

THE COUNTRY DANCER

Spring

1960

THE COUNTRY DANCER

The magazine of
THE COUNTRY DANCE SOCIETY OF AMERICA

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Calendar of Events

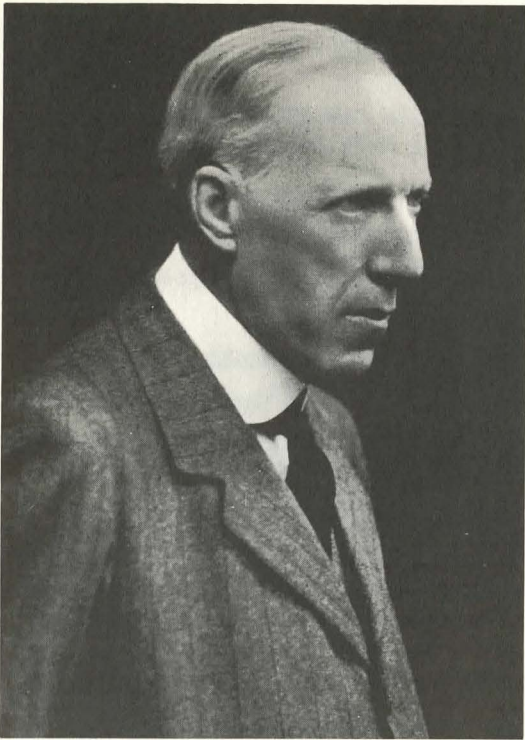
- June 19 - 25, 1960 RECREATION COURSE: DANCING, SINGING, ETC.,
Nov. 4 - 6 John C. Campbell Folk School, Brasstown, N.C.
- June 24 - 27 DANCE WEEKEND at PINEWOODS - BOSTON C.D.S.
Centre.
- June 26 - 30 RECORDER WORK SHOP, John C. Campbell Folk
School, Brasstown, N.C.
- August 7 - 21 PINEWOODS CAMP: TWO DANCE WEEKS, National
C.D.S., Buzzards Bay, Mass.
- August 21 - 28 PINEWOODS CAMP: FOLK MUSIC and RECORDER WEEK,
National C.D.S., Buzzards Bay, Mass.
- September 28 NEW YORK DANCERS GET-TOGETHER.
- September 30 - ADULT SECTION MOUNTAIN FOLK FESTIVAL, Levi
October 2 Jackson State Park, London, Ky. For infor-
mation write to: Ethel Capps, Box 287,
Berea College, Berea, Ky.
- October 5 C.D.S. NEW YORK FALL SERIES OPENS.
- October 8 COUNTRY DANCE PARTY, New York C.D.S.
- October 14 - 16 COUNTRY DANCE SOCIETY FALL HOUSE PARTY
Weekend, Hudson Guild Farm, Andover, N.J.
- October 22 SQUARE DANCE with RALPH PAGE, New York
C.D.S.
- PICTURE CREDITS By Gloria Berchielli, New York: Hudson Guild Farm
Weekend, pp. 14 and 15. By Gerhard Steinfeld, New
York: Spring Festival, 1960, pp. 23 and 24. By Suzanne Szasz, New
York: Frank Warner, p. 17.

Marriages

MYERS-BAVLY: April 9, 1960, Mount Vernon, New York,
Therese Myers to Harry Bavly.

Births

CORNELIUS: To Helena and Arthur Cornelius of Arlington, Mass.,
April 22, 1960, a son, PETER.



CECIL SHARP IN 1922

The Music of Cecil Sharp

BRUCE SIMONDS

Folk music is the oldest form of music in existence. Long before music was written down, the common people of all races and nations had their songs, developing through ages from primitive war-cries and croons to regular stanzaic tunes sung at work, in accompanying the dances or in moments of complete relaxation. Rules were unknown; the expression at first was spontaneous, but as this music was transmitted orally from one singer to another, excrescences disappeared and the natural instinct for form became evident. The predilections of different groups came to the fore. Who cannot recognize the gaiety of the Italians in their songs, the sentiment of the Germans, the melancholy of the Scandinavians? Folk-song expresses the racial character of different countries to an extraordinary degree.

The musician cannot afford to neglect this, nor has he done so. In the latter part of the 18th Century and throughout the 19th, attention was drawn to this well-spring of music. Even before this time in England the Elizabethans had turned to folk-song for the source of composed music. The virginal pieces of Byrd, Gibbons, Morley, and many others were frequently based on these tunes. But in modern times, as a collector of folk-

music, Cecil Sharp stands out as one of the most indefatigable. This is not to say that collections had not been made earlier, but in England at least no one had done quite so much to bring it to public recognition.

Why was Sharp so interested? Because he was a musician and alive to the beauty of sound. It made no difference to him whether he heard a song from an old rustic with no voice and no knowledge of music, or from a singer with beautiful natural production. He grasped instantly the inherent loveliness of the tune, the flexibility of the rhythm, the expressiveness of the line, the natural balance of phrases. These things cannot be fully understood without actually hearing them, but if you remember the soaring arch of the melody in "The Crystal Spring", an air which any composer would have been proud to write, you may perhaps see what I mean. Fascinating to the musician are the appearances of the most unexpected melodic intervals, such as the upward seventh at the end of "I'll give my love an apple" or the descending seventh in "Green Broom". Such intervals were long banished from composed music on account of the difficulty involved in singing them; they are rarely found in the vocal music of Mozart or Schubert; but the untrained folk-singers took them in their stride. The modal character of the songs is also interesting; in fact folk-music is chiefly responsible for the reawakening of interest in the medieval modes. The old singers would not have known what a mode was, nor how it differed from the diatonic scale of the 18th and 19th Centuries, but it is largely through folk-music that we have recaptured the beauty of these modes, and Vaughan Williams, who used them so effectively in his music, would have been the first to acknowledge this. What makes "The Spring of Thyme" so enchanting? It embodies several of the characteristics I have mentioned. The haunting cadence defines the Aeolian mode. In the fourth line we have another of these unusual and surprising seventh skips. And besides this there is a subtle balance between the five phrases, beginning not with the ordinary abab scheme, but abba, in which the repetitions are not literal but suggestively varied, with the fifth phrase returning in a still different manner from the first, rounding out the whole in a very satisfactory manner.

As to rhythm in both the songs and the dances, there is great variety. Compare the propulsive motion of "The High Coasts of Barbaree" with the lilt of "Dashing away with the Smoothing Iron" and the quiet flow of "O Waly Waly". How delightful is the staccato lightness of "The Black Nag" and "Picking up Sticks" from the gliding step of "Grimstock" or "Nonesuch". The musician can learn much in dancing the country and morris dances; the injunction to "find out what happens between beats" is of the utmost value to the player of any instrument. To see the President of the Country Dance Society dance "The Princess Royal" is a lesson in rhythm. And it was very interesting to

me to find that in the nearly twenty years of my teaching elementary country dancing at the Norfolk Music School the most popular dance each year was "Hunsdon House". I venture to think that this was because the students were musicians. They had great fun dancing "The Portland Fancy" or "The Fireman's Dance" but "Hunsdon House" appealed to their musical nature.

