



# THE COUNTRY DANCER

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# 24043



# THE COUNTRY DANCER

The magazine of  
THE COUNTRY DANCE SOCIETY OF AMERICA

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## Calendar of Events

- Dec. 12, 1958 AN EVENING OF FOLKSONG at Town Hall, New York.  
OSCAR BRAND - JEAN RITCHIE - DAVE SEAR
- Dec. 13, 1958 COUNTRY DANCE SOCIETY CHRISTMAS FESTIVAL  
Hunter College New York. 8 to 12 p.m.
- Dec. 17, 1958 CAROL SING at C.D.S. Headquarters, 8 p.m.  
55 Christopher Street, New York 14.
- Dec. 20, 1958 COUNTRY DANCE SOCIETY - BOSTON CENTER  
CHRISTMAS PARTY, Old South Church, Boston.
- Dec. 26 -Jan.1 CHRISTMAS COUNTRY DANCE SCHOOL at Berea College,  
Berea, Ky. Sponsored by the College and the Council of Southern Mountain Workers in cooperation with the Country Dance Society of America.
- Jan. 7, 1959 C.D.S. NEW YORK WINTER SERIES OPENS.
- April 3 - 4 ANNUAL FOLK FESTIVAL, Lexington C.D.S. Center  
at University of Kentucky, Lexington, Ky.
- April 16 - 19 TWENTY-FOURTH ANNUAL MOUNTAIN FOLK FESTIVAL at  
Berea College, Berea, Ky. The Festival is affiliated with the Country Dance Society of America.

## Marriages

- IDE-ROCKWELL: February 8, 1958 in New London, Connecticut,  
Cynthia Martin Ide to Peter Barstow Rockwell.
- SULLIVAN-SACKS: March 1, 1958 in New York, N.Y.  
Celia Sullivan to Bob Sacks.
- POOR-MURPHY: October 4, 1958 in Cambridge, Massachusetts,  
Eleanor Poor to John James Murphy.
- COWEN-FUCHEL: November 1, 1958 in New York, N.Y.  
Judith Cowen to Kurt Fuchel.

## Births

- CONANT: To Richard and Gerda Conant of Hartford, Conn.  
May 19, 1958, a daughter, SUSAN WENDY.
- PICKOW: To George and Jean Pickow of Port Washington, N.Y.  
April 22, 1958, a son, JONATHAN BALIS.
- HAMILTON: To the Frank Hamiltons of Chicago, Illinois,  
October 22, 1958, a son.



## "...Worchepe ye Seynt Nicholas"

Once upon a time, long ago and far away there lived a kindly man named Nicholas. Now Nicholas lived so long ago that we don't know exactly when he was born and when he died, but the fame of his generosity and kindness has come down to us through the sixteen centuries since he was Bishop of Myra, a town and its seaport on the Southwestern coast of what is now Turkey.

Consequently, Nicholas is today honored all over the world, and for many things. He is the patron saint of sailors; in England alone some twenty-five years ago there were dedicated in his honor over 400 churches, mostly in seacoast towns like Myra. He also is the patron saint of children, especially of unmarried girls, and of pawnbrokers! How this odd coupling came to be is a strange story and a favorite through the years. It begins with. . .

The Three Maidens of Patara and Their Doweries. Many years ago when Nicholas was Bishop of Myra, in the nearby town of Patara lived a gentleman whose fortune had, as the old storytellers would say it, "decayed." This gentleman, although no longer wealthy, was endowed with three lovely daughters. Unfortunately, the times were such that he could no longer support them, and it was out of the question to try to find husbands to support them (and him), since no self-respecting suitor would even look at a girl who lacked a dowry.

At last the unhappy father had to call his daughters to him and give them a brief lecture in basic economics. There was a shocked silence, and then a trio of wails, for the girls realized too well that there was only one profession open to women and that they were about to be sold into it.

Fortunately, the good Bishop of Myra happened to be passing by their home as their unhappy cacophany spewed out into the night. Fortunately also, Nicholas' parents had husbanded their wealth most discreetly, and he had inherited its entirety. So, on three successive nights, Nicholas was able to fill a bag with gold and to slip it into the house through a window (some people say "down the chimney") and thus provide the lovely maidens with adequate dowries.

It's also said that their father, amazed by their repeated good fortune, hid himself outside his home on the third night. There he discovered Nicholas about to deposit his third bag of gold. But the Bishop made Papa swear never to tell who brought



SANCTE CLAUS goed heplig Alan!  
 Trek me Joste Cabaert aen,  
 Reij daer me'e na Amsterdam,  
 Van Amsterdam na 'Spanje,  
 Waer Appelen van Oranje,  
 Waer Appelen van granaten,  
 Die rollen door de Straaten.  
 SANCTE CLAUS, myn goede Vriend!  
 Ik heb U allen ind gedient,  
 Wille U my nu wat geven,  
 Ik zal U dienen alle myn Leven.

SAINT NICHOLAS, good holy man!  
 Put on the Tabard,\* best you can,  
 Go, clad therewith, to Amsterdam,  
 From Amsterdam to Hispanje,  
 Where apples *bright* † of Oranje,  
 And likewise those *granate* ‡ surnam'd,  
 Roll through the streets, all free unclaim'd.  
 SAINT NICHOLAS, my dear good friend!  
 To serve you ever was my end,  
 If you will, now, me something give,  
 I'll serve you ever while I live.

\* Kind of Jacket. † Oranges. ‡ Pomegranates.

Broadside created for the first celebration of the Festival of St. Nicholas by The New-York Historical Society, December 6, 1810; drawn by Alexander Anderson (1775-1870) and executed as a wood-engraving. Reproduced Courtesy of The New-York Historical Society, New York City.



the secret gifts by night. (There's a legend that Nicholas had got into a fistfight with Arius at the Council of Nicaea, and possibly the Bishop was still handy with his fists, but that's another story.)

So, ever since Patala, Nicholas, Bishop of Myra, has been the patron saint of maidens, and one of the most charming English carols of the fifteenth century celebrates his patronage:

Alle Maydenis, for Godes grace,  
Worchepe ye Seynt Nicholas.

Seynt Nicholas was of gret poste,  
For he worchepid maydenis thre  
That wer sent in fer cuntre,  
    Common women for to be.

Alle Maydenis. . .

Here fader was man in powre aray;  
Onto his dowteres he gan say,  
"Dowterres, ye must away;  
    No lenger kepe you I may."

Alle Maydenis. . .

. . . .

Saynt Nicholas, at the townys ende,  
Conseyldid the maydenis hom to wynde,  
And throw Godes grace he xulde hem synde  
    Husbondes thre good and hinde/e/.

Alle Maydenis, for Godes grace,  
Worchepe ye Seynt Nicholas.

