and enters into dances with great enjoyment. On these occasions our more seasoned dancers have been wonderfully helpful. We arranged for their special enjoyment by reserving two Country Dance Parties "for dancers with experience only".

Carnegie Hall Performance

JOHN LANGSTAFF has been Commentator for the 1956-1957 series of "Philharmonic Young People's Concerts" at Carnegie Hall, New York. He talked to the young audience about the various parts of the program, usually sang a song to them and led them in a song, and conferred with the conductor, Mr. Wilfrid Pelletier and the Board concerning the Program.

The theme of the opening concert on December 1, 1956, was Music and Dance and the program was as follows:

KABALEVSKY	Overture to Colas Breugnon
BEETHOVEN	Fourth Movement Symphony No.7
GRAINGER	Shepherd's Hey
	Morris Dance demonstrated by members of the Country Dance Society of America
Everybody Sing:	"Cripple Creek"
COPLAND	"Simple Gifts"
	Baritone Solo: JOHN LANGSTAFF
CRESTON	Dance Overture
	Dancers from the School of Performing Arts - -
	Choreography and staging by Lillian Moore
PONCHIELLI	Dance of the Hours

Mr. Langstaff persuaded the Philharmonic Board that the young people should not only hear Mr. Percy Grainger's arrangement of "Shepherd's Hey" but should also hear the simple melody and see the Morris dance, for which one of the variants of the tune was used. So, C.D.S. was invited to supply a Morris side. As we thought the young people would enjoy a stick-tapping dance, we presented the Ilmington version of Shepherd's Hey. We made a great impression with our six men in their whites, bells, gay vests, Morris hats and striped sticks. The tune was beautifully played on recorders by Phil Merrill, Eric Leber and Abe Gamzon - also in costume.

LETTER TO THE EDITOR

Dear Gay: I want to tell you how delighted I was to see your first article on the history of the C.D.S. of America. It is a long and interesting story and who but you who have given it all your time and energy could tell it so well. Elizabeth read your article to me and it brought back to us both so many interesting, pleasant memories of those first days after Mr. Sharp's coming.

I welcome this opportunity to tell you how strongly I feel that you have done a wonderful job and how wisely you have carried on all these years. My love to you. I shall be looking forward to your next article and hope to see you some day when you come to Philadelphia.--Affectionately, SUSAN H. GILMAN.

An Unusual Craft

The article on "Oranges and Lemons" and the Church of St. Clement Danes in the Spring 1956 issue of "The Country Dancer" brought us some interesting letters from England.

Elsie Whiteman, known to Pinewoods campers for her concertina playing, writes as follows:

"I was very much interested in the article on St. Clement Danes Church, especially as my sister Madge is working on the new church. Madge has carved in wood ever since she was a schoolgirl and when she read in the papers that St. Clement's was being re-built as a memorial to the R.A.F., she wrote to the architect and asked if there would be any wood carving required. He replied that what he did want was slate carving. The floor will be of Portland stone, and about 900 R.A.F. Squadron Badges, measuring 11" by 6 3/4" by 3/4", in best Welsh slate will be set into the floor.

Madge was introduced to a very helpful stone-mason who lent her tools, gave her advice and odd bits of slate to practise on. The technique is of course very different from wood carving, but her experience in it was most useful and she was soon at work on the slate Badges. She does them very beautifully and there are some fascinating Badges, all designed by the College of Arms during the war. There are sixteen people carving the slates and only one other woman. Last month Madge's table and paraphernalia were carted along to the TV studios and she gave a talk with the title 'An unusual Craft' and worked on the badges. She also gave a recorded talk which the B.B.C. sent out in the 'Overseas Magazine'.

When I showed her the article in your magazine, she gave me a few more details about the church. After St. Clements was bombed in May 1941, no services were held there except when the Vicar died. At his funeral, as the old bells were destroyed, 'Oranges and Lemons' was rung on hand bells. When the Vicar's widow died, she too was buried there, and she left their money for a restoration fund. They are raising two hundred and fifty pounds for the rebuilding, decorating and furnishing of the church. About half of this is covered by the War Damage Commission and the Vicar's wife's bequest. The rest is being subscribed by the R.A.F. throughout the world and 'friends' of the R.A.F. The tower of the church is nearly completed and includes a piece of the Norman church. The bells have been recast at the same foundry in White-chapel that did them in 1588. All the Americans who flew from here during the war will be included in the memorial in a special book, and the U.S. Air Force now here has contributed the organ. It is hoped that the church will be completed in the Spring of 1958."



Carved by Madge Whiteman
For
The Church of St. Clement Danes

Later on we heard from Madge herself, who said: "I thought you might like this photo of one of my slate carvings. Tengah is a station near Singapore. The bird is the Argus Pheasant. This meant a visit to the Natural History Museum to get the details right. A week ago I was at the London Museum studying the Dymock armour. By the end of the year I'll have done twenty-eight Badges. I thoroughly enjoy doing them. In my next batch I shall have one of the two Eagle Squadron Badges of the American Squadrons who flew with us before America came into the war."