Since the tunes were usually sung without accompaniment and the dances traditionally accompanied only by the pipe and tabor, the task of fitting them with the proper harmony for modern use requires a thoroughly-grounded musician, for they can be spoiled if unskillfully harmonized. In this work Sharp showed consummate art. His simple accompaniments in Folk-Songs from Somerset, the Country Dance Books and the Morris Dance Books are models of flawless taste with just enough subtle variety to escape the monotony which is always a danger when one is obliged to sing several stanzas to the same air or dance several figures to the same strain. Examples of his expert treatment are found in the expansion of chords for the capers in the morris dances and in the delightful suggestion of wedding-bells at the end of "O No, John".

Here then was a master musician of perspicacity to recognize beauty in simplicity, of indefatigable enthusiasm in the arduous task of collecting, of patience in putting down on paper the complicated directions of the dances, and of warm human sympathy with the country folk who had kept these musical treasures alive for many years. We can never be sufficiently grateful to him.

BRUCE SIMONDS, former Dean of the Yale University School of Music and famous Concert Pianist, is a member of the Advisory Board of the Country Dance Society of America and, for many years, a most valued member of the Society. He used to attend Pinewoods regularly, with his family, and would be persuaded to give us a recital in the woods. Even on a Camp piano, his music was wonderful and when we exclaimed about his marvellous rhythm, he would modestly say that it was due to having played the English Country Dance tunes so much.

CDS is indeed fortunate in having connected with it two famous musicians with such real love and understanding of the English tunes and deep appreciation of the work of Cecil Sharp - Bruce Simonds and John Powell, Virginia Composer-Pianist, also a member of our Advisory Board.

"The Music of Cecil Sharp", Mr. Simonds' contribution to this magazine, was prepared for the Cecil Sharp Centenary Evening of the Boston CDS Center. We are very happy to be allowed to print it here.

Appalachian Visit

MAY GADD

BEREA

In April I had the great pleasure of a visit to a number of CDS Centers in the Southern Appalachian region of Kentucky. It began with the Mountain Folk Festival which is held annually at Berea College. This was its twenty-fifth year. Directed now by Ethel Capps, working with representatives drawn from a widespread mountain area - Kentucky, North Carolina and Tennessee - it was founded and directed for many years by Frank Smith.

Participants are young people from colleges, high schools and communities in the mountain area, and their leaders. Visitors are welcome as audience, and to join in any of the dances that they know. The dances on the program have been learned during the year so that all can have the fun of dancing together without teaching. Some may not know all the dances but by the time they have been together for Thursday evening and all day Friday and Saturday, all have had plenty of activity. As the number that can attend from each group is limited by various factors, a number of regional festivals also are held, so that all can get into the dancing. An important feature of the festival is the gatherings for folk songs, talks and informal dramatics. For many, just the visit to the big college at Berea is a very exciting adventure.

This year the Cecil Sharp Centenary was honored. I was asked to present a general picture of his work; Miss Elizabeth Watts spoke of his visits to Hindman Settlement School and Mrs. Marguerite Bidstrup told how he first saw Kentucky set-running at Pine Mountain Settlement School. Miss Capps had discovered that Mrs. Maud Kilburn, a folk singer who sang to Cecil Sharp, was living in Berea; she persuaded her to come and sing us some of the songs, including a version of "The Cruel Mother", that he noted from her. It was a great moment.

Set-running figures were called several times during the festival by Pat Napier and Chris Rogers. Saturday was the gala evening when all the girls wore their very prettiest dresses and all the dancers took part in a program opening with the Gisburn Processional, carrying branches of forsythia. An exciting surprise was the presentation of the Abbots Bromley Horn Dance by the Berea College Faculty Country Dance Group.

HINDMAN

On Sunday I drove to Hindman with Raymond McLain, Director of the Hindman Settlement School, and a bus load of boys and girls from the school. I enjoyed the hospitality of the school during most of the following week - a week which was a round of

most enjoyable visits. But I had time to enjoy the beautiful Settlement School campus, to see the fine new dining room, kitchen and recreation hall being built mainly by the older boys, to dance with the students and to visit the high school and the elementary school, where I heard several of Ruth White's classes sing most delightfully; and I gave a short talk to the Senior English class on English and American common traditions. Question time found that what they really wanted to know was whether American history was studied by students in England as much as they themselves studied English history!

WHITESBURG - JEFF - VIPER - PINE MOUNTAIN

One evening - after a delightful supper at Raymond and Betty McLain's house, we drove to Whitesburg, where Dr. William Cooper has built a studio addition to his house, for community dances. "Princess Margaret's Fancy" was asked for, in honor of her wedding, and marvellous refreshments were served. I was happy too, to meet Miss Anne Dugan, who has been for a long time connected with us through the Country Dance Group of the Future Homemakers of America

Another day I was invited to visit Jeff High School to see Edna Ritchie's students dance. From there we went on to tea with Mrs. Ritchie, Edna and Mallie at their home in Viper. This was a very great pleasure as I had never met Mrs. Ritchie. She had baked us a lovely cake and showed me her gallery of pictures of her famous family of fourteen.

After tea we drove on over Pine Mountain to the Settlement School there. Mr. and Mrs. Burton Rogers invited us to a delicious supper in the school's lovely dining room and then to a very friendly Country Dance Party with students and teachers. There were many changes at Pine Mountain since my first visit there about thirty years ago. On that visit Evelyn Wells and I rode muleback over the mountain, arrived after dark and went to bed on the sleeping porch of "open House" - I opened my eyes in the morning to see spread out before me my first dogwood tree in bloom. I have never forgotten it - and the tree is still there.

DECOY - ARY

The next day brought another wonderful experience when we visited a two-room school at Decoy. Eight miles from Hindman as the crow flies, we drove many miles of winding mountain road along the creeks to this schoolhouse at the end of the road. Here Mr. and Mrs. Lionel Duff live with their young son, Douglas, and have created a wonderful atmosphere for the children of all ages who walk many miles to school. A few years ago the Duffs discovered country dancing and since then a great deal has opened up to them and to the children. Visits to festivals and pot-luck suppers in surrounding communities and the enjoyment of dancing

in their own schoolhouse - country, morris, sword, playparty games, set-running, songs and folk-dramatics too. They told me that the children used to be shy, but now everyone was delighted to sing and to show me their dances. I have never anywhere seen better children's dancing - absolutely natural and beautiful rhythm.



Country dancing at Decoy

After the morning of dancing we had a wonderful dinner at Mr. and Mrs. Duff's house and later took a short cut over the old mountain road to have tea with Miss Lula Hale, Founder and Director of Homeplace at Ary, Kentucky, and with Miss Marie Marvel who works with Homeplace's bookmobiles and carries on country dancing. I was delighted to have the opportunity of meeting Miss Hale. She has seen that country dancing has been carried on by this community center ever since Cecil Sharp visited there.

The drive over the mountain from Decoy to Ary was a real highlight. Except that we were in a Volkswagen instead of on muleback, the experience was much the same as earlier ones of fording mountain creeks and riding along their edges. Raymond McLain negotiated all rough spots marvellously and I had a wonderful time. The cold spring had delayed the azalea, redbud and dogwood and I missed them - but the trees had misty green and the mountain views were something to remember always.