If you look closely at the woodcut illustrating this article, you can see in St. Nicholas' hand the three bags of gold with which he rescued the maidens of Patara. Some centuries later the pawnbrokers adopted as their symbol these three bags of gold, now stylized as three gilded balls. One's goods were of course "safe under the sign of St. Nicholas." And so that is how St. Nicholas came to be not only the patron saint of sailors and of children, but of "alle Maydenis" and of pawnbrokers.

The manuscript text of the carol quoted here in part is to be found in the British Museum. MS. Sloane 2593. It is reproduced in its entirety in The Early English Carols, edited by Richard Leighton Greene, University of Rochester, New York (published by Oxford at the Clarendon Press, 1935).

I am indebted to a number of authors for the versions of the St. Nicholas' legends here recounted, but especially to:

Earl W. Count, Professor of Anthropology, Hamilton College  
Four Thousand Years of Christmas  
(New York: - Abelard - Schuman, 1944)

F.L. Cross, editor  
The Oxford Dictionary of the Christian Church  
(New York: Oxford University Press, Inc., 1957)

W.K. Lowther Clarke, editor  
with the assistance of Charles Harris  
Liturgy and Worship  
A Companion to the Prayer Books of the Anglican Communion  
(London: Society for Promoting Christian Knowledge;  
New York: The Macmillan Company; 1932)

William Rose Benet, editor  
The Reader's Encyclopedia  
An Encyclopedia of World Literature and the Arts  
(New York: Thomas Y. Crowell Co., 1948)

Maria Leach and Jerome Fried, editors  
Funk & Wagnall's Standard Dictionary of Folklore, Mythology,  
and Legend (2 vols.)  
(New York: Funk & Wagnall Co., 1949, 1950)

George Ernest Wright and Floyd Vivian Filson, editors  
The Westminster Historical Atlas to the Bible  
(Philadelphia: The Westminster Press, 1945)

PENN ELIZABETH SCHRADER

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#### FOLK AND SQUARE DANCE FESTIVALS

- |                     |  |
|---------------------|--|
| Jan. 16-17          | SOUTHERN ARIZONA'S 11th ANNUAL SQUARE DANCE FESTIVAL - Tucson Arizona.   |
| Feb. 28, 29, Mar. 1 | TWELFTH ANNUAL INTERNATIONAL FOLK FESTIVAL to be held on the campus of WILMINGTON COLLEGE, Wilmington, Ohio. This year's Festival will honor the people of the UNITED KINGDOM. |
| May 28-30           | EIGHTH ANNUAL NATIONAL SQUARE DANCE FESTIVAL Denver, Colorado.   |



## 1958 Pinewoods Photograph Contest

Of the photographs entered in the Contest, First Prize Winner was Peter Leibert's "Morris Dancers". Second Prize was given to Gerhard Steinfeld for a color print of "The Horn Dance of Abbots Bromley" and Third place to Dr. Milton Alter's "Dulcimer Player: Annette Aiello". Honorable Mentions were awarded to Anne Soernssen's "Long Pond Dock and Diving Float" and Gloria Berchielli's "C# Minor Dance Pavilion".

All of these winning photographs are reproduced on the following pages, together with two others by Dr. Alter. We regret that it was necessary to reproduce the color print of The Horn Dance, in black and white; but it is still good.

The quality of these photographs and others submitted was excellent. The Editors of The Country Dancer are very grateful to the contestants for their response and for letting us keep their other photographs for future publicity use. We are particularly pleased that Peter Leibert has given us his ten 8 by 10 photographs. He tells us that he does his own developing and printing. Anita Swindall sent us five excellent color slides. Although too late for the "judging" they will be most useful for reproduction.

A.C.K.

WHEN I WAS IN ENGLAND THIS SUMMER I asked Lila Fraser if she would be willing for us to reproduce some of her silhouette sketches - having seen them in "English Dance and Song". As a result she sent us a group of morris dancers and clowns. One of the clowns is the central figure on our Christmas Festival flyer. Here are two morris dancers.



LILA FRASER is able to study her subjects at first hand. Her husband, Hamish Fraser is clown and dancer with one of the London Clubs of The Morris Ring. The Club is named "Beaux of London City". He is a very expert and strong dancer. Many thanks to both artist and model. Another sketch is on page 30.





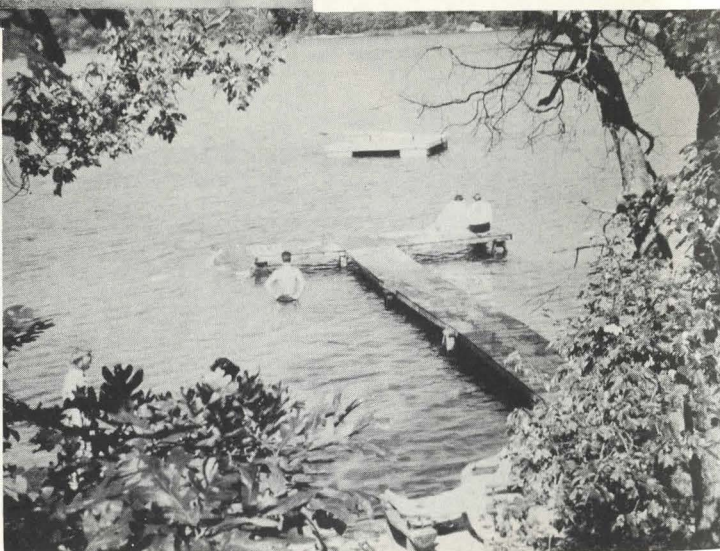


THE HORN DANCE  
OF ABBOTS BROMLEY  
Gerhard Steinfeld  
Second Prize



PINEWOODS  
C# MINOR DANCE PAVILION  
Gloria Berchielli  
Honorable Mention

LONG POND DOCK  
and  
DIVING FLOAT  
Anne Soernssen  
Hon. Mention



PINEWOODS FOLK MUSIC WEEK - DULCIMER PLAYERS AND SINGERS



ANNETTE AIELLO  
Dr. Milton Alter  
Third Prize



HELENE ALTER

KAREN McCOMB





# PINEWOODS Impressions 1958

It seems as if we have never had a better PINEWOODS than in the summer of 1958 - or have received so many letters of appreciation and happiness: we quote below from some of them:

From HELEN MATTHEWS, Chicago, Ill.

"I want you to know that the three weeks I spent at Pinewoods this summer made one of the most profitable, exhilarating and delightful experiences of my life. While thinking about Pinewoods one evening I remembered the Abbots Bromley Deer Dance with its eerie, haunting melody. Where can I get a copy of the tune? I'm anxious to play it on my recorder. School has started once again. I hope this year to teach some English Country dances, particularly The Huntsman's Chorus, Black Nag and maybe Christchurch Bells. Do you have suggestions for any other very easy dances for high school girls? Again, thanks for a wonderful vacation."

From BECKY SHRIGLEY, New Augusta, Iowa, and University of Wisconsin (another three weeker at Pinewoods):

"Thank you so very much for the wonderful three weeks. It never seems to disappoint my family nor me, even with a broken foot . . . . . Thank you again for making the Shrigley's stay at Pinewoods another success."