Madge Whiteman tells us that when she has finished her work for St. Clements, she would be willing to carve the Badges in wood or slate for other people. Perhaps some of the men who flew with the Eagle Squadrons - or their relatives - would like to have one. Miss Whiteman can be reached through this magazine.

OUR TRAVELING MEMBERS

C.D.S. is well represented abroad this Spring and Summer. Mireille Backer, Secretary of the C.D.S., is in England now and writes enthusiastically of seeing the Whitsun Bampton Morris, the Furry Dance at Helston, Cornwall on May 8th, and dancing at week-end gatherings; the Raffertys send news of meeting the Griggs' (Pinewoods last summer) at a dance at Cecil Sharp House; Georgiana Birch, Lyn Egli and Geoffrey Charlesworth leave for England and Switzerland in a few days (Georgie is getting back in time for Pinewoods); Sam and Ella Lindenbaum have just left on a visit to Israel; Edward and Christine Helwig are going to Europe; Irving and Sadie Lapiner are going to Trinidad (also back in time for Pinewoods), and Norman Singer, busy all Summer with his work as Executive Director of the School of Music at Aspen, Colorado, is going to England and Sicily in September. They will have a lot to tell us.

HISTORY OF THE

COUNTRY DANCE SOCIETY OF AMERICA

Part Two

Summer schools held by the Society at Amherst Agricultural College in 1916 and 1917 were directed by Cecil Sharp, but by the end of July, 1916, he was free to visit the Southern Highlands. He spent twelve months there between this time and December, 1918 -- forty-six weeks being devoted to actual collecting.

Always punctilious about trespassing on the work of other collectors, Mr. Sharp had written to Mrs. John C. Campbell before deciding to undertake further investigation, and had received the following generous reply: "I want the collecting done and done by the person most competent to do it, and if I could have wished for a definite result from my work it would have been to attract to this region just such a person as yourself."* With this encouragement he started on the work which produced the wonderful collection of Appalachian songs and, when he arrived at Pine Mountain, brought us in touch with "set-running". In November, 1917, he gave an invitation-lecture at Russell Sage Foundation on the current year's work in the mountains, together with a performance of the Kentucky Running Set. His work not only turned the attention of the members of the Society toward the songs and dances to be found here, but aroused the interest of a great many other people.

After Mr. Sharp's final visit ended in December, 1918, interest in the dancing continued in many places. Charles Rabold, who had become one of Cecil Sharp's most ardent followers after the summer school at Eliot, Maine, and who had given up his work as a teacher of piano and singing in order to devote himself to the teaching of English folk music and dance, did much to arouse enthusiasm by filling teaching engagements about the country. But the lack of a central headquarters made it difficult to follow up his work, or to give help to existing Centers when it was needed, and before long the United States Branch was dissolved and only Boston and New York remained as affiliated Branches of the Society in England --and they had little connection with one another.

In Boston, the work was carried on by Lily Roberts until she became Mrs. Richard K. Conant and then, while she continued to be Director of the Boston Branch, the main part of the teaching was undertaken by Louise Chapin, whose wide knowledge of the dancing

*From Cecil Sharp, by A. H. Strangways

had been gained from Mr. Sharp, from Mrs. Conant and from frequent visits to the summer schools of the Society in England.

In New York, the teaching was carried on at different times by a number of people including Miss Susan M. Gilman (who had given wholehearted support to Mr. Sharp and had done much to spread the knowledge of his work through her dance studio), Charles Rabold, Milton Smith, Sydney Parsons, Kenneth Wheeler and Harry Curwen. But no one was able to give full time to New York work and in 1926 New York applied to England for a full-time organizer and teacher, and Marjorie Barnett came here in the Fall. After a year in New York she went on to the newly formed Rochester Branch, organized by Melville Smith in connection with the Eastman School of Music. New York again applied to England, and May Gadd was appointed. Both she and Miss Barnett were members of Mr. Sharp's teaching and demonstrating staff. After two years in Rochester, Miss Barnett returned to England to be married, went to South Africa to live and was active in organizing the dancing there. She has now returned to England and is working with the Society there.

In 1927 the Boston and New York Branches cooperated, together with Charles Rabold and with the help of teachers and musicians from England, in reviving the summer school at Amherst, last held in 1917. This school was continued for six summers until in 1933 it accepted the invitation of Mrs. Storrow to move to Pinewoods Camp on Long Pond, where it has since been held each summer, with the exception of two omitted during the second world war. The many improvements made by Mrs. Storrow and by the Society's present President, Mrs. Richard Conant, have made it a most delightful place for a dance vacation. The Society is very fortunate.

The necessity for further cooperation between various groups, in order to aid growth, soon became evident. At a meeting held at the 1928 summer school, the question of some type of central organization was discussed and in December of that year representatives of the Boston, New York and Rochester Branches met and formed "The Federation of American Branches of the English Folk Dance Society". A central committee was composed of three delegates from each of the three Branches and two additional delegates to represent centers of dancing outside the area of a Branch -- Mr. Rabold representing Fairhope, Alabama, and other areas that he visited, and Miss Olive Whitworth representing Cleveland, where she had carried on the dancing since the early days of the Society. Mrs. Storrow was appointed Chairman, and Miss Gilman part-time Secretary.