BACK TO BEREA

The next day we drove back to Berea and arrived in time for a meeting of the Berea College Country Dancers who were rehearsing for performances to be given on a visit to Chicago with Miss Capps. This was followed by a dance party given by the Berea Faculty Country Dance Group, with refreshments afterwards at the Faculty Club - never have I seen so many marvellous homemade cakes. It was a most enjoyable evening. The next day I took a plane to New York, feeling that perhaps the Mountains are really the place to live the good life.

The Matachines

J. DONNELL TILGHMAN

To anyone familiar with the traditional dances of the English and of the Anglo-Americans, the most interesting and certainly the most mystifying of the dances of the Pueblo Indians of New Mexico is the Matachines. No two people seem to agree on what it is and what it means. As to its origin there is only one point of agreement, that it is, in part, based on Spanish sources. A CDS member, seeing it as danced at Jemez Pueblo each December 12th, the Feast of the Virgin of Guadalupe, is startled by a fragment of "Thady You Gander" done with Indian calm, four and three hand stars, a reel figure and a galley.

Some Indians claim it was brought into the Rio Grande valley by Montezuma on a trip to this northern outpost. If such a journey took place, it would have been before the conquest of Mexico. One authority claims the Indians saw it danced by the early Spanish invaders. It is also said to be a medieval mystery play now Indianized; it is a Moorish dance brought to Mexico by the Spaniards and that the same dance, taken to England, became Morris; it is an Aztec drama with Spanish elements grafted onto it; it is an Aztec satirical dance transformed into a mystery play, and so on.

There is even wider disagreement as to its meaning. It is a dance drama symbolic of the triumph of good over evil; it is the story of Malinche, the Aztec girl who became the mistress of Cortes and betrayed her people to the Spaniards. The one woman dancer is variously claimed as representing: Malinche, Good, the Christian Church. The chief male dancer is: Cortes, Montezuma, the "Monarch", even a symbolic representation of the Great Spirit. It is with relief one learns everyone seems agreed the third lead dancer represents Evil.

Of all the Indian dances it is the most startling in color. In addition to the three leads there is a "side" of ten men, the "Matachinas", dancing in two lines of five and most brilliantly costumed. Their headdress is like a bishop's mitre, the front brightly decorated with silver and turquoise jewelry, costume jewelry, tiny mirrors. At the peak are three feathers and from it also floats a gaily colored scarf and many ribbons of various hues. From the front edge of the mitre a beaded fringe hangs over the eyes, the lower part of the face is veiled by a brightly colored silk or rayon handkerchief. A big shawl with a deep fringe covers the upper body. Another is wound around the hips and hangs below the knees just as does the more traditional Indian kirtle. Both these shawls are brilliant with

vibrant, clashing colors. Anywhere but in a pueblo under the blaze of the southwestern sun this violent color would be garish.

The dance falls into a pattern of a dozen figures, some of which are repetitions. The dancers enter the plaza in a movement very like one of our processions. The step is much like a Morris and the sound of the bells at the ankles is the familiar Morris sound. The step is, step, step, step, pause (instead of hop.) Because of the pause, the accent of the four beat measure comes on the third beat. After ten measures, the dancers turn either towards or away from the set, making a sweeping motion with the free foot in what can only be described as a sort of galley.



Once in position the side does a foot-up figure just as in Morris. During this the three lead figures, Malinche, (the only woman dancer,) the Monarch and the Devil dance between the first pair of Matachinas. The step is the basic one: step, step, step, pause, for three measures, then point forward, back, forward, with the free foot. This is the main, often repeated step of the dance, though, in the seventh figure, danced by the Monarch, the rhythm changes to six-eight as accompaniment for an elaborate step that bears some resemblance to a Jig. As the Monarch moves slowly down the set each pair of Matachinas take up the step as he passes. At the end all are dancing but the top and bottom couples dance a rhythm counter to the others. In the eighth figure, Malinche and the Monarch reel down the set doing a four-hand star with each pair in turn. They next reel down the set in a three-hand star, carrying one member of the top pair down and placing him at the bottom, reel up with one from the bottom and so on until all ten Matachinas are back to place. This looks so much like a country or contra figure that one is convinced of the European roots of at least parts of the dance. If any doubts remain they are dispelled in the next figure, when the three main dancers lead one side of the team around the other exactly as in "Thady You Gander", but most definitely not at Pinewoods tempo.

Throughout the dance the team is often invaded by three clowns, two of whom wear animal masks, the other a buffalo head and hide. These are the fun makers that are part of many Indian

ceremonials. They menacingly chase squealing children among the onlookers and sometimes pick for their embarrassed victim of clowning some self-conscious "Anglo" who is unused to Indian ways. Then the laughter of the Indians is particularly appreciative.

The dance takes place before a bower covered with ever-green branches. In front of it a processional cross is stuck in the ground. Inside, on an altar, are sacred images and a picture of the Virgin of Guadalupe. After the final repetition of the dance in the late afternoon, the cross and images are carried back to the church, past the dancers kneeling on one knee. This is probably the only pueblo dance in which Christian symbols have any part.

In the past, a form of the Matachines was danced by people of Spanish descent in many villages of New Mexico. In recent years, it is said, it has been performed at Bernalillo on the Feast of San Lorenzo, August 10th.

In December of 1959 the Indians of Jemez Pueblo alternated their usual dance with performances of a Spanish version. In structure, pattern and step the two differ but little, in costume not at all save for that of Malinche. The Malinche of the Indian version is a young woman dressed in the only truly Indian costume of the entire team. She wears a dark manta, decorated with bead embroidery. On her feet are white Indian boots, from her hair several pheasant tail feathers stand erect. She wears much silver and turquoise jewelry. In the Spanish version Malinche is a girl so young as to be scarcely more than a child, dressed entirely in white down to white shoes and a short white veil and looking much like a girl dressed for her first Communion. It is in the accompaniment that the versions differ most. The Indian Matachines is danced to the beat of one small drum and a chant sung by eight or ten men. The Spanish is accompanied by a guitar and a violin played not by Indians but by Spanish men. For each figure there is a different tune repeated with a monotony far greater than the monotony of drum beats.

It was not possible to learn how close this Jemez Spanish version is to the dance as performed in the Spanish villages. The differences must be considerable. Even in the version accompanied by guitar and violin the Jemez dance is so Indian in quality that one must probe well below the surface to detect that this dance, so different from all other Indian ceremonials, has European roots.

Permission given by A.S. Barnes and Co. Inc., New York, publishers of American Indian Dance Steps by Bessie Evans, to reproduce in this magazine, the illustration "Matachine Dancer."