Editor's note: The broken foot was not a result of the dancing! And how wonderful Becky was, in spite of being in a cast.

From JIMMIE JAMIESON, Putnam, Conn. (2nd Dance Week and Folk Music Week):

"Just want to tell you how deeply appreciated are all your many efforts, both at Pinewoods and in the city. You do so much to bring happiness and spiritual well-being to so many of us, and I'm afraid that the thanks expressed are in no way proportionate to the benefits received. Being a teacher myself, I'm sure that you know pretty well what all of your labors mean to others .... and I also have a fair sense of just how much real work and effort are involved. And so, many, many thanks.. Speaking professionally.... I certainly gained much from my two weeks at Pinewoods. At Gordon School (in Providence, where I do the music) the children are all joyfully dancing... Haste to the Wedding, Contras, Dargason, Bonnets so Blue etc. I did a dance evening with a group of children and adults in the local church here in Thompson...very successful! Am hoping that this last will turn into a more or less regular thing, leading to the establishment of a dance center hereabouts. Of course, I'm going to need more training and experience all the time, but I seem to be doing well for a starter.

Gwen and I enjoyed muchly our jaunt to the opening dance in the city, though the return to the farm at close to 4 a.m. was

a bit on the strenuous side, especially when it came to facing 50 Sunday school children and singing "The Rattlin' Bog" at 9.30 a.m.! We hope to be able to get down for some more dancing but right now things are much too hectic here. We play a Chamber Music concert this Thursday night, and Gwen is very busy rehearsing with the Symphony in Providence....."

From DR. MILTON ALTER, Chicago, Ill. (Folk Music Week)

"I trust all is well with you, and the Society. Needless to say, we had a wonderful time at Pinewoods, and we are now beginning to count the months before our next trip to Long Pond.

Frank Hamilton was very enthusiastic about Pinewoods and wants to write an article about the camp for a folk music magazine. He wants me to help him .... I hope the article we write will do Pinewoods justice and perhaps be of help to the Camp.....

It may interest you to know that we have been getting together with Paul and Gretel Dunsing, doing some music for recorder and voice. Last week there was an organization meeting of recorder players in Chicago to form a Chapter of the American Recorder Society, and Helene performed with the Dunsings and two other recorder players, at the meeting. The Dunsings are a wonderful couple and we enjoy working with them. We met the Rossers at the meeting and Rose Rosser will be the Chapter's first secretary...."

From KAREN McCOMB, Poughkeepsie, N.Y. (Folk Music Week)

"Perhaps subconsciously I have hesitated in writing to you, that I might seem too childish in my joy and happiness derived from that wonderful week at Pinewoods. And how can one describe happiness - or put into words the delight of being oneself - no this can only be said in dance or song - with movement and color.....

In remembering things, when I think of all you offered to the crowd, I can't see how more could be absorbed. Perhaps it was just that I have so much to learn - but surely your program was very full and instructive. .... Please never take the dancing away from folk music week, for the sake of something else. I who never get a chance to dance, look forward so much to that chance next year - and I trust that by next year I will have much more to offer with songs and dulcimer, and may add to, rather than take so much from all there."

Editor's Note Pinewoods owes much of its success to the people who come and who do give so much, instead of only taking. The above letters have all been quoted without getting permission from the writers - and I very much hope that they will forgive this omission. The next two letters, from Staff members, were received in response to a request "to write something about Pinewoods".



From HOWARD BOATWRIGHT, Yale School of Music, New Haven, Conn.  
(First and second Dance Weeks and Folk Music Week)

"Dear Max: Thank you for your letter. It's pleasant to be reminded of Pinewoods just now. We are redecorating downstairs in our house, and find the confusion somehow depressing. Oh! to be back in the casual, comfortable living at Cottey House, and, as Helen would quickly add, to enjoy Mrs. Conant's delicious menus without having to order groceries or cook! Lea's little boat is sitting on its trailer in the driveway looking somewhat forlorn. Alice's recorder fares somewhat better as she still takes it out for a session now and then. Lea went to a "dancing school" this fall (one of those institutions which train young gentlemen in ballroom dancing and the social graces) and was annoyed at first to find the instruction nothing like that at Pinewoods! Well Pinewoods spoils us all one way or another, as it is really a special life we have there. Perhaps it is all the better because it is such a contrast to our regular routines. Anyhow, we hope to see you there next summer."

From GRETTEL AND PAUL DUNSING, George Williams College, Chicago:

"Often during the past weeks we have talked about the wonderful three weeks at Pinewoods this summer and often we have thought about it as we try to instill in our dancers at the College the love for dances WE OURSELVES loved and learned at Pinewoods. Wiltshire Six Hand Reel, Trip to Paris, Hole in the Wall, Once a Night, and Bacca Pipes Jig have now joined the ranks of such old favorites of our groups as Fandango, Old Mole, Newcastle, Shrewsbury Lasses, Picking up Sticks and others.

ALSO WE ARE NOW OFFICIALLY A CENTER OF THE COUNTRY DANCE SOCIETY.

Plans are being made by our Chicago Dancers to come with a larger group to Pinewoods in 1960. Not until then because we will go West again in '59 to teach at Lookout Mountain, near Denver, Colorado, at Isomata in Idyllwild, California, and at the College of the Pacific at Stockton, Cal.

Why do we love Pinewoods Camp and why are we so anxious for more and more people to come and see for themselves? There are many reasons and as I think about it I begin to feel warm and happy inside remembering

- The excellent teaching and the wonderful teachers;
- Good meals and the discipline of things starting and ending on time;
- dancing on good platforms surrounded by deep forests;
- dancing to live music at all times;
- the natural beauty of camp with its blue lakes and whispering pines;

- and most of all the fine people who come to Pinewoods, dancers and musicians;
- the recorder players who were so eager to learn and whose progress was thrilling to us;
- the happy but unfortunately too few hours of recorder playing with such expert players and warmhearted friends as Martha Bixler and Eric Leber;
- and the renewing of old friendships and the forming of new ones.

We hope that you will continue your three week programs at Pinewoods every summer and that many, many more will take advantage of the rare opportunity to dance and make music under such favorable conditions and such excellent leadership.

TO ALL OUR FRIENDS WARMEST GREETINGS AND "AUF WIEDERSEHN" IN 1960."

## HISTORY OF THE

## COUNTRY DANCE SOCIETY OF AMERICA

### Part Three

The re-organization in the Fall of 1937 of the Society (at this time known as THE ENGLISH FOLK DANCE AND SONG SOCIETY OF AMERICA) as a national organization with headquarters in New York and Affiliated Centers in many parts of the country, quickly showed results, due to this increased cooperation. By 1940 there were twenty-seven affiliated Centers, fifteen with open membership and twelve formed within another organization, such as a College or a School, and therefore having a restricted membership. All however were active dance groups formed for the purpose of dancing English and American dances.