Each of the Branches and Centers still affiliated directly with the Society in England, as well as with the Federation, and in 1933 another step was taken toward making a more effective central organization, by arranging that they should affiliate with the English Society through this central organization and that the name of "The English Folk Dance Society of America" should be adopted. Later, the words "and Song" were added to our title, as they had been in England.

Headquarters in New York, however, still acted mainly as a bureau of information and organized no activities except for the summer school. It became increasingly evident that more direct action was needed if the Society was to become effective for the whole country. At the 1937 summer meeting of delegates it was voted that the New York Branch should be dissolved and that in its place New York should be organized as National Headquarters of The English Folk Dance Society of America, with a national membership and with the Boston Branch and all Centers becoming affiliated Centers of the National organization; the Society to be governed by a National Council consisting of officers and representatives elected by the Centers; and an Executive Committee consisting of people able to attend monthly meetings in New York, this committee being appointed by the Council to carry on the national work of the Society in between biennial meetings of the Council, and an Advisory Board consisting of experts in various fields related to the Society's work -- the Society as a whole to retain its affiliation with the English Society, the total of the affiliation fee being based on the number of National and Center members forming the Society here.

This re-organization was accepted by the Boston and New York Branches at meetings held in the Fall of 1937. Miss Gadd was appointed National Director by the Council. Miss Gilman retired from her office as part-time secretary and, due to the generosity of Mrs. Storrow, President of the Society, the Society's first full-time secretary, Catherine White, was engaged. A little later, a headquarters office was opened in New York.
(To be continued)

MAY GADD

JAPANESE FOLK DANCERS



Japanese folk dancers performing for the American folk dance leaders - one of the photographs Michael and Mary Ann Herman brought back from their trip to Japan (see opposite page).

CONGRATULATIONS

We are delighted to hear from Michael and Mary Ann Herman that they can stay on at their headquarters, FOLK DANCE HOUSE, at 108 West 16 Street, New York 11, N. Y. It would have been a great loss to folk dancing if they had been obliged to leave. We'd like too to give them the hearty thanks of C.D.S. for making us a free gift of the Hall for our May Morris afternoon. Michael said it was because they were so glad to be able to stay on. A very pleasant way for us of showing thanks.

Below is a photograph of Michael and Mary Ann, Ralph Page, Jane Farwell and the other members of the group who took American and European Folk dances to Japan last year. They must have done much to cement friendship.
M.G.



MADISON AVENUE WINDOW

How would you like to see yourself dancing in a Madison Avenue window in New York? Look at the center pages of this magazine and you can see Bob Hider, C.D.S. Morris dancer, doing just this.

The British Travel Center of New York came to us for material for a window display to attract tourists to England. The result was a window that blossomed with Spring flowers, maypole and ribbons, Morris hats, bells and gaily colored vests, Abbots Bromley deer antlers and a cutout of Bob Hider, made from one of our photographs and blown up to life size. Colored phototraphs of English folk traditions and old time Morris costumes were sent from England. A card (lower left-hand corner) gave credit to The Country Dance Society of America for the "present-day" costumes.

MAY DAY IN PADSTOW

If any C.D.S. members are planning to visit Europe next Summer, I do hope that they will try and arrange to be in Padstow, Cornwall, England, in time for the May Day Hobby Horse celebrations, and to arrive there on May Day Eve, April 30th.

Eileen Gunnell, Kathleen Bliss and I went last year and reached Padstow at dusk, and as our car ran down the steep hill into the town we saw ahead of us half a dozen young men dragging along a whole tree with its green branches spread all across the road. In the town there was a feeling of mounting excitement, branches of greens were being tied to the sides of the shop doors, festoons across the narrow streets, a tall garlanded maypole in the town square - Spring everywhere.

After settling ourselves in a comfortable small hotel at the harbour edge we went to the "Golden Lion". The little pub was packed to suffocation and we saw many faces that the E.F.D.S.S. 'Oss'Oss' film had made familiar. Charlie Bate, the leading accordionist of the team, sat on the bar and played and every now and again he started up the May Song, and immediately one of the customers would begin the Hobby Horse dance and a small space appeared round him and someone edged into it and became the Teaser. Sometimes women joined in as the Teaser. After a while we found ourselves at the edge of the space and began to panic lest the 'Oss' should seize one of us by the hand and draw us in as his Teaser. We feared that we would soon be wildly cavorting around and down on the floor bringing the 'Oss' to life again, so we edged out into the wonderful cool of the evening for a breath of fresh air.