Cecil Sharp in the Mountains

EVELYN K. WELLS

A chance acquaintance in an English hotel last spring, hearing that I had been to Bampton on Whitmonday and was interested in folk songs, exclaimed, "You ought to know the work of Cecil Sharp. Why, do you know, he discovered English folk songs in America? He used to tell us about the Appalachians when he came to Wharfedale." And at once there flashed through my mind a series of recollections: of the arrival of Cecil Sharp and Maud Karpeles at the Pine Mountain School in Kentucky - on foot, with their bags strapped to the guide's mule; of our excitement in hearing Tennessee and Virginia versions of songs our school children had taught us; of the good talk over tea, and our first sight of the Appalachian collection, then in galley proof; of our alarm and amazement at seeing Mr. Sharp, still suffering from an attack of asthma, rise up from the breakfast table one morning and start out on a seven-mile walk down the misty valley to call on a singer; of "The Black Nag", "Rufty Tufty", and "Gathering Peascods" taught us by Mr. Sharp, to Maud Karpeles's vocal accompaniment; of his reply to my naive question as to whether he had found any new folksongs that day: "I am not looking for new folksongs; if I find good variants of old ones, I consider myself fortunate." And of the evening when, becoming increasingly aware of the insistent stamp-and-pat and falsetto calling of some dancers on the porch, he gradually withdrew from the fireside circle and went out to see for the first time the set-running now known through his book to so many dancers.

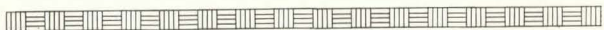
For me, all this was a beginning of a central interest in my life, the study, practice and teaching of English folk song and dance, especially, its American survivals.

And for the Appalachians, the visits of Cecil Sharp and Maud Karpeles to places like Pine Mountain made explicit what had been only implicit before: the necessity of cultivating our native garden of song, dance, story and custom. Today the recreational movement in the Southern Appalachians owes its principal shape and strength to an Englishman whose work at home had been interrupted by the first world war, and who for parts of three years travelled through the mountains of America uncovering by means of his training, taste, and human sympathy our undreamed-of riches.

And for America today, where forty years after Sharp's visit folk song, real and pseudo, is all the rage, Sharp's initial insistence on the song as song, and his scholarly editing of the music, have established standards for collectors, scholars, and critics, which show the inextricable relationship of tune

and text. Of his Appalachian collection, our most eminent ballad scholar, Bertrand H. Bronson, writes: "As a historical record, detailed, accurate, and veracious, its worth 500 years hence will be beyond calculation." (The Traditional Tunes of the Child Ballads, I, Introduction)

In this centenary year, however, we like to think of the man himself, who gave point to our love of folk song and dance. Sharp was always aware of the singer or dancer as a human being, and not merely a "source". That is perhaps why one Appalachian singer, restoring in mountain idiom the ancient meaning to words now weakened and distorted, said to him once, "We like you, you're so common and homely."



Spring Weekend

Hudson Guild Farm, covered with the remains of a heavy snow, but bright and sparkling under the early spring sun, welcomed us again for our annual Residential Dance Weekend, Friday, March 18 to Sunday, March 20.

The versatile Snowman, sculptured by Lucille Cunningham, Barbara Gulden, Josephine Giarratano, and Dick Avison, reflects the full program we all enjoyed: English Country dancing with May Gadd in the Barn and Genevieve Shimer in the Main House; rousing Morris and Sword with John Bremer and Genny; American Squares called by Dick Forscher, and Contras by Phil Merrill who also as always gave us wonderful music and led the Tea-Time Folk Song session on Saturday afternoon.

There was time to enjoy Recorder playing and walks over the snowy countryside. After the Saturday evening Dance Party,

everybody joined in wishing Esther Moreno a Happy Birthday at the impromptu Birthday Cake party Harold Newman gave. There were several new-comers who became quite proficient by the time we all gathered for the general dancing on Sunday afternoon. It was good to see Ontario, Canada represented by Dick Avison.

Again we are grateful for Mr. Curtis Ream's hospitality and for the wonderful meals he always provides. Our date for the Fall Weekend is already confirmed. Will we see you there October 14 to 16?

A.C.K.



Barbara Gulden and
Lucille Cunningham



Mr. Morris Jig

0*0

CONCERT BY KAREN RANUNG

On the afternoon of January 24th, a program of ballads and songs was presented before an appreciative audience at The New-York Historical Society by Karen Ranung. The selection was delightful, including Cecil Sharp's "Waly, Waly" and "The Seeds of Love". Some of the songs were accompanied by the dulcimer and tambourin. Others were simply and beautifully sung, such as the tune of "Newcastle" which was charming.

Engagement

EUSEPI-HERLICK: In March, 1960, Nina Eusepi to Larry Herlick. The wedding will take place in Brooklyn, on June 19th.

Another dance and tune-title tale appears on page 29. How many can you find? The editors count 78.

Black Jack Davy

Black Jack Davy came a-riding through the woods
A-singing so loud and hale-y
That the green woods all around him rang,
And he won the heart of a lady,
And he won the heart of a lady.

Will you forsake your houses and lands?
Will you forsake your baby?
Will you forsake your husband dear,
And go with Black Jack Davy?
And go with Black Jack Davy.

Yes, I'll forsake my houses and lands,
Yes, I'll forsake my baby,
Yes, I'll forsake my husband dear
And go with Black Jack Davy,
And go with Black Jack Davy.

So she took off her silver-buckled shoes
All made of Spanish leather,
And she put on her high boot shoes
And they rode off together
And they rode off together.

Late that night, when my Lord come home
Inquiring for his Lady,
The servants all did make reply:
She's gone with Black Jack Davy,
She's gone with Black Jack Davy.

Last night I slept on a goosefeather bed,
All with my husband and baby;
Tonight I lie on the cold cold ground,
Along with Black Jack Davy,
Along with Black Jack Davy.

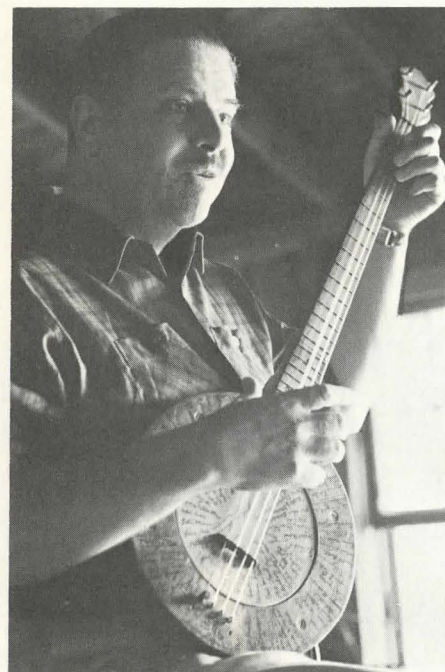


This version*of The Gypsy Laddie (Child #200), which Frank Warner learned years ago in North Carolina, has been a favorite song at Pinewoods for several summers. It is fun to sing, especially out of doors, in the full-throated mountain way!

The Gypsy Laddie has innumerable traditional versions, and also a song-book version we all know as "The Raggle Taggle Gypsies, O". It is based on the life (or legend) of one Johnny Faa, who was known as the King of the Egyptians (or Gypsies) in London in 1540 and who was banished for stealing the love of a noble Lady. This version has taken root in the soil of the new world, in the special soil of the Southern Appalachians. As Frank heard it, it had a pioneer flavor.

ANNE WARNER

*included in Frank Warner's Elektra Album #153, "America's Singing Heritage, Vol. III."