The national headquarters organized dance activities in its immediate area and carried on promotion work in any part of the country. Direct results of the combining of interests were shown in the increased registrations at the summer school and in the fact that the Society was able, in the Spring of 1939 to arrange a teaching and lecture tour for Mr. Douglas Kennedy, who succeeded Cecil Sharp as Director of the Society in England. Because of the continued affiliation of our Society with the English Folk Dance and Song Society in England (we do in fact, represent the Society in this country) Mr. Kennedy was able to arrange to visit us. The tour took him as far west as Chicago and could easily have been extended to the west coast if time had allowed.



It was due to Mr. Kennedy's report at the end of this tour, as well as to our own widening experience, that at the 1939 summer meetings of the National Council and of the members of the Society, we began to consider the question of an adaptation of our name. It was felt that we needed one that would be less cumbersome; one that would remove the barrier raised between us and a potential membership because of the false impression given by our name, that membership in our Society is open only to people of English ancestry, and that we are concerned only with English dances; we wanted one that would help to make clear that since 1917 our interest in the Southern Appalachian songs and dances awakened by Cecil Sharp, had increased and widened, and that the research that we had carried on showed us that these were but one expression of the tradition of American dance and song that existed all over the country, and that the English and American traditions were so closely interwoven that they could not be separated without loss to both.

At the meetings there was a large majority vote in favor of a change of name and all that remained was to find an acceptable one. Many suggestions were made and by means of a postal vote of National and Center members taken in February 1940, it was ascertained that an overwhelming majority were in favor of adopting the name "The Country Dance Society", because of its simplicity and because the term "country dance" is used to designate both English dances and, as a general term, American squares and contras. It was felt that our other interests - folk music and song, morris and sword dances - could be made clear on our letter head or other promotion material, and that the continuity of the Society could be stressed, at least for a time, by placing "formerly The English Folk Dance and Song Society of America" below our new title.

There were a few natural regrets for the loss of a name that had many pleasant associations and a very few objections from those who had a very distinct preference for the English dances and wished to do no other. But it was very evident that the majority of our members approved of the change. The name of THE COUNTRY DANCE SOCIETY was formally adopted at a meeting of the general membership held in February 1940, together with the accompanying changes in the Society's constitution and by-laws. It is worthy of note that before long many of our more "English minded" members told us that any prejudice they had against the American dances had faded away. This was probably due to the fact that our wider use of the American tradition had led to more understanding of its fundamental quality and that we were dancing and teaching the dances better.

(continued on page 30)

## WORLD TRAVELER

A welcome home to Rickey Holden who has returned from a ten months round the world square and folk dance teaching tour. We want to hear all about it.

## Morris Dance Costumes

We have often been asked the question, "What is the correct garb for a Morris Dancer?" Sometimes people are surprised when they discover the great variety of costumes that is permissible, which can still be considered traditional and authentic. The basic requirements, in fact, are very simple. The true Morris Man decks himself out with gay ribbons and rosettes and must have his jingling bells to scare away any evil spirits that might happen to be around. How he arranges his ribbons and what he wears as a basic costume is a matter of personal choice.

On the center pages of this issue of The Country Dancer are some sketches of Morris Men in typical costume. Most of the modern teams in England today seem to favor black knee-breeches, white shirt and stockings, but there are many men who prefer to wear white ducks. The traditional Bampton Men wear white shirt, vest and trousers. As for color they all depend on knots of ribbon on their shirt sleeves; some, such as the Headington dancer, wear simple crossed baldricks with rosettes; others wear colored vests; the gayest costume is perhaps worn by the men of the Forest of Dene, whose shirts are covered with a patchwork of flapping ribbons. There is scope for a great deal of ingenuity in making a Morris Men's vest, and many men like to work out their own individual fancy, calling on their wives or their girl-friends to do the actual stitching.

There is variety in bell pads also. Here the first requirement is that the bells are on a firm pad, to be tied below the dancer's knee - then ribbons are added to taste.

Hats perhaps give the Morris Man his greatest chance to express himself. From the simple cricket cap, decorated with a rosette or two, of the traditional Headington dancer, to the Bampton dancer's "bowler" with its flowers and streamers, the "top-hats" and summer straws with ribbons and flowers - here is your chance, men! The two gents from Winster will show you the way.

The musicians in the sketch are playing the concertina and the three-hole pipe and tabor (the little drum). And of course the crossed pipes are the old clay churchwarden variety which the Morris Man lays out on the floor when he wants to do the Bacca Pipes Jig - dancing over them just as the Scot dances over his crossed swords.

GENEVIEVE SHIMER





*Bampton Morris Dancer*



*Winster "Man"*



*Winster  
"Lady"*



# LONG ODDS

## and other dances from the Preston collection

### FOREWORD

The dances which Mrs. Woods has transcribed and edited from Thomas Preston's annual publications belong to a particularly interesting period. Some of the traditional dances noted by Cecil Sharp and others reach back to this phase, and the Preston dances themselves form a link between the surviving tradition and the classical examples of the early Playford period.

I am sure that the five dances selected by Mrs. Woods will give great pleasure to the country dancers of today.

DOUGLAS KENNEDY

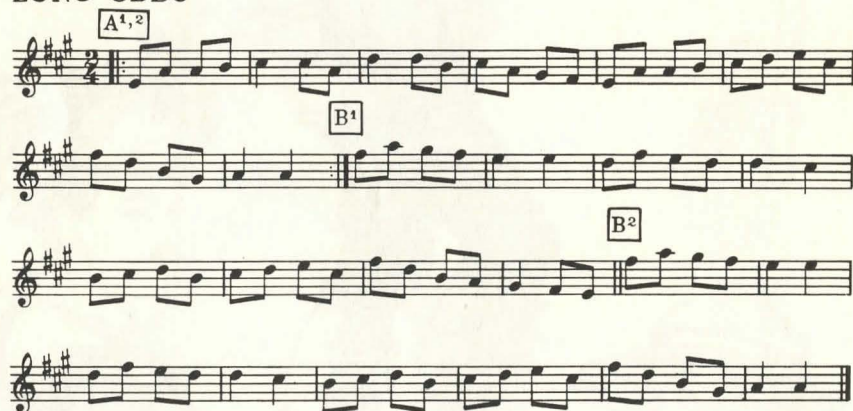
### INTRODUCTION

Thomas Preston, of 97 Strand, London, published annually from 1786 to 1801 a set of dances entitled "Twenty-Four Country Dances of the Year". Many of the dances illustrate all too clearly the decline of the country dance in the latter part of the 18th century, but among them are a number of dances of interest both in figure and tune and offering considerable pleasure to the present day dancer.

Five such dances appear in this small publication together with the tunes which are printed above the dances in the original text. The longways dances have, in the case of "Liberty" and "Stowe Hall", been altered to three couple set dances to facilitate the less experienced dancer, but a note is added in each case to explain the alteration made. A characteristic of the period was the inclusion of a neutral (or practically neutral) 3rd couple in many of the longways dances—probably a social concession to give greater opportunity for conversation. To fit the modern evolution of the country dance, this static 3rd couple has been omitted from those dances in which it occurs, in the text here presented.