Just before midnight we assembled outside the Golden Lion again for the beginning of the Night Song. The narrow street was packed and the crowd very quiet, waiting for the leading May-ers to arrive and begin the round of the Night Song by serenading the publican and his wife in the dark house. Once a few lads began to sing "Davy Crockett", but a May-er edged over to him and said, "You ought to know better," and the boys fell silent immediately. At midnight the song began and the crowd joined in, companionably linking arms and swaying gently from side to side. On went the



'OSS' and TEASER

light at an upstairs window and the host and hostess leaned out waving. Then we all moved off after the May-ers who stopped at the houses of well-known characters..."Rise up, Sergeant Dobbs, for Summer is a-come unto day...we'll call once more unto your house before another year, in the merry month of May." And so on round the town in the magical still night, down narrow alleys, up steep hills, to the houses of old May-ers, appropriate verses at each house, and all the crowd softly joining in. We knew that this would go on till 4 a.m., so finally we went back to the hotel but half an hour later the crowd was outside politely serenading the visitors..."Rise up, Mrs. Grant, for Summer is a-come unto day." And so to bed, but not to sleep, and all night long we heard, or thought we heard, the distant sound of singing coming to us across the water from the other side of the harbour.

The Society's 'Oss'Oss' film does not make it clear that there are two Hobby Horses. Some years ago there was the usual traditional quarrel and a second team was formed, the Blue Ribbon Horse. Feeling ran very high and there were often fights, but nowadays they seem to have decided on peaceful co-existence. They avoid one another's routes but come together in the Square once during the afternoon and exchange Teasers and dance together. The crowds are certainly large enough to give both teams all the encouragement they could desire.

The Hobby Horse comes out at 11 a.m. We followed the old 'Oss', who came swirling through the door of the Golden Lion with his Teaser, Master of Ceremonies and band of four or five accordions and three or four drums, including the Brenton drum which was carried at the Battle of Waterloo. This drum is terrific and no matter how footsore one may be, the Brenton drum galvanizes one into action again.

For us the most impressive part of the day was the morning, for this was the town itself in action, the crowd knew all the verses and joined in everything. By the afternoon outside visitors as well filled the place. One man, evidently a complete stranger to Padstow, watched the Hobby Horse transfixed for a few moments and said, "What in the name of Fate is this!" The thing that stands out most vividly in my memory is the barbaric dancing of one of the Teasers, his beautiful gestures over the dying horse and the absorption in his face as though it really was a matter of life and death.

Finally the M.C. announced that this would be the last dance and the 'Oss' would return to the Golden Lion, but it did not, for the Blue Ribbon 'Oss' was still about and the old 'Oss' would not retire until the Blue 'Oss' had been danced off the streets. At last it was over and a special verse was sung at his going, and a woman was heard to say, "Everyone in Padstow is in tears when the 'Oss' is put away for another year."

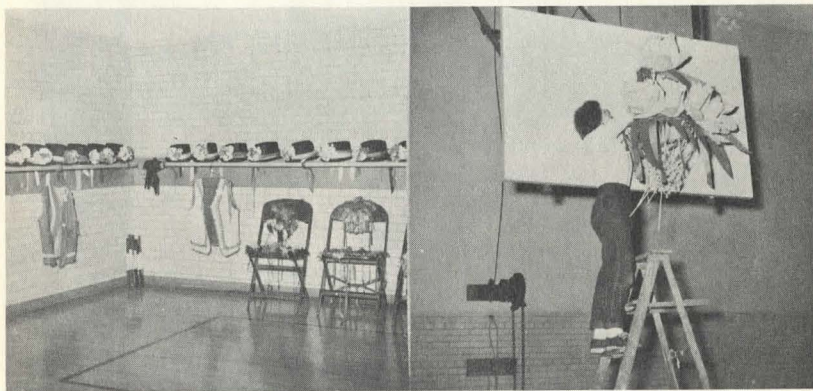
ELSIE WHITEMAN



Window display at British Travel Center, 336 Madison Avenue, New York.

NEW YORK FESTIVALS

Both Festivals brought out large numbers of dancers and spectators. The new program plan of grouping all performance items into one Interlude at Christmas and two at the Spring Festival seemed to be a very popular move. Phil Merrill's orchestra gave us wonderful music and the decorations planned by Genevieve Shimer and her committee were as ingenious and beautiful as ever. The Spring Posies carried by the girls in the Processional Interlude were beautiful and competed well with the men's Morris hats. The property room at the Spring Festival always looks like a garden.



Corner of Property Room

How to Disguise a Basket

NEW JERSEY FESTIVAL

Our very grateful thanks go to Mrs. William Partington for her willingness to allow us to carry on the May Festival, founded by her husband, in the lovely garden at Piper's Fancy, Mt. Bethel, New Jersey.

It seemed as if all who attended felt that it was right that the tradition that meant so much to Will should be carried on. He was greatly missed, but the feeling that all was as he would have wished carried away much of the sadness. It could truly be called a happy day.

We thank also Walter and Jessie MacWilliams, Robert Hider and the New Jersey committee who took charge of preparations. Without them, the Festival could not have been held.

As usual, the Festival was a C.D.S. benefit and \$90 was donated.

OUR NEWEST C.D.S. CENTER

We are delighted to welcome the British Isles Club of Erie, N.Y. as a C.D.S. Center. The Club members - British born or from the Commonwealth - consist mainly of the war brides of World War II and wives of occupation soldiers. The Club bases its programs on dances of the British Isles - English, Irish, Scottish - but also includes some dances of other nations. Under its chairman, Mrs. George (Clare) McCumber, it carries on a most active program and gives many performances as a way of making its material known. One of the members has a collection of tartans and jewels from Scotland, and other members have collections of British Isles glassware, fine china and linens, which they display.