JOHN LANGSTAFF
FOLK MUSIC WEEK
DIRECTOR and
CONCERT SINGER
OF FOLK SONGS
leads a group

FRANK WARNER
PROGRAM COORDINATOR
for FOLK MUSIC WEEK
COLLECTOR-INTERPRETER
OF FOLK SONGS

WITH HIS FAMOUS AUTOGRAPH BANJO.

The many records made by each singer vary greatly in type, and both collections are a great contribution to Folk Music. Combined with the Staff members listed on the next page it seems certain that Folk Music Week campers are in for a great week. Recorders players too.

PINEWOODS 1959
FOLK MUSIC & RECORDER WEEK



Beginners' Guitar Class

1960 FOLK MUSIC WEEK WILL AGAIN OFFER OPPORTUNITIES TO WORK WITH EXPERTS IN VARIOUS FIELDS OF FOLK MUSIC:
SINGERS WHO WISH TO ADD TO THEIR REPERTORY, OR THOSE WHO ENJOY SINGING AS ONE OF A GROUP.
GUITAR PLAYERS OF ALL STAGES. THOSE WHO WANT TO ACCOMPANY THEMSELVES ON THE DULCIMER.
INSTRUMENTALISTS WHO WOULD LIKE TO PLAY WITH AN ORCHESTRA.
RECORDER PLAYERS, WHO PLAY IN GROUPS WITH EXPERT TEACHERS FOR ABOUT THREE HOURS EACH DAY, AND WHO CAN ALSO JOIN IN SOME OF THE FOLK MUSIC PROGRAM.
AVAILABLE TO ALL ARE BACKGROUND TALKS AND COUNTRY AND SQUARE DANCING - AND OPPORTUNITIES FOR SWAPPING SONGS AND TUNES ARE ALL AROUND. THERE IS SWIMMING TOO.

Dulcimer Class



A Recorder group plays to others
1960 MUSICIANS WHO WILL WORK WITH
PINEWOODS FOLK MUSIC WEEK CAMPERS

- JOHN LANGSTAFF
Concert singer of folk songs
- FRANK WARNER
Singer and Collector
- LEE HARING DICK BEST
Guitarists
- EDNA RITCHIE
Appalachian songs - Dulcimer
- EVELYN WELLS
Sources and Background
Author of "The Ballad Tree",
- RECORDERS
- ERIC LEBER
JOHANNA KULBACH
MARLEEN FORSBERG
EMILY HARDIE
- Orchestra and Contra Dances
PHILIP MERRILL
- Country Dances
MAY GADD



THE YOUNGER SET (THE VERY YOUNG ARE STAFF CHILDREN)



Development of the Folk Arts Program at the Hindman Settlement School

ELIZABETH WATTS

The 25th Mountain Folk Festival, held in Berea, Kentucky, this April, reminds me of many things which brought about the development of the Folk Arts program at Hindman.

Although the Hindman students did not dance at the time of the first folk festival, they had a very real contribution to make to it. They sang folk songs and ballads. Ballad singing had always been a Hindman tradition. The Settlement realized its importance and fostered it. As many of you know, it was there in 1908 that Mrs. John C. Campbell first became interested in the ballads when she heard one of the Settlement girls sing "Barbara Allen". She was so impressed and delighted with the song that it opened up to her what proved to be one of the great interests of her life, the collecting of the songs and ballads that were being sung in the Appalachian area. And that interest led to her persuading Cecil Sharp to come to the mountains where he found so much material to add to his collection.

Mr. Sharp's visits to Hindman are vivid in my memory. It was thrilling to listen to him and watch him work. He was able to inspire those who sang with him so that they were eager to share with him all the ballads they knew. It was my privilege to go with him and his secretary, Maud Karpeles, one morning to listen to the singing of a woman he had been told knew many ballads. Frankly, I was skeptical. I knew how timid she was and doubted her being willing to sing for a stranger even though she knew the ballads. I was wrong. Cecil Sharp talked with her in his friendly way a few minutes - he never was a stranger long with the mountain people - and then said that he understood she knew some ballads. She acknowledged that she used to sing a few when she was young but didn't know whether she remembered any or not. Mr. Sharp said, "Do you remember this one?" and began to sing. When he had finished she said, "Yes, I remember that one only I sang it this way." That started them and they sang back and forth all the morning.

In the evenings he sang with the Settlement students. Una Ritchie of "The Singing Family of the Cumberland" was one who sang for him and Sabrina, Jason Ritchie's daughter, particularly pleased him when she sang "The Little Devils" with its whistling refrain which, he said, showed that it was very old. We weren't surprised to have the Ritchies sing for him but many girls and boys whom we didn't know could sing responded to his

interest in their songs. He heard many he liked and found complete versions of two songs he particularly wanted of which he had heard only parts before. One day he told us that he had collected more songs that day than he had ever collected in any one day before.

Mr. Sharp's coming to Hindman reinforced the feeling we already had there about the value of preserving the ballads, so, in 1935, when there was to be a festival, although Hindman students couldn't dance, we knew they could sing and didn't hesitate to take part.

Another staff member, Denise Dryden, and I brought six girls. The group acted out "Turkish Lady", and the twins, Gladys and Edna Sexton, sang and acted "Paper of Pins". They sang "Bow Down", "I Wonder When I Shall Be Married", "The Nightingale" and "Lord Thomas" and they had a wonderful time doing it. They were younger than many of those who were there, but they were old enough to wish very much that they could join in the folk dancing. They were sure they could do it if someone would show them, but then, as now, a festival is no place for teaching, and they had to be content with watching until Georg Bidstrup took pity on them and taught them one or two simple dances so they could have a small part in the final program.

Not only the girls, but Miss Dryden and I were fascinated by the lovely dancing that Berea, Brasstown, Homeplace and a few other schools were enjoying. We were determined to do something about it so that folk dancing could be a part of Hindman's program. A talk with Frank and Leila Smith when they were at Homeplace encouraged us. We went ahead with plans.

In September, 1936, a little over a year after that first festival, Hindman's Recreation House was opened. Good fortune was with us for Marie Marvel came to direct the new folk arts program. In the four years of her leadership at Hindman this sort of recreation was established on a firm foundation. After she left - to spread the program over a wider area - Hindman had other fine recreation directors and since 1940 Ruth White has strengthened the program immeasurably with her music.

Now, Raymond McLain, who has unusual skills and ability and a deep interest in the folk arts, is the Executive Director of the Hindman Settlement School. This year for the 25th anniversary of the Mountain Folk Festival he brought fourteen young people from Hindman who not only could sing ballads but who were happy to take part in all the folk dancing. I was very proud to find during the festival that in addition to these fourteen girls and boys there were about thirty more of those present who had been, or still are, Hindman folk dancers.

ELIZABETH WATTS, author of the article on the development of the Folk Arts program at the Settlement School at Hindman, Kentucky, has recently retired from being Director of the School for many years. She now lives at Berea and finds that she is drawn in to help with the organizing of the Christmas Country Dance School, the Mountain Folk Festival and other Country Dance and Music activities and is still very much connected with all that goes on.

