



# THE COUNTRY DANCER

Summer

1961



# THE COUNTRY DANCER

The magazine of  
THE COUNTRY DANCE SOCIETY OF AMERICA

EDITOR  
May Gadd

ASSISTANT EDITORS  
A.C. King Diana Lockard Maxwell Reiskind

CONTRIBUTING EDITORS  
Penn Elizabeth Schrader Evelyn K. Wells  
J. Donnell Tilghman Roberta Yerkes

ART EDITOR  
Genevieve Shimer

THE COUNTRY DANCER is published twice a year. Subscription is by membership in the Country Dance Society of America (annual dues \$5, educational institutions and libraries \$3.) Inquiries and subscriptions should be sent to the Secretary, Country Dance Society of America, 55 Christopher Street, New York 14, N.Y. Tel: ALgonquin 5-8895.

Copyright 1961 by the Country Dance Society Inc.

## Table of Contents

	Page
Calendar of Events .....	3
Marriages and Births .....	3
Two Worlds of Folk Music .....	4
Ranch House Reel - A "New" Dance .....	8
Labanotation Defined .....	9
On Playing Recorder Music .....	12
Recorder Playing in Holland .....	13
Spring Dance Programs in Schools .....	14
Spring Weekend .....	15
35th Annual Spring Festival .....	16
The Friends of Old Time Music .....	18
The Musical Cock and Other Nonsense .....	19
Dr. R. Kenworthy Schofield .....	20
Dancing on the Green .....	21
Festival Time .....	22
The Mountain Folk Festival, Berea, Ky. ....	23
Center News .....	24
Square and Folk Dance Events .....	25
Pittsburgh Party .....	26
John Barleycorn .....	28
Book Reviews .....	29
Record Reviews .....	30
CDS Sales Department .....	31

## Calendar of Events

- June 23 - 26, 1961 DANCE WEEKEND at PINEWOODS, Boston C.D.S. Centre.
- June 25 - 30 RECORDER SESSION, John C. Campbell Folk School, Brasstown, N.C.
- August 6 - 20 PINEWOODS CAMP: TWO DANCE WEEKS, National C.D.S., Buzzards Bay, Mass.
- August 8 ANNUAL GENERAL MEETING, National C.D.S. 7:15 p.m. at Pinewoods Camp, Buzzards Bay, Mass.
- August 15 NATIONAL COUNCIL MEETING, National C.D.S. 4:40 p.m. at Pinewoods Camp, Buzzards Bay, Mass.
- August 20 - 27 PINEWOODS CAMP: FOLK MUSIC AND RECORDER WEEK National C.D.S., Buzzards Bay, Mass.
- September 27 GET-TOGETHER EVENING, New York C.D.S.
- September 28 NEW YORK RECORDER CLASSES BEGIN.
- September 29 - October 1 ADULT SECTION MOUNTAIN FOLK FESTIVAL, Levi Jackson State Park, London, Ky. For information write to: Miss Ethel Capps, Box 287, Berea College, Berea, Ky.
- October 4 C.D.S. NEW YORK FALL SERIES BEGINS.

PICTURE CREDITS By Gerhard Steinfeld, New York City: Spring Festival, pp. 16-17. By Jack Shimer, New York City: The Durkee's Orchard, p. 21. By Mallson Studio, Berea, Ky. Mountain Folk Festival, p. 23. By Harry Coughanour, Pittsburgh, Pa.: Garland and Jack Anderson, p. 26.

## Marriages

- BLISS-ADKINS: In December 1960, in England, Kathleen Church Bliss to Thomas Adkins.
- BARRETT-BLAIS: On April 9th, 1961, in Hartsdale, N.Y., Nancy Barrett to Wilfred A. Blais.

## Births

- GRIFFERTY: To Adrienne and James Grifferty of New York City, on August 7th, 1961, a son, JAMES MICHAEL.
- RIVKIN: To Ruth and Herbert G. Rivkin of Brookline, Mass., on May 27th, 1961, twins, EMILIE ANN and SETH JOSEPH ARYEH.