Below is an account of some of the Club's dances and we expect to have more in the next issue.

At Christmas time Clare McCumber sent us a Scottish wish: - -

A Merry Christmas and a Happy and Prosperous
New Year an' may a little mouse never leave
your meal-sack wi' a tear in his e'e.

BRITISH ISLES CLUB

We hope to learn many new dances this year - new songs (Elizabethan...as part of the program we send out to schools, churches, and organizations.

People like the British Isles folk dances...we appeared before the Collegiate Players at Edinboro College and the program was well received. They had been doing Shakespeare and after the program, we taught them Greensleeves, Gathering Peascods and the Rye Waltz. They called for encores on Greensleeves; we had the record on three times, Peascods twice, and we sang as we did the Rye Waltz. Afterwards we all went over to Lawrence Vincent's (drama coach) and had tea, listened to his collection of Elizabethan songs...we had a spirited discussion on folk dances versus social dances. We sang all the way to Erie. Our members loved it because they had mixed with the students and made friends.

Would you have any ideas for an English dance costume? We thought a plain white dress with flower sprigs, with wide sash.

Our club consists of the war brides of World War II and wives of occupation soldiers...they must be British born or in the Commonwealth...It has been my ambition to do Morris dancing but they said the Morris dancers were a different group.--CLARE McCUMBER, Leader, British Isles Club, Erie, Pa.

1956 Review - - 1957 Preview

The Folk Music School at Pinewoods Camp was a most successful and exciting week for all concerned. Faculty and students seemed to be equally stimulated with one another's work. Over men and women were on hand for the Sunday night welcome from Mr. and Mrs. Conant, May Gadd and John Langstaff. Some traditional songs from Frank Warner and Jack opened the evening's music and it wasn't any time before Frank had us all singing "The Old Grey Goose and some of the spirituals with him, and from there the evening was topped off with dancing for all in the big pavilion.

The week's weather was brisk and invigorating, and our day of work began after breakfast with a lecture-demonstration-discussion by Jack covering the ballad, folksong, carol and other categories of traditional music, with definitions, background and characteristics regarding the literary, musical, and historical side. We joined the Dance Workshop in the next period for instruction in country-dancing, morris or the square dance. This was a good chance for exercise, as well as ample preparation for the general dancing that took place every evening. It also gave us a further link with another beautiful and exciting aspect of the folk music tradition. Our second lecture of the day was a most enjoyable session with Frank Warner and his voice, his guitar, his stories, and his Ann (Mrs. Warner who is always handy by to remember names, stories and occasional words-to-songs for Frank!)

Frank's lectures took the form of a collecting trip we had with him in the Carolina mountains, along the Hatteras shore, up in the Catskills of New York State, and farther up in New England. He showed us pictures of the traditional singers from whom he had learned the songs, he told us all about them and their lives, and then he "recreated" their singing with actual songs in the most authentic and powerful manner.* Frank's singing was infectious, and everybody joined in for the refrain or chorus.

Jack wound up the morning sessions with a class for examining and singing different types of music, i.e. sea chanties, children's songs, carols and folk hymns, singing games and play-party games, and "dance songs". We still had time for a refreshing swim in that beautiful clear lake.

Following lunch, the recorder players divided into four groups

*Only a part of his immense repertoire was touched, from variants of the Anglo-American ballad like "Lord Lovell" to the Negro spiritual and songs of our American Wars, from the early Wolfe and Montcalm encounter through the Revolution and to Civil and Spanish-American ballads.

ranging from rank beginners to quite accomplished tootlers, and had separate class work under the able leadership of Gloria Berchielli, Eric and Jennifer Leber and Jim Rosser. The recorder enthusiasm has grown tremendously at Pinewoods, and we expect to see even more done with it another year at this session. Philip Merrill worked with some of the instrumentalists during the afternoon, and the evening's dance orchestra was augmented by cello, violin, flute, flageolet, guitar and recorders for some of the lovely Playford tunes. Phil's musicianly playing at the piano throughout the week is something some of us will never forget. Eric took all the guitarists in camp for a special class in chord technique and folksong arrangements; and, from the interest shown in this, even more emphasis can be put on graded guitar instruction another year. The final period was a master class session and discussion led by Jack for all those interested in learning to sing the songs. In the course of analysis of styles and the participation of swapping songs 'round the circle, variants were heard from many parts of the country as well as songs from France, from Newfoundland, from old Hungary, and from the Far East. There was still time for boating, swimming and tea before supper, and the library was busy with reference and sales material handled by Joan Schmidt and Gloria.

The evenings' entertainment took the form of an informal recital of songs by John Langstaff, a lecture-recital by Frank Warner, a showing of the Padstow May Day film, a beach party Sing around the fire, and always followed by dancing for all led by May Gadd and Dick Forscher. Visitors from the neighborhood dropped in to hear occasional lectures and classes, as well as to attend the concerts and dancing at night; and a public demonstration was scheduled for the final night when all the faculty was available.