Miss Watts is one of those invaluable people who, when Cecil Sharp visited the Southern Mountains, recognized the quality of all that he had to give and his sincerity and understanding of all that the mountain people had to give. She saw to it that her students were helped to appreciate all that was around them and to connect with the music and dances that were being brought to them, and those who were able to help were given the opportunity of doing so.

The influence of Hindman former students is widely spread, and all who think that it is important that these songs, dances and music of the people continue to be known and enjoyed, owe Miss Watts and Hindman a real debt of gratitude.

Square and Folk Dance Events



- June 2 - 5, 1960 NATIONAL FOLK FESTIVAL, Washington, D.C.
Director, Gertrude Knott.
- June 11 - 30 11th MAINE FOLK DANCE CAMP, Pioneer Camps,
Bridgton, Maine.
- June 17 - 19 FIRST INTERNATIONAL GUITAR FESTIVAL, Green-
wood Lake, N.Y. For information write to:
International Festival Association, P.O.Box
224, New York 24, N.Y.
- July 2 - 9 LOOKOUT MOUNTAIN, Golden, Colorado. Program
directors, the Dunsings.
- July 24 - 29 13th ANNUAL INTERNATIONAL FOLK MUSIC COUNCIL
Conference, Vienna, Austria.



Craftsman's Fair of the SOUTHERN HIGHLANDS,
City Auditorium, Asheville, N.C. - JULY 18 - 22.



Around the flower-decked Maypole in the Hunter College Gym, on May 7th, the Country Dance Society presented its 34th Annual Spring Festival. In honor of the Cecil Sharp Centennial, guests wore tags with his symbol C#, and Genevieve Shimer, whose decorations are always a joy to see, included green and white posters with C# 1859 - 1959 with the wreaths of flowers and pastel streamers around the hall. During the evening, May Gadd, Festival Director, led a special dance in honor of the wedding of H.R.H. the Princess Margaret. The Princess is the patron of the EFDSS so we feel that she belongs to CDS too. The dance "Princess Margaret's Fancy" was specially composed for the Princess by Peter Kennedy when she attended a dance at Cecil Sharp House.

At the beginning of the Festival, everyone joined in the "Helston Furry Processional" and ended forming three large circles around the Maypole for "All In A Garden Green". After this, the program carried the evening along with a wonderful balance of Country Dances for all and some for only those with experience, a Contra by Phil Merrill, Squares by Dick Forscher, and Couple Dances. During the four intermissions, exuberant Morris and Sword demonstrations under the leadership of John Bremer, and lively "Kielder Schottische" Processional and "Mr. Beveridge's Maggot" around the Maypole with the gaily decked out Hobby Horse bucking and prancing after the Clown and Company, brought rounds of applause from the crowd of about two hundred and fifty. A highlight of the evening came when two great circles gathered around John Bremer and Renold Cajolet and danced "Shepherd's Hey Jig".

A special guest at the party was Sidney Carter, a member of the EFDSS, and writer of some of the lyrics for the two-man review from England "At the Drop of a Hat". We enjoyed having him and hope he had a good time.

Phil Merrill and the CDS Players gave us superb music as always and Phil's accordion for the "Sleights Sword Dance was a pleasure.

The charming decorations, good refreshments, fine amplification, gay costumes, and lively presentation of the program all combined to give us a memorable evening. Our thanks to all who helped this year in welcoming in a long-awaited Spring.



Above, the "Kielder Schottische" Processional adapted for lines of four dancers. Thirty-two dancers entered in four groups of two lines each from the four corners of the Hall and circled around the Maypole, finishing in four spokes for "Mr. Beveridge's Maggot"; shown on the opposite page, with the usually neutral couples finishing a grand right and left with a two-hand swing, while the active couples are completing their figure eight.

INTERNATIONAL FOLK MUSIC MEETING

Meetings of THE INTERNATIONAL FOLK MUSIC COUNCIL ARE moving nearer to us . Are you planning to attend the 1961 Conference? It is to be held in Quebec the week before Labor Day.

CECIL SHARP CENTENARY FOLK SONG AND MUSIC PROGRAM

The CDS may well be proud of the planning, setting, program, and talent (from our own staff and members) that combined in offering some of Cecil Sharp's most beautiful and significant songs and dances to an audience of some 135 people at the Mannes College of Music on March 27.

It was a sophisticated but highly sensitive performance, with all the finish that the trained musicians brought to bear, showing the possibilities of folk tunes for formal concert programs, and the ability of these artists to keep the balance between the melody and its setting, between its essential simple beauty and individual interpretation.

The program showed variety of impact and mood, and the generosity of the performers. John Langstaff's singing, always sensitive without sentimentality, grows constantly in maturity and power, and was never more moving than on this occasion. I remember particularly "The Unquiet Grave", and "It's a Rosebud in June". James Quillian's support at the piano was distinguished in its own right. We are hearing more of Karen Ranung McComb since her arrival at Pinewoods in 1958, and we want all we can get of her fresh but expert, warm but critical singing, as she enlarges her repertoire of folk songs. Eric Leber's group played recorders as they should and can sound, - but rarely do; and the settings of dance tunes by Raymond McLain Jr., modelled upon Sharp's piano settings, explored unfamiliar beauties, as in the humor of "Sweet Kate", "Christchurch Bells" in canon form, the addition of tabor beat and tiny cymbals in the morris, and the superb expansion to chorale-like tempo of "Nowill Hills".

This listener to music utterly familiar for over forty years, yet freshly recreated in performance, as folk music should be, wondered what it would be like to hear it for the first time - as perhaps many of the audience did. And the fine photograph of Cecil Sharp on our programs, with a gravely attentive listening expression, suggested to me that he would have approved of this particular observance of his centenary.

EVELYN K. WELLS



A 16th CENTURY MARRIAGE CELEBRATION

"Harke how the Minstrels 'gin to shrill aloud
Their merry Musick that resounds from far,
The pipe, the tabor, and the trembling Croud,
That well agree withouten breach or iar."

Spenser, Epithalamion

Book Reviews

10 Folk Dances in Labanotation, by Lucy Venable and Fred Berk. M. Witmark and Sons, New York. \$1.50, is an exciting first-of-its kind and an encouraging sign for the future. Someday folk dancers everywhere will be able to refer to the written dance and find it set down in authentic form. This becomes increasingly important as we move further in time and space from original sources.

This is a good reference book of dance material as well as instruction book in Labanotation - the system of notation which is becoming internationally recognized and used. In clearly explained lessons one is taught to read basic steps, jumps, turns, leg gestures, etc., and is given an appropriate dance using the movement just learned. A variety of folk dances is presented: line and circle dances from Greece, Yugoslavia and Israel; couple dances from Denmark, Norway, Scotland, Austria and Russia - all in their simplest forms. The basic movement and patterns are there but no subtleties as this book is designed for the beginner in Labanotation.

It is to be hoped that in subsequent books, as dancers become more "literate", the notation will go into more detail so that the authentic style of each national dance will be clearly indicated.

This book is of value also for, in its compact and easily-carried size, it includes the tunes arranged for piano and information about records for each dance. It should find a hearty welcome from everyone interested in the dance.