PAT WOODS

### LONG ODDS



Duple longways

- A.1. 1st couple balance, turn partner half turn right hand; turn sides one-and-half turn left hand.  
 A.2. All balance, sides turn half way right hand. 1st couple one-and-half turn left hand.  
 B.1. 1st couple lead down centre, turn, lead back; cast round 2nd couple.  
 B.2. All poussette, 1st gent push, 2nd gent pull, complete poussette.

(From "Twenty-Four Dances of the Year", 1791 edition, published by Preston.)

THE ENGLISH FOLK DANCE AND SONG SOCIETY  
 Cecil Sharp House, 2 Regent's Park Road, London, N.W.1

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E.F.D.S.S. 3

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## The Glencoe Promenade

American square dance figures that are truly traditional are something of a rarity. Most figures today are like Playford Country Dances; they have been worked on or originated by professional dancing masters, the square dance callers. It is safe to assume that no professional ever had anything to do with the Glencoe Promenade.

This figure comes from Lincoln County, New Mexico and is known locally as the Glencoe Promenade; for several generations it has been associated with a ranch, at Glencoe, belonging to the Bonnell family. I learned the call from Mr. Ralph Bonnell whose forebears pioneered in this country. He remembers as a child, hearing his father call the figure at dances at their ranch house. The house is one of oldest in the region and is still the scene of dances that are probably little different from the parties of a century ago. A few local people get together for an evening of couple dances interspersed with squares. The music is a piano and one fiddle. The squares are called by the host or one of the guests, never by a professional caller.

Today, this area is nationally and romantically famous as the scene of the Lincoln County "War", in which Billy the Kid played so prominent a role. It is not beyond possibility that that glamorised outlaw, if he was a square dancer, knew and danced the Glencoe Promenade. Here is Ralph Bonnell's Call:

### THE GLENCOE PROMENADE

FIRST COUPLE BALANCE AND SWING AND  
 PROMENADE THE OUTSIDE OF THE RING -  
 AND THE REST FOLLOW UP

(2nd, then 3rd and 4th couples follow list)

DOWN THE CENTER AND SPREAD OUT WIDE

(lead down the center from the top place, end  
 in two lines with 1st couple at the bottom)

FORWARD UP AND BACK

FORWARD UP AND BACK AND PASS RIGHT THROUGH

(Partners change sides)

FORWARD UP AND BACK AND EVERYBODY SWING -  
 AND PROMENADE HOME.

(4th leads off from the top and the set promenades  
 to home position.

SECOND COUPLE BALANCE AND SWING, etc.



# RITUAL DANCE

## Southwest Indian and Morris

The searing sun of the Southwest blazes in the dark blue sky like a blow torch eating through metal and beats down on the dusty plaza of the Indian pueblo. Dark skinned men and women lean against the adobe walls of the low, flat roofed houses or crouch in the shade. They are quiet, motionless; isolated from the white skinned visitors by a mystic, inner aloofness. When they speak their words are in a language completely alien...guttural, stumbling, staccato. Your ears begin to throb to the slow beat of a drum that is deep and resonant. The door of the kiva, the ceremonial house, opens and they come out. Men naked to the waist, their copper skins smeared with pale color...women with high headdresses and white leather boots...children dressed as miniatures of their elders. All of them are bright with silver and turquoise jewelry flashing in the sun. They blaze with color and ornament, feathers, brilliantly colored cloth, embroidery, beads, animal skins and fur. Bells and rattles sound as they walk.

They line up in two ranks. Facing them, a dozen men dressed in blue jeans and brightly colored shirts, with gay hair bands around their heads, gather behind the man with the big belly-drum. The drum beat quickens, the dozen men raise their voices high in chant, the feet of the dancers begin to stamp the dusty earth. This is it, the thing you have come to see, an Indian ceremonial dance; a thing that takes place in the United States but which is strange, perhaps barbaric and certainly primitive, a thing utterly alien to everything in our background and culture.

Alien? As the dance progresses you begin to wonder. You are nagged by a persistent sense of the familiar. The stamping, hopping step continues. The dancers go forward, back. They move in small circles. The entire group progresses slowly around the plaza. Suddenly you have it...Morris dancers! The steps...close to the earth Morris steps with the accented beats in strange places. The bells tied around the legs of the dancers are the same as those used by Morris men and the sleigh-bell rhythm is familiar. That movement...it is like an altered Step Back. That one, as the men turn...is it a galley or a caper? Men and women are carrying short branches of evergreen. That's like Helston Furry or Winster.

## BELLS, BELLS, BELLS

There are similarities to Morris and to Country that are quickly apparent. Others appear as one watches more and more dances through the years. The immediate, striking resemblance to Morris is the use of bells. These are tied to the legs of the dancers just as are our own bell pads. The bells are of the same type. Needless to say, neither ancient Indian nor Morris man used such metal bells, the product of modern manufacturers. Originally, the Indian used rattles. Frequently, these were made of turtle shell. But today the bells of Indian dancers sound exactly like those of Morris dancers. Even the bell rhythm is the same, due to the similarity of step.

## THE STEP AND BEAT

The basic Indian step appears to be a one-hop, done in position or with a minimum of progression. The step is much closer to the ground than in Morris and the hop is usually more a pause than a lift of the body. The women dance even more closely to the ground than the men, barely lifting their feet, for Woman is identified by her closeness to the Earth Mother. When elaboration of step occurs it can go into complexities undreamed of in Morris. Often certain dancers will dance an elaborate rhythm counter to that of others in the set. The familiar Morris step-step-step-hop frequently occurs with a change from our accent that is the very essence of Indian rhythm. Both Morris music and step puts the strong beat on one and a weaker one on three. But because the hop with the Indians is actually a pause, the strong accent comes on the step before the pause, namely, the third beat. Though the drum definitely sounds a strongly accented four beat measure, it is impossible, while watching the dance, to count it any way but one, two, THREE, four. Most of the Indian steps are to two or four beat rhythms but the other familiar Morris rhythm, the six-eight, also occurs. Though the steps are seldom as open as in Morris, one frequently detects variations that remind one of galleys and of capers, though there is very rarely the spring into the air that is the pride of the good Morris dancer.

## THE PATTERN

Pattern, in the Indian ceremonial dance, shows less similarity to Morris than does the step. The dances are largely done in place and achieve their effect chiefly from step and rhythm. Nevertheless, there occur some infinitely slow processions, as in the Corn Dances, movements similar to our gyps and, more frequently, the woman follows her partner in a



tight circle like a short cast in Country. There are patterns that could be described as siding, others as hands four and at Tesuque Pueblo, in an Animal Dance infrequently performed, something very like a Morris hey.