# Two Worlds

## of Folk Music

At the present time we are witnessing a phenomenon which might be described as a folk music boom. Folk song titles appear high on the best seller lists, record shops have bins filled with folk music albums, folk music "spectaculars" are seen on TV, many radio stations (particularly FM) are featuring regular folk music programs, sales of guitars and banjos are soaring, all over college campuses student folk music societies are forming, there are frequent concerts by professional singers, and amateurs gather in homes for the singing of folk songs. We often hear the word "fad" or "craze" connected with all this, terms which seem out of place since folk music has been around since time immemorial. What is new is that for the first time a national audience is being exposed to this music through the mass media.

We are offered a tremendous variety of attractions under the label of "folk," from the Moiseyev Ballet troupe to the Kingston Trio. Such performers as Burl Ives, Josh White, Harry Belafonte, Pete Seeger, Richard Dyer-Bennett, Jean Ritchie, Oscar Brand, Martha Schlamme, Theodore Bikel, and many more have become well-known to audiences as "folk singers." And yet, the range and diversity of interpretation represented in the performances of all of these artists makes us wonder if the one term "folk music" can really be stretched to cover them all without further qualifications.

What is the source of this form of music? Most folk music has been collected in rural areas or isolated communities where older traditional ways of life have been preserved. Many of the songs are centuries old and have been passed down from generation to generation by word of mouth. In certain families, songs are passed on as heirlooms to be enjoyed and cherished by each succeeding generation. In earlier days, when most people lived in rural areas, if music and singing were to be enjoyed, then it had to be made by the people themselves. A mother singing a lullaby to her child, a railroad construction gang or rivermen singing to lighten the burden of work, a mountaineer picking his banjo on his porch, a family gathered in the parlor singing hymns, an old-time fiddler at a country dance, children playing singing games - these are the sources of folk music.

The way of life that produces folk music is quickly disappearing. More and more people are living in urban areas where a great variety of entertainment is available; radio and television have brought the best in professional entertainment to even the most remote rural communities. Indeed the scholar or collector, in search of the old songs, finds leaner and leaner

pickings. Usually only the elderly people who were brought up in the older way of life remember the songs.

Fortunately, much of this traditional music has been collected and recorded in the past fifty years (especially under the auspices of the Library of Congress) so that we can, if we search out this material, get some idea of how this music was sung and played in those societies which created it. However, studying books or even listening to field recordings do not convey the complete story. These traditional singers are not "performing" for us but are sharing something of theirs with us. This music expresses their way of life and some of their deepest feelings. We can never completely know this music as they knew it, or understand it in the same way. We find, too, that each region has developed a type of folk music characteristic of itself. Even within a region various local styles will emerge - each rich in its own variations and embellishments. Traditional singers are rarely "professionals" but often they are fine singers and musicians. They learn from their parents or relatives and singing and folk music is just as much a part of their growing up as learning to walk and talk. Since most of these singers are "amateurs," it is often assumed that folk music is a short cut to music - requiring practically no background or discipline. On the contrary, a traditional folk singer has often put in years and years of arduous practice. Though his music is essentially for his own pleasure, he retains a pride in "craftmanship." It is true that their singing may often sound odd and unfamiliar to our ears, but it is inappropriate to take the conventions and standards of our sophisticated classical or popular music and apply them to folk music. It must be admitted that listening to traditional folk music - that is, the real thing - often requires considerable effort - both of the mind and heart - to bridge that gap of time, culture, and experience that separates us from the singer and the way of life expressed through his music. For those willing to make the effort, however, there are rich rewards.

At this point we might well ask to what extent the more familiar, commercial folk music reflects the world of traditional folk music from which it is derived. It is here that we enter the most controversial area of our subject. The fact is, that with only a few exceptions, the professional singers who perform folk music commercially have not come from these families and communities that are the sources of this music. They have had to reinterpret the songs in terms of their own talents, background, and understanding. Also, they realize that if they are to achieve success, this music must often be reshaped into forms which will be understood and accepted by their audiences. Various artists have solved this problem of translation in different ways. Pete Seeger, for example, has learned most of his songs from the traditional sources and seeks to preserve much of the original meaning, while at the same time drawing from a



wide range of musical ideas. Richard Dyer-Bennett interprets folk songs more in the classical artsong form. Jean Ritchie is a true traditional singer, born and raised in the Kentucky mountains. She sings her songs just as she learned them at home. There is a new development among the most recent crop of young performers to bypass the traditional sources almost completely. They learn the songs largely from commercial recordings and books and remake them into a new form, styled "folk-pop" music.