M.BACKER

The Penguin Book of English Folk Songs, edited by R. Vaughan Williams and A.L. Lloyd. London, 1959.

70 English folk songs appear here in print for the first time outside the covers of the journals of the English Folk Song and Dance Society, and the English Folk Song Society. Many are familiar friends in new dress - e.g. beautiful versions of "The Banks of Green Willow", "The Death of Queen Jane", "Death and the Lady", "Geordie", "The Sailor from Dover" ("Pretty Saro"), and a rare Phrygian "The Trees they grow so high". Of the less familiar songs there are a fine group of lusty rhythmic sailor songs, some delightful nonsense, and some heartbreakingly poignant lyrics. The joint editing of Dr. Vaughan Williams, (until his death) and Mr. Lloyd has insured the selection of beautiful, authentic, and immediately singable songs. 12 songs come from Sharp's collecting. Introduction and notes, brief reading list, and keys to works cited, singers and collectors are completely documented, intriguing in themselves yet stimulating to further research - in short, a model of editing. Unaccompanied singing is encouraged, but there is help for today's guitar player in

Dr. Vaughan Williams's setting of a few tunes to chordal accompaniments in the mode of the song. Allusion is too rarely made to American versions, considering the purpose of the book. In the light of our own revival, it is interesting to read that "... many young singers... are looking to folk music for something they can take and remake as their own...and have come to appreciate British balladry through their interest in jazz (which has led to) American folk song; and a search for the origins of American folk song leads the astonished enthusiast back home to his own traditional music. It is to the partisans of the new folk song revival that this book is first addressed, but we hope, too, that our selection will contain some delightful surprises for those who have been singing folksongs for years." It does. Let us hope that this new Penguin will circulate widely in the CDS, and will join other paperback imports on all our bookstalls.

E.K.WELLS

HAVE YOU READ?

Folksong-Plainsong, A Study in Origins and Musical Relationships, by G. B. Chambers, The Merlin Press, London, 1956.
"Delightful, learned and entirely persuasive" R. Vaughan Williams.

■■ CONGRATULATIONS ■■

To JOHN SHIMER, whose book "This Sculptured Earth" is the selection of the month of the SCIENCE BOOK CLUB and the NATURE BOOK CLUB. It is also one of the "Fifty Books of the Year" chosen for superior design and printing.

■■■■■■■■■■ AN OLD TIME CALLER

BILLY FOSTER, Ohio square dance caller for 60 years, died last February at the age of 82. A farmer near Delaware, Ohio, he gave a good time to many square dancers, including those who attended the Ohio State University's Farm and Home Week - he called for this event for thirty years - and guests who attended country dances at the late Louis Bromfield's "Malabar Farm."

He and SAMMY SPRING of Massachusetts had much in common, but each had their distinctive style. Billy Foster had great variety of calls and was himself a beautiful dancer. He cut a neat figure in couple dances too; I remember much enjoying dancing one with him at Lynn Rohrbough's place just outside Delaware. Lynn has preserved for us forty-two of Billy's calls in his publication "Favorite Square Dances as called by William A. Foster, Delaware County, Ohio." There are very few old-time callers left now. We miss them greatly and we are grateful for all that they gave us.

M.G.

On Sunday, May 15th, the Country Dance Society of America presented the second of two New York folk music events honoring the Cecil Sharp Centennial Year. Named AN AFTERNOON OF FOLK MUSIC AND SONG, it was held at the City and Country School.

This was an informal affair with Frank Warner as a most genial M.C., chatting with the participants and calling upon one after the other to take the stage - Cynthia Gooding in songs to guitar - Lee Haring and Barry Kornfeld using both guitar and banjo, a twelve string guitar being played by Barry - Fredi Dundee in Scottish folk songs.

Great diversity of style was shown. Categories were kept to for a time - songs of love, songs of sorrow and so on - but later, categories were abandoned and all sang their favorite songs. Each half of the program was opened by the Warner family trio, Frank and his two sons, Jeff and Gerret, and we were proud to remember that the boys began their singing at Pine-woods. Naturally, Frank gave us songs from his extensive collection - "Fod" being a special request. Chorus songs gave the enthusiastic audience a chance to participate actively and during intermission songs in which all joined were led by Eric Leber.

It was a most enjoyable afternoon. We thank with much appreciation the singers and musicians who donated their talents for this and for the Folk Music Concert held in March. Proceeds from these Benefits are being sent to the Centennial Fund for the Folk Music Library at Cecil Sharp House, London, England.

After the concert, C.D.S. members and guests were invited to Tea at nearby C.D.S. Headquarters on Christopher Street. A delightful afternoon and a most successful Benefit.

MAY GADD

GIFT TO CDS ARCHIVES

The British Broadcasting Corporation, London, England, has given the Society a record made from the tape of their Cecil Sharp Centenary program. The BBC regrets that due to difficulties of copyright clearance for U.S.A. they could only offer us an edited version of the program and that even in its present form the record must not be re-copied, publicly performed, or sold. Not having heard the full version we do not know what we have missed - but what we have is delightful, and we are most grateful to the BBC for sending it to us. We shall be able to let you hear it at Pinewoods and at members' gatherings.

Under the greenwood tree upon a summer's day, Kitty O'Lynn sat thinking about her Highland laddie, bonny Charlie far from home in Brighton Camp. As often goes a lassie's fancy, she was building castles in the air, wondering if she could arrange to go over the water to Charlie on the next steamboat. But she thought better of it and decided to pay a friendly visit on the Yorkshire lasses. She asked old Johnnie Walker to saddle the pony, Stumpey, and gathering a bunch of flowers of Edinburgh, she set out on the trip to the cottage.

As Kitty O'Lynn broke into a galopede over the moor, a blackbird flew out of the flax in bloom. A rifleman, surprised in a cane break, shouted after her, "Bonny lass, are you going to the Hexam Races?" Kitty rode on, her orange and blue scarf whipping in the wind and her red stocking flashing under her skirt.

Within a mile she came to the west end. It was washing day and young Jane was putting the navvie on the line. Kitty got off the pony, shooed away a pullet, and waved at the turkey in the straw. Lovely Nancy met her at the door and called to bonny Kate. "Is Betty Black here?" asked Kitty. "Yes, but Jenny's gone to Linton since Johnny's gone to France." Drowsy Maggie came in just then. "Please tell us about Peggy's wedding. We heard there were ninety-five men there." "There were! The Durham rangers, three sea captains, the Marquis of Lorne, Larry Bourne, Bobby Shaftoe, Ap Shenkin, and a dashing white sergeant!" "What do you hear from your bonny lad?" "Nothing." "Have you written him?" "Yes." "What did you write?" "'Come o'er the stream, Charlie'." "Polly put the kettle on, we need some tea!" Nancy called. "Kitty, go to the Devil and shake yourself! Don't you know that we women must follow your lovers? I heard from the cats in the village that Rachel Rae took the big ship over to see him and he gave her a silver pin." "Ka-foo-zalum! that biddy of Sligo!" gasped Kitty. "And him with all his talk of 'Love, won't you marry me and go on a honeymoon on Staten Island!'" "Drink your tea, love. You should never have told him I'm over young to marry yet even though you were." "Well, now, Kitty," said Betty Black, "Don't go muckin' o' Georgie's byre for him. Billy in the Lowlands will be around on May Day and it'll probably be a starry night for a ramble." "Perhaps you are right," sighed Kitty. "When daylight shines, I guess I'll feel better. I'd better go before the tempest comes. Good-night and joy be wi' you!" Kitty set out for home riding like Paddy on the turnpike. Wish she could have known that in Brighton Camp, the lad wi' the plaidie was looking at the morning star wondering to himself, "Where is the heart of my Kitty... my love is but a lassie yet."