#### THE SYMBOLISM

Every detail of the dances is highly symbolic. Because of the very justified secrecy and reticence of the Indians, students of the ceremonials have been able to learn relatively little about such symbolism. A downward movement of the arms, accompanied by the shaking of gourd rattles, occurs with great frequency. This is said to have a symbolic connection with rain and opens the possibility of interesting speculation. Though rainfall was doubtless a much less important subject of prayerful consideration by the ancient Morris men than it has always been by the Indians of the Southwest, is it possible that the frequent down swing of the arms in Morris originated as rain symbolism? The Indians decorate themselves with evergreen and carry branches of it, for to them, as to their forebears, it symbolises Eternal Life. The symbolism of the Indian dances, if known in detail, might lead to a greater understanding of our own ritual dances than we now have.

#### RELIGIOUS MOVEMENT

We read and are told that our Morris and Sword dances were religious in origin. This is very interesting, but it has no emotional or spiritual reality to us today. Morris is something that is fun to watch and fun to do. But go to an Indian ceremonial dance, preferably one whose performance has been kept secret and revealed only to such "Angles" as the Indians know to be sympathetic and understanding. Sit, if you can, with Indians you know and who accept you. Watch all the repetitions of a dance, which so often reminds you of Morris, as they occur at about hour intervals from very early morning to mid afternoon or sunset. Gradually, you become aware of the fact that you are in the presence of prayer--not prayer expressed in words but expressed in movement, in rhythm and in symbolic costume, as well as in that medium more familiar to us, the chant. If you watch with an open mind, and more especially, an open spirit, there comes a time when you find yourself swept up by the visual and aural experience, the color and movement, the sound of bells, rattles, chant and the blood-stirring, incessant drum beat. It can be as profoundly moving as anything you have known in our own inherited Greek and Roman, Christian and Jewish religious art, symbolism and ritual. Once felt, as our prehistoric ancestors must have felt it, the most casual watching or doing of a Morris or Sword dance takes on a meaning and a satisfaction it did not have before.

J. DONNELL TILGHMAN

## Living Green

The use of evergreen as a symbol of eternal life has been found in another and an unexpected place, among the negroes of the Eastern Shore of Maryland. At some funerals, the pall bearers wear a sprig of box in their lapels. After the coffin has been lowered, they form a procession around the grave and with each revolution one of them plucks the evergreen from his buttonhole and throws it in.

Is this a racial memory stemming from Africa? Probably not, since evergreen could hardly have such a significance in a winterless jungle. More probably, this is a custom taken over from the early English settlers of this region and now lost among their descendants.

J.D.T.

#### Obituary

DR. RALPH VAUGHAN WILLIAMS, O.M.

1872-1958

THE death of our President, Dr. Vaughan Williams, will be felt as an acute personal loss by every reader of these pages.

Our first thoughts are of deep sympathy for Mrs. Vaughan Williams and of our wish to share with her the grief we all feel. Our thoughts must also reflect with gratitude the many occasions on which he sustained the Society and furthered its cause.

An early Member of the Folk Song Society he gave his immediate support to the Folk Dance Society when Cecil Sharp founded it in 1911. Serving on its Executive Committee he played an active part in the pioneering stages. On Sharp's death he became the Society's Musical Adviser, and a member of its artistic board. He became President in 1946 on the retirement of Lady Amptill, and played an influential and often critical part in the post-war adjustments that were made in the Society's structure and policy.

There is no-one living who can fill the place he filled in the world of folk music, but his immense influence will continue for a long time to come to guide the Society along the course he was certain that it should follow.

DOUGLAS KENNEDY.

Reprinted from "English Dance and Song" - September 1958.

As Dr. Vaughan Williams was President of our parent Society, we, too, share in this loss. We learn that as a great Composer, he has been given national burial in Westminster Abbey. No national figure could more have deserved this honor.

His love and understanding of his native folk music, the way in which he used it as a basis for his own great creations, his work as a folk music collector and arranger of folk tunes, his appreciation and support of the work of Cecil Sharp - all these endear him to us. We are grateful that he has lived.



## CENTER NEWS

**Boston, Mass.** The Boston Center of the Country Dance Society opened its season for 1958 - 1959 with a new series of classes in English Country and Morris dancing at the YWCA in Central Square, Cambridge, Massachusetts, on Wednesday evenings and its usual drop-in Square Dance classes at the Union Boat Club, 144 Chestnut Street, Boston, on Thursday evenings.

A lively Halloween Party was held Halloween Eve, attended by over ninety members and guests. Several guest callers helped with the dancing and refreshments of cider and doughnuts were served.

A special event was held at the Headquarters, 30 Pemberton Square, Boston, on Monday evening, November 3. The topic was "The Early Days". People were grouped according to the period during which they became active in the Society, beginning with the year 1912 and continuing through 1930, and brief talks were given by members from each group. A social hour followed, giving everyone an opportunity to visit and enjoy refreshments.

Plans are now under way for the Annual Christmas Party, to be held at the Old South Church, Boston, Saturday evening, December 20. This is one of the outstanding events of the dance season and guests from out of town are welcome to come and join in the festivities.

For information about dancing in Boston, call the Country Dance Society, LA 3 - 5695.

**Chicago, Ill.** A very warm welcome to this new Chicago Center, directed by Paul and Gretel Dunsing. The Center affiliated with the Country Dance Society of America on November 4, 1958, under the name of THE GEORGE WILLIAMS COLLEGE FOLK DANCERS. The Center dances on Tuesday and Thursday evenings from 7.30 to 9.30 and extends an invitation to visitors to Chicago. The address of the College is 5315 Drexel Avenue, Chicago 15. Classes are also held at the College by the Dunsings during the daytime. Center members number from 16 to 24 and the program includes English, German, Scandinavian dances and some of other nationalities. ALL SUCCESS TO THIS NEW C.D.S. CENTER.

**Denver, Col.** It is high time you heard a word from the SHERWOOD FOLK AND SQUARE DANCE CLUB OF STEELE COMMUNITY CENTER. I have had several items to send you for some time, and now I shall really get them to to you.

At a program presented by our Club at the Denver Public Library, English, Irish, and American dances were given, as well as some of other nationalities. Also we had recorder players on the program, playing three numbers.

Here is a picture taken at the library program; six stalwart gentlemen doing "Rigs of Marlow". Back row, left to right, are: LeRoy Keech, Sam Stulberg and Arnold Simonson. Front row, left to right, with backs to the camera, are Fred Enholm, Hans Weiske and Roland Grosskreuz. The same group did Bean Setting also. The Club owns the baldricks, rosettes, bells and sticks.



At the Center's "Around the World" Spring Folk Festival, demonstrations were given by the different groups at the Center included dances from sixteen countries. Recorders were again played; there are several players in Denver.

Steel Center also has a monthly group meeting to dance English dances, under the leadership of Jack and Shirley Burks. It is a heterogenous group and we all have a lot of fun.

ALICE B. NUGENT

**Lexington, Ky.** The first Fall project of the Lexington Folk Dance Center was a folk dance demonstration on September 15 at Memorial Coliseum for Freshman Night. Students sponsored by the Center did the dance "Totur".