By the end of the week, Jean Ritchie had recovered from her illness and was able to join us. Her coming and her work with us was a fitting climax to an already stimulating and interesting week. Here was one of the truly great traditional singers generously sharing with us the songs of her family as well as the many interesting variants of the same songs she and her husband, George Pickow, had collected in Britain. Her graciousness, and the beauty of her singing have often been enjoyed by those of us in the Country Dance Society who have known her through the years, but her interesting tapes collected abroad were new to us and fascinating - she even brought Douglas Kennedy again into our midst as we heard his voice in "The Death of Queen Jane"!

At the final concert of the Folk Music Week, we heard from Frank Warner, Jean Ritchie and John Langstaff, each in his or her own particular style; and an added treat was given us in the appearance of Oscar Brand who sang from the British-Canadian tradition, and then joined Jean in a few of the "courting" songs from their recorded album. The advanced recorder ensemble contributed a lovely instrumental interlude to this concert.

The week was too short, and the days were not long enough; but this is just the beginning of a steady development, summer after summer, of this unique project on the shores of Long Pond. This year's faculty was a splendid one, and each person complimented the other in different aspects **each** brought to the course. We could start again next summer just where we left off with the same basic faculty! In subsequent years, there is no reason why the Country Dance Society won't be able to widen the scope of this study of folk music to include authorities, singers and teachers from other countries and other traditions as well. Our thanks to Miss Gadd and the Country Dance Society for making this school available in the United States, and to Mr. and Mrs. Conant for the beautiful setting in which it is held.

F.O.D.

TRADITION

Peter is his name and Jean Ritchie Pickow is his mother. Jean was sitting with her dulcimer singing to us in the camphouse while Peter was off to one side amusing himself. Suddenly he went to his mother with a look which explained clearly, "I've tried everything, what shall I do now?" "Want to sing?" asked Jean as she started "Hush Little Baby". Peter joined in, singing and plucking the strings of the dulcimer. He misd a word now and then and mispronounced a few others, but as he clung to his mother's knee we felt those vague words "folk tradition" come to life.



People spend years traveling, studying, swapping and searching to capture that tradition. Those of us fortunate enough to have been at Pinewoods' Folk Music Week last Summer learned it in a few seconds. The lesson was driven home by a very small boy.

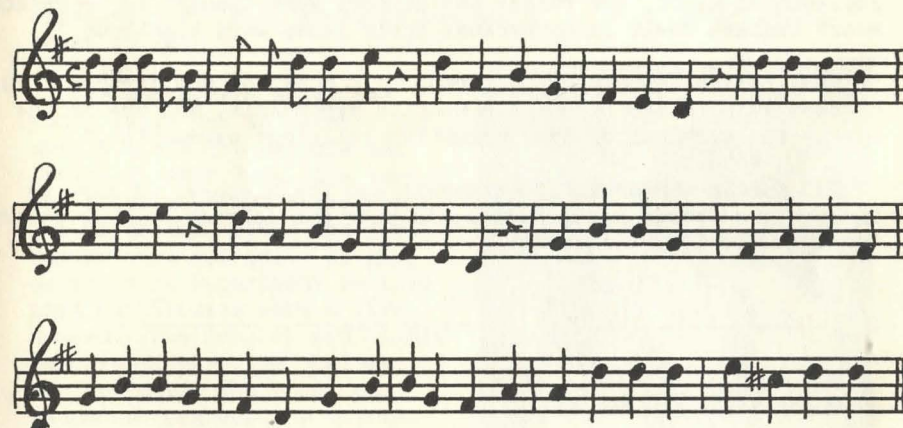
GLORIA R. BERCHIELLI

Such Is Fame!

If you are interested in double-acrostics, perhaps you saw this one in the Sunday New York Times: "An ancient English dance that is often danced today." The right answer: Newcastle.

A Cheshire Morris Tune

Cecil Sharp did not include a Morris dance by this name in his collections. However, it is interesting not only for the "tune" but also for the words. The tune is cited by a source who states that there is some ground for believing the Morris dance to have been first introduced during Edward III's reign (1327-77). The same source considers the Morris dance to be of Moorish origin, that it came to be associated with English May games and was after that part of all the common pageants. Here are the tune and words:



Morris dance is a very pretty tune;
I can dance in my new shoon;
My new shoon they are so good;
I could dance it if I would.
This is it, and that is it,
And this is Morris dancing.
My poor father broke his leg,
And so it was a chancing.

"It is not to be supposed that this Cheshire tune is anything more than a late survival of the old dance which John of Gaunt is said to have introduced to the court of Edward III," says Edmondstone Duncan. "In its earliest form the Morris was danced in fancy dress, with bells around the ankles, knees or wrists, accompanied with much stamping and knocking of heels, which (it is said) was found to give the dancers the gout. In the pageants, a hobbyhorse, a dragon with whifflers and marshals formed part of the Morris troupe. Its popularity was at its height in Henry VIII's day...Shakespeare wrote the epitaph of at least a part of such shows in the line - - 'For O, for O, the hobbyhorse is forgot.*'"

We might add that Duncan refers his readers to "A History of

Morris Dancing," by Cecil Sharp and Herbert C. Macilwaine (Novello) for further light on the subject.