A.C.KING

The Five Fingers Recorder Group has just given its final concert of the season. The reviews were excellent - but do you suppose the reviewer could have taken a look behind scenes?

"The soprano, under Mr. Merle's agile fingers, sounded like the clear song of a bird....."



"The sustained quality of Mrs. Lightbody's legato playing was quite extraordinary....."



"Miss Tilley's tenor had a true tremolo....."

"Mr. Boop produced a deep, magnificently liquid tone....."

G.SHIMER del. 1960.

Headquarters Area -

New York Activities

Activities in the New York Headquarters area since the first of the year were highlighted by a number of notable events.

DANCE EVENTS Our January Saturday events, Country Dance Party conducted by May Gadd on the 9th and Square Dance called by Joe Rechter on the 30th, were well attended and very enjoyable.

Our gala St. Valentine's Dance Party was conducted by May Gadd, and our Square Dance Party was called in the smooth New England manner of Ralph Page. Once again, Ralph allowed us to celebrate his birthday on that occasion.

In March, our Saturday Country Dance Party of the 12th, which featured special attention for inexperienced dancers became an impromptu showcase for two very able members. With May Gadd on a special job at Potomac School in Virginia, and Genevieve Shimer out of town, it fell to Anne Soernssen and Gloria Berchielli, with no more than a day's notice, to lead the dancing and see the evening through. Anne and Gloria did a splendid job and received much well-deserved praise. Those ladies bear watching - new teachers are always needed.

The March Square Dance, called in the brisk style of Dick Kraus, pushed our busy season well along its way.

The April Country Dance Party, conducted by Genevieve Shimer, was a treat for experienced dancers.

Our Wednesday classes have held very well although attendance rises and falls - we certainly never suffer the monotony of sameness. It is always pleasant to welcome members and/or dancers from out of town who make it a point to attend whatever CDS activity may be on during their visits to New York. This season, visitors from Connecticut, Massachusetts, Vermont, New York State, Rhode Island, Indiana, Washington, D.C., and Kentucky, have danced with us.

On Friday, May 13th, a group of CDS dancers gave a demonstration of Country, Morris, and Sword dances to a throng of parents, teachers, and pupils at the Annual Fair of the City and Country School.

In addition to our wonderful Spring Festival, which though held in New York City is one of the national activities of our Society, and is mentioned on another page of this issue, New York activities

for May included a grand conclusion of the Wednesday class series. All those in regular attendance were invited to bring a guest free of charge, demonstration performances were given, and refreshments were served.

June 1960 became a busy time for New York dancers - as Junes go! On June 4th, Mr. and Mrs. Leland Durkee of Bethlehem, Pa., held their wonderful annual dance party and picnic as a national CDS benefit. And, to close a very full year, a grand party was held in New York on June 8th, with exhibitions, refreshments and an array of summer weight attire which means Pinewoods is not far off.

RECORDER MEETINGS The Headquarters Area conducts five graded recorder groups, four of which, led by Eric Leber, take turns meeting on the Thursdays and Fridays of every week. Group 5, led by Marleen Forsberg, meets at the home of one of its members. To mark the term's closing, a gathering of all five groups was held on Monday, June 6th, at which time each group demonstrated and then all played together. A short concert by Martha Bixler, Marleen Forsberg, and Eric Leber was presented as an interlude. The recorder groups are very active in this area, and have made excellent progress.

THEATER BENEFIT On February 28th, CDS held a most successful benefit Theater Party. The play was **LITTLE MARY SUNSHINE** which had won notable critical acclaim. Its story is an amusing parody of traditional operetta-style heroism. Every ticket contracted for by the Society was sold and the audience, one-half of which seemed to consist of CDS ticket holders, enjoyed the event noticeably.

JOSEPHINE V. GIARRATANO

CENTER NEWS

Berea, Ky. THE BEREA COUNTRY DANCERS have had an exciting year, especially during the current spring term. In mid-March a group performed in several towns of south-eastern Kentucky and western Virginia. Then we had the very successful Spring Festival in early April. We were lucky to have Miss May Gadd as one of the directors of the festival this year.

Our most recent venture was a five-day visit to Chicago and Wheaton, Illinois. This was an unusual trip in that it was one of our first outside the Appalachian territory. The group and our program was well received and we had a wonderful time - thanks to such nice people as the Shrigley family in Indianapolis, Indiana, who opened their home to us as a rest stop on the way to Chicago.

On the agenda for the rest of the school year are a Morris exhibition in the Berea Orchestra's "Round the World" concert on May 6 and a performance at DuPont Lodge, Cumberland Falls State Park.

ELLA FAYE ADAMS

Boston, Mass. News from the BOSTON CENTRE shows an active program. In celebration of the Cecil Sharp Centenary, they write: "At our Christmas Party, we reminded ourselves of our indebtedness to Mr. Sharp. Throughout this dancing year we will continue, in one way or another, to keep it in mind, working up to a special spring meeting when we shall listen to, sing, and talk about the music he saved from oblivion." This informal program of English and American songs and dance tunes collected by Cecil Sharp was presented on April 25, at the Longy Music School in Cambridge.

In addition to the regular Wednesday evening classes, Boston has had a Mad Hatter Country Dance Party, May Square Dance Party and a June Party. Everyone one is looking forward to the Boston Center Weekend at Pinewoods - June 24 -27.

McLean, Va. THE VIRGINIA REELERS ended their season with two April dances - the March dance having been cancelled because of snow. A successful innovation at the April 25th dance was to precede it by a picnic supper in the Potomac School grounds. A very good group has danced during the season.

New Haven, Conn. NEW HAVEN has a CDS Center again - after a lapse of a year in which the group seemed to have gone out of existence for lack of a teacher. Anne Liese Wellershaus has got the group dancing again, on Monday evenings at least once a month, in the new gymnasium of the Foote School on Loomis Place.

ROBERTA W. YERKES

WELCOME

A warm welcome to this new Center at TOLLAND, Connecticut, which has had a most successful season under the leadership of Mr. Frank Van Cleef. The group affiliated with CDS last December. On February 26th I was invited there to give a Workshop, and so had an opportunity of meeting the members.



Tolland Country Dancers at the May Gadd Workshop

I found it a most enjoyable evening - very good dancing and a delightful supper meeting afterwards at the Parsonage, arranged by Mrs. Van Cleef and members of the group. All are to be congratulated on the friendly character of the group.

M.G.

H A R G A I L

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Music Everywhere (Newman) Sop.	1.00
Music Everywhere Alto	1.25
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Lute Songs & Folksongs	1.50
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