On September 18 the Center invited to its regular Thursday night dance, the Blue Grass Hoppers, a Lexington Square Dance Club. On October 22, as a part of the publicity for the coming Folk Dance Workshop, several Center members demonstrated folk dancing on the local television program. The dances done were "Rheinlander for Three" and "Fandango".

Our annual Workshop was held on October 24-25, and was considered very successful, with an attendance of approximately seventy-five dancers and seven leaders, all from Kentucky or neighboring states.

continued foot of next page



## In Memoriam 1958

January 26, 1958: BENJAMIN HARROW of New York, N.Y. For many years Mr. Harrow gave most faithful and valuable service as Treasurer and legal advisor to the national Country Dance Society. We shall always think of him with deep gratitude.

June 12, 1958: MARGARET STANLEY-BROWN M.D. (MRS. MAX K. SELLERS) Dr. Stanley-Brown was connected with our Society from 1926. For a number of years before and during the Second World War she served as Chairman of the Executive Committee, and on several occasions was our Pinewoods Camp Doctor. In the field of medicine she will be missed by many, including a number of our C.D.S. members, both for her skill as a surgeon and for the untiring interest and kindness that she showed to all.

Her New York practice brought her much recognition and honor and she was one of two women members of the New York Surgical Society. Soon after her marriage in 1950 she established a practice in Washington, Connecticut and was a member of the surgical staff of the New Milford Hospital.

June, 1958: RUTH SANDERS of Larchmont, N.Y. A member of the Society for many years Ruth Sanders showed unflinching interest in its purpose and activities. As a member of the Editorial Board of The Country Dancer she helped with many aspects of its production. Pinewoods Campers will remember her as Camp Librarian for a number of summers. New York dancers will miss her at the door on Wednesday evenings. She loved the dancing and music and took great pleasure in them.

### HAVE YOU READ?

THE SINGING OF THE TRAVELS by Violet Alford  
In search of Dance and Drama. A beautifully illustrated background book about Europe's rich heritage of dance and drama. \$5.00

FOLK SONGS OF EUROPE edited by Maud Karpeles for the International Folk Music Council. 183 Folk songs from 30 Countries

Lexington Center continued

Our latest project was a Center party for the University students who had just completed a twenty-five hour class in folk dancing. About one hundred students attended.

The Center's annual Folk Festival is scheduled for April 3 - 4, 1959.

MRS. JACK R. TODD

## October Weekend



Those of us who were fortunate enough to arrive at Hudson Guild Farm, near Andover, N.J., in time for Friday supper, glimpsed a near-full moon rising just as the sun was disappearing behind the deeply colored hills.

In spite of all weather predictions neither the sun nor the moon came out again. The rest of the weekend settled into rain, climaxed by brief snow on Sunday morning, bringing to mind for many, the freak snow storm at the Spring Weekend at the Farm three years ago. However, with the Barn now cleared and spacious; a stage at one end and a heating unit of sorts, and the dining room also available for dancing, we promptly forgot the weather and enjoyed a full schedule of morris, sword, country and square dancing. On hand as able teachers and leaders were May Gadd, Genevieve Shimer, Renald Cajolet and Dick Forscher. Jimmy Quillian at the piano and Burt Kaplan, violin, provided excellent music. Abe Gamzon joined them on his flute from time to time, and Larry Herlick with his guitar. Larry also led a tea-time song session.

During the morning sessions, the group was divided into two sections, giving the less experienced dancers a chance to become more sure of themselves in morris and country. Saturday afternoon there was square dancing for all of us together. And the Saturday Evening Dance Party in the Barn was very gay. A morris team of Leland Durkee, Ed Rafferty, Jack Shimer, Dick



Forscher, "Cagy" Cajolet, and Jack Burks gave a fine demonstration of Beaux of London City. This was followed by a fine Rapper sword dance in which Abe Gamzon joined with Leland, Ed, Jack and Cagy. Genevieve Shimer and Cagy matched each other in The Nutting Girl as a lively finish for the impromptu intermission.

Sunday afternoon each group showed a dance learned during the weekend. The sections of morris and sword also performed and there were country and square dances for all. A highlight of the Sunday program was dancing Hole in the Wall and Trip to Paris to the new CDS record.

It was good to see so many old friends from the Eastern Area and to greet newcomers. The West was represented by Jack and Shirley Burks, visiting here from Denver. The group was lively and many brought their recorders. Informal groups met in the various houses and played before lunch as well as afterwards.

As usual the food was very good and warm fires added to the general happy spirit of the weekend. We are grateful to Mr. Curtis Ream for letting us have the Farm for our Fall Weekend.

A. C. K.

The illustration, drawn by A.C. King, is the view from a window in the living room of Rose Walter Cottage.

Editor



#### BEAUX OF LONDON CITY

Do you know this very lively stick dance? C.D.S. will very shortly have the record, with instructions, on sale. We are having it processed from a tape made in England. It is a wonderful dance for beginners.

(History of the C.D.S. continued from page 16)

At an earlier general meeting a resolution in favor of the incorporation of the Society had been adopted; it was deferred until the new name should be settled. In May 1940 arrangements were completed and we became THE COUNTRY DANCE SOCIETY INC.

The next issue of The Country Dancer will bring the history of our Society up to the present day. "The Country Dance Society Inc." is still our incorporated, or business name. Later we adopted the name "Country Dance Society of America" in order to emphasize our national standing.

MAY GADD

## Memorial Gift

On October 14, 1957 our Society lost a good friend when Miss Maybelle Burner of Cleveland, Ohio, died suddenly. In November of that year we received the following letter from Miss Lucile Putz, also of Cleveland:

"To Country Dance Society of America:

Besides her position as an acknowledged leader and authority in the social service field, Miss Maybelle Burner found time for her active and enthusiastic interest in dancing. This interest, we, the undersigned, shared.

Miss Burner spent a week at Pinewoods last summer and she came back with such glowing reports about what the Country Dance Society was doing and how much she had enjoyed her stay there. In fact, she remarked that after her scheduled October lecture, she intended sending the Society a tangible indication of her enthusiasm and appreciation of the Society's program.

So, we, who were so fond of her, are sending the enclosed check to the Country Dance Society in Miss Maybelle Burner's memory."

Mr. and Mrs. George Leasure	Jens Ruggevik
Mr. and Mrs. Phil Stibbe	Verna Hall
Marion Binks	Walt Tetreau
Richard Stoll	Mary Schonmau
Ingelise Hyldahl	Lucile Putz

We wish to express our deep gratitude to Miss Burner for her thought of us, and to her friends for carrying out her intention. The gift was put into our Special Interest account to be used towards the cost of making records. As money from the sale of the records will go back into the account, and used again for the making of other records, the gift will have far reaching results, and will be a true Memorial.

Another friend of Miss Burner's, Miss Madeleine Frahm, also sent a Memorial Gift. We thank her very much.