You will find this "history" as an introduction to The Morris Book, Part I, and here you can read - in regard to the origin of the word "Morris": "As we have noticed, Morris dancers sometimes, and in the past very frequently, blackened their faces...To our forefathers, for whom the typical black man was the Moor...the natural equivalent would have been a 'Moorish' or 'Morris' dance. In other words...the faces were not blackened because the dancers represented Moors, but rather the dancers were thought to represent Moors because their faces because their faces were blackened."

And, "There is no need to pursue this question any further. The highest authorities reject the Moorish hypothesis, and see in the Morris the survival of some primitive religious ceremonial."

For further information on Morris and its history, be sure to include The Morris Book, Part I, in your own library, and/or refer to it in the C.D.S. library.

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C.D.S. Takes a Booth

A new venture for us. We displayed our material and gave out information at the Eastern District Convention of the American Association for Health, Physical Education and Recreation held at the Hotel Statler in New York April 7-10, 1957.

We shared out booth with Sarah Malament, who was presenting her long-playing record "Improvisations for Modern Dance," designed for us in modern dance class and studio. Mrs. Malament is staff accompanist at Hunter College and most kindly arranged for C.D.S. to share the booth, at very advantageous terms to us.

The photograph shows the booth as it was on opening day, when a miniature maypole and Spring flowers lent it a very gay appearance and attracted a lot of notice. After the first day we were not quite so gay, as the Fire Department decided that our flowers were a fire hazard. Joan Schmidt and Gloria Berchielli were the chairmen of the project. The booth was manned throughout the convention, assistance being given by Pauline Chamberlain, May Gadd, Josephine Giarratano and Genevieve Shimer.



Book Notes

AMERICAN FOLK TALES AND SONGS by Richard Chase. Here is a Signet Key edition from the New American Library of songs to be sung... dances to be danced...stories to be told. The price, 50 cents. Selected from the best of the author's collections of authentic Anglo-American folklore in the country areas of the United States - particularly in the South. Richard Chase's interest in folklore was the result of a chance visit to Pine Mountain School in Kentucky where he first heard ballads, saw country dances and became acquainted with Cecil Sharp and his work.

A SONG FOR GAR by Jean Merrill. Pictures by Ronni Solbert. A Whittlesey House book. Price, \$2.25. Most delightful. More about this book in our next issue.

SQUARE DANCING - A History by S. Foster Damon. Published by the Barre (Mass.) Gazette. Price, \$3.25. To be reviewed in our next issue.

International Folk Music Council

A meeting of the General Assembly of the Council will be held in Copenhagen on Monday, August 26, 1957 by kind invitation of the Danish Folklore Council and the Danish National Museum, with financial support from the Ministry of Education.

The meeting, together with a General Conference, was originally scheduled for Budapest. The necessary change of meeting place made it impossible to arrange to hold the Conference at such short notice, but members of the Council who attend the Assembly will find many special attractions offered during the period of August 24 to 27. The provisional program includes: - -

Saturday, August 24 - Reception at the Royal Library, Exhibition and Lecture.

Sunday, August 25 - Excursion to North Zealand (Elsmore, Kronborg, Frederiksborg).
Whole day

Monday, August 26 - Morning and afternoon meetings of the General Assembly.

Evening visit to the Tivoli, with concert.

Tuesday, August 27 - Morning lectures and recitals of records.

Afternoon visit to the Open-Air Museum and Folk Dance performances.

Applications for hotel reservations should be made to Mr. Niels Maaloe, Osterbrogade 160, Copenhagen. He will do his best to help you, but as hotels are heavily booked for August, you should not go to Copenhagen without receiving confirmation from him. If there is room in the two hotels used for the Council, the cost is around \$3.60 for bed, breakfast and one other meal at one of the hotels, and \$1.95 for bed and breakfast at the other.

Membership in the IFMC is \$5 a year. Dues can be paid at the meeting in Copenhagen or sent to Miss Maud Karpeles, Secretary IFMC, 12 Clorane Gardens, London N.W. 3.

The Council is doing vital work in the field of folk music and dance. Your support - even if you are not able to attend the Copenhagen meeting - will help it to continue. Why not join the Council now? You will receive most interesting reports and bulletins. A Conference is held each year and negotiations are being carried on for one of these to be in Canada in the near future.

EDITOR

FOLK AND SQUARE DANCING FOR OLD PEOPLE? SURE!

Best proof: the hundreds of successful programs I have conducted at more than fifty Golden Age clubs since 1954.

By adapting and simplifying dances so that they are not tiring, are easy to do, and are suitable for all-women groups as well - broad participation is achieved. Thus an excellent medium for enjoyable recreation is combined with moderate physical activity - the latter so important to the usually sedentary Senior Citizen. special programs also available for handicapped groups: blind, deaf, CRMD. Use records exclusively. Program runs about 1½ hours. Available for afternoon and evening engagements both locally and out-of-town. Inquiries invited. Write for circular of information with schedule of rates.

CY GROSSMAN, M.S. in Ed.

811 WALTON AVE., BRONX 51 N.Y. ME 5-0289

Years of classroom teaching experience... M.S. in Ed. - major in Guidance. Graduate courses in Dance and Recreation Methods and in Adult Education. TV appearances in New York and Philadelphia.. Memberships include Gerontological Society, National Recreation Association, Adult Educators Association, American Personnel and Guidance Association.

WHY THE NAME?

INDIAN QUEEN is an English country dance which many of us like to do - a longways for as many as will. To some this seems to be a very American name for an English dance. Perhaps it was a natural product of the colonizing of this country, Virginia in particular.

The name may be due to the presence in England of Pocohontas, daughter of the Indian chief Powhatan and famous for her reported rescue of Captain John Smith from death at the hands of Indians in the days of the Virginia colony. She was later seized and brought as hostage to Jamestown, in 1613, by Captain Argall, who thus obtained the release of English prisoners held by Powhatan and then let her go. The next year she married an Englishman, John Rolfe, and went to live with him in England, where she was presented at court. She created quite a stir, and it would be natural to name a dance in her honor.

Pocohontas died in Kent in 1617, at the age of 22. The dance Indian Queen appeared in the Playford edition of 1701. Coincidence or historical fact? John Rolfe returned to Virginia and is said to be the first colonist to begin cultivation of tobacco.

Weddings

BOLLINGER-McCANSE: December 22, 1956 at the First Unitarian Church in Louisville, Kentucky, Shirley Anne Bollinger to Captain Andrew McCanse.

CARSTENS-MEEKER: February 21, 1957 at the Kamakura Presbyterian Church, Kamakura, Japan, Sylvia Carstens to Rusley Coley Meeker.

CONANT-GRINNELL: December 1956 in Lincoln, Massachusetts, Helen Conant to Frank Grinnell of Boston, Massachusetts.

LEIBERT-McMILLIAN: April 5, 1957 in New York City, Sally Leibert to Nathan B. McMillian, Jr., of Louisville, Kentucky.

MUNOZ-SIMONDS: November 21, 1956 at Saint John's Church, Norman, Oklahoma, Peggy Anne Munoz to Roger Tyrrell Simonds of New Haven, Connecticut.

BIRTHS

RAYNA: Mr. and Mrs. Jerry Rayna of Bethlehem, Pa. announce the birth of a son - David Kenneth - April 20, 1957.

CONANT: Mr. and Mrs. Richard Conant, Jr. announce the arrival of a son - David Allen - February 20, 1957 in Hartford, Conn.

McLAIN: Mr. and Mrs. Raymond K. McLain have a small daughter - Rose Alice - born August 19, 1956, in Hindman, Kentucky.

Miss Gadde's Strathspey

It's exciting to find a dance bearing one's own name (even if there is an extra "e"). Ralph Page of New Hampshire has been doing a lot of research on old contra dances and Colonial cotillions and sent me this dance, taken from a book of 350 contra dances published in Oswego, N.Y. in 1808 -

MISS GADDE'S STRATHSPEY

First couple allemande
Lead down the middle,
Up again, and cut (cast) off.
Hands four round at bottom
Right and left at top.

Now all that I need is a tune.

MAY GADD

MORE ABOUT RECORDERS

Under the intriguing title, *Charmed by the Wind*, we note this item of special interest for our many recorder players:

"O, the recorders! Let me see one..." Hamlet cried to his players. King Henry VIII was so fond of the ancient wind instrument with its nine stops and simple mouthpiece that he had a collection of 40, including one shaped like a walking stick. "I cannot believe that ever any musique hath that real command over the soul of man as this did upon me; and make me resolve to practise wind-musique and to make my wife do the like," wrote seventeenth-century diarist Samuel Pepys after first hearing the instrument. According to an apocryphal tale, he and his wife became so enthusiastic that they were reported playing on their recorders while London burned in 1666.

More recorders are being tootled nowadays than at any time since the development of the modern orchestra. According to recorder manufacturers, 1956 business is twice as good as last year...This week the nation's foremost recorder group, the New York Pro Musica Antiqua, were beginning a hectic four-week series of concerts...Their specialized pre-Bach music has become so much in demand that they can foresee the time when the players who now have other jobs will have to make their choice between two full-time vocations.

The appeal of the recorder, according to its devotees, is obvious. "An adult can master it to a satisfying degree in two weeks"; it is inexpensive (prices range from \$3.98 for a foot-long plastic soprano model to \$120 for a 3-foot hand-made jacaranda-wood bass); and it gives a pleasant if faintly hollow sound...

There are some other conclusive proofs of the old recorder's new vogue. Uncompromisingly modern composers like Paul Hindemith and Darius Milhaud have begun writing compositions for the ancient instrument, while novelist Tiffany Thayer already has a collection half the size of Henry VIII's.--*NewsWeek*, the national news weekly.

P.S. -- One reader of the above magazine wrote this letter which *NewsWeek* printed: "No serious performer 'tootles' a recorder. The ornaments are quite as difficult in fingering as those of any other instruments. Frederick the Great had a much larger collection of recorders than Henry VIII. The Library of Congress has one of his gold ones."