## C.D.S. RECORDS

Yes, we have really done it! The first record made under our own sponsorship is an accomplished fact. Record CDS 1 is on sale. The dances - "Trip to Paris" and "Hole in the Wall" are very popular and the playing is wonderful. Our appreciation and gratitude go to Phil Merrill and the orchestra members for their skill and understanding - they are artists; and they can make you dance! Now we must make more. "Upon a Summer's Day" and "Picking up Sticks" are in the making. What do you think should come next?



# History of a Folk Song Addiction

A few years ago, in discussing the widespread interest in folk song with my friend Kenneth Goldstein (a scholar and professional in this field), we agreed that the vogue would gradually subside.

We appear to have been mistaken; interest is greater than ever, perhaps especially among the youth. I have come to regard it as a matter of course, when told that this or that acquaintance, or his teen-age son or daughter, is a folk song enthusiast in one degree or another.

During the course of my own addiction, which goes back about fifteen years, I have several times been asked, by people with varying tastes in music and other things, to account for my great interest in folk song. Usually I have - half seriously - pushed off the inquiry with the same answer I've used when asked to explain another enthusiasm of mine, that for hiking and mountain climbing, that if the inquirer didn't feel the urge, there was no use in trying to explain.

This, of course, never satisfied anybody, including me. I have long felt that anything to which I've devoted so much time, energy and money, should be susceptible of rational explanation - not to excuse it, but to understand it better. It is possible that this brief exegesis will be of interest to readers who are interested in folk dance and folk song - either or both.

It all began on a day when by pure chance I heard on the radio a fragment of a song, which I later found out was "The Two Sisters", a Child ballad, sung by Andrew Rowan Summers. It sounded delightful. It was followed by "The Golden Vanity", sung by Richard Dyer-Bennet. When I found out that the broadcast was of records, and that the records, with these songs and others equally fetching, could be bought, I was on my way - to a collection of some hundreds of records and books and a hobby that has provided me with many hours of pleasure and interest.

The obvious point, then, is that the attraction of folk songs is, for most people, mainly the charm of the songs in and of themselves, as songs, sometimes in the melody, sometimes in the words, and sometimes in both. If there is any one quality which lends special charm to the songs, I should say it is naïveté. Of course, the songs vary in quality and appeal; I have played records for people who told me a little hesitantly, as if afraid of wounding my feelings, that they liked this song

less than that one, or t'other one not at all. This is completely acceptable; in the folk song canon there are fine songs and pedestrian songs, just as there are good and poor products in every other creative field. I have, of course, my own favorites, and find that some songs do not move me. Of course, too, there is much disagreement among listeners as to the appeal of particular songs; this only adds to the fun.

This, however, is not quite enough to explain, for example, the books. I discovered, after some introspection, that my own interest in folk song is one aspect of a broader interest: that in folk expression as such. The folk mind and the folk creativeness express themselves, of course, in many ways: in pictorial representation, in the dance, in the language-making facility, in the creation of what we roughly term folk-lore, and so on. No one has time to investigate all of these; to be personal again, I had already been greatly interested in slang, before getting into folk song.

The realization of the extent to which, and the manner in which, folk beliefs and attitudes infuse the songs of the folk, does not come all at once. I well remember the surprise, and even chagrin, I experienced when, in taking a course in balladry and folk song given by Mary Barnacle, that fine folklorist, I listened as she pointed out all sorts of fascinating ideas and beliefs that were embodied in the ballads and songs and that I had failed to observe or recognize.

So, for example, of the various possibilities, my study of folk songs has led me into such related fields as those of nursery rhymes and children's counting-out chants.

Within the field of folk song, even within the limits of a particular language, there are numerous special areas: cowboy songs, tramp songs, work songs, prison songs, and so on. Continuing the personal account, I found myself specializing in sea chanteys. (The spelling is in controversy). This is a little difficult to explain, since I have never had any great interest in ships. I think the chanteys sound to me like the purest form of work song, since their cadences are - or were - an aid to the actual work. In addition, they contain artful and grimly humorous glimpses of feelings otherwise concealed by the sailors: "The mate could do with swingin'"; or "And what do you think we had for supper? Belaying pin soup and a roll in the scupper."

A natural inquiry is whether such addiction or immersion, does not result in pedantry, and the loss of "that first fine careless rapture" of the kind I felt when I heard that first record. It sounds like a dreadful indictment; but I cheerfully admit the possibility and offer two answers.



Even pedantry, if not carried to excess, offers its own rewards. I have seven or eight records of Barbara Allen. They all differ in text, melody, or style; it is fascinating to see how the song that Samuel Pepys found so pleasant, as he wrote in his Diary, has come down to us, and to Rebecca Tarwater, who recorded it in the Southern Appalachians for the Library of Congress.

I could adduce any number of other instances of the interest to be found in comparing variants, and so on. Oh, just one more: I've had fun picking up additional verses for that gloriously imaginative tramp song, "The Big Rock Candy Mountains" - "The brakemen have to tip their hats ...The bulldogs all have rubber teeth". And some day I'd like to look into the matter of nonsense refrains in the songs; there are some interesting theories about their origin and significance.

I recently acquired, thanks to Ken Goldstein, a record by Bob Gibson, called "Off-Beat Folksongs" (Riverside). It contains a song "Bahaman Lullaby", about which - pedant though I may be - I got just as excited, on first and subsequent hearings, as I did about that first fragment of "The Two Sisters". No denizen of Tin Pan Alley wrote that!

MANUAL PRENNER.

A warm welcome to this new contributor, Mr. Prenner. Born in Rochester, N. Y., and presently living in New York City, he is a lawyer and editor. His great interest in American and English folk songs has led to an extensive collection in this field and in related materials. Editor

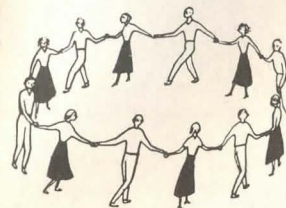
#### FALL ACTIVITIES IN NEW YORK

Dance activities have gone with real swing and enjoyment. Starting with an opening get-together dance the last Saturday in September we have continued with regular Wednesday dance evenings, beginning at 6.30 p.m. with morris dancing for dancers with experience, continuing with country dancing for advanced dancers, morris for beginners, elementary country, and country and contra for all stages. Quite an evening - and it has been well attended.

The monthly square dance in October with Dick Forscher went over in fine style and we are looking forward to the November dance with Ralph Page. Monthly English country dance evenings and contras have taken a new lease of life this year. An active committee, with good program and refreshments and interludes has worked wonders. At the first evening Phil Merrill and Eric Leber led a Song Interlude and Karen McComb played and sang with her dulcimer. At the November evening The MIDWOOD SQUARE AND CIRCLE, a Brooklyn Folk Dance Club, gave a dance demonstration.

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#### CHRISTMAS GIFT SUGGESTIONS

COUNTRY DANCE NOTES: Hand-printed stationery  
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