Certainly the world of professional folk singing presents us with a great variety of interpretations and styles. Undoubtedly, some performers have more to offer than others. Some are accomplished and sensitive artists, some pleasantly diverting, some slickly commercial and others are simply shoddy. Some will last, others will fade out of the picture. Most of the scholars and folklorists have chosen to ignore the whole phenomenon of commercial folk music and pass it off as a temporary fad. However, it has been around for some time now and paradoxically, it may very well be the stimulus that will revive an interest among the younger people still living in those communities where the old traditional music has not yet disappeared.

Perhaps any appraisal of the folk music revival will have to wait a generation, for the essence of genuine folk music is its capacity to survive - not just in books or on records but in the memories and voices of people. The late Big Bill Broonzy, the great country-blues singer, often would say, "...why all songs are FOLK songs - never did hear a horse sing!" This would not qualify as a scholarly definition, but it grasps the essential truth that a folk song is the kind remembered and sung by the people. Songwriters, disc jockeys, and juke boxes can never create a folk song, for current popularity is no key to survival. Where are the "hit" songs of yesteryear? A couple of years ago the folk song "Tom Dooley" as sung by the Kingston Trio sold over three million records. And yet, today, out of the millions who bought and played the record, I'd venture to say not one in a hundred could sing you the three simple verses and chorus of this song. Recently, my wife and I were in the area of North Carolina where this song originated and I heard several versions of it sung by people who had known it all their lives (as had their parents before them) and whose children and grandchildren probably will learn it and sing it too. The scholars call this the "oral tradition" or the "folk process" and this is the essential ingredient that lies at the heart of genuine folk music.

The North Carolina folklorist, Richard Chase, gives the following formula for determining what is "genuine."

First: "It must arouse your interest."

Then: "It must command your respect."

And finally: "It will win and hold your love for the rest of your life."

In true folk music we surely have something that will pass this test. At least it has proved itself in those communities where it has survived for countless generations. If we city people can rediscover some of its worth and bring these songs into our lives, then the folk song boom will perhaps create a new awareness of our heritage which will enrich and benefit our whole society.

GEORGE ARMSTRONG

This article has been reprinted from the Spring 1961 issue of Mountain Life & Work by kind permission of the author. Editor.

Frank Proffitt

Reese, North Carolina



Frank Proffitt is a mountain farmer and carpenter living in a snug little house he built himself high in the Blue Ridge Mountains of North Carolina. He and his nice family have been friends with the Frank Warners for many years. He has added hundreds of songs to the Warner collection - including the ballad Tom Dooley. He makes wooden fretless banjos just the way his father used to make them - and plays the banjo and the guitar and sings in the old style. He and Frank Warner appeared together at the Chicago University Folk Festival last February. His being at Pinewoods will be a great addition to Folk Music Week.

FRANK WARNER

The picture of Frank Proffitt was drawn by George Armstrong and is used with his permission. Editor



## RANCH HOUSE REEL - A "NEW" DANCE

The two way influence of America and England on our country dances is very much alive today. We find American contras dances with a new figure "Square Through" and it turns out to be our old friend, the English circular hey for two couples. A CDS member visits England and learns a new dance that clearly owes something beside its name to American influence.

The CDS member was Mireille Backer and when she visited a Country Dance Party in Chichester, Sussex, she saw "Ranch House Reel" being called by Francis Hawkins. Correspondence with Mr. Hawkins concerning sources, tells that he thinks that he got the dance from Michael Bell, an EFDS caller who was concerned about the lack of longways dances for four couples suitable for community dance evenings, and who either made up the dance or got it from some unknown source. Mr. Hawkins made his own adaptation of the dance.

### RANCH HOUSE REEL (as remembered by Mireille Backer)

**Formation:** Four couples longways. Before dance begins, 1st and 3rd couples change sides with partners (as a new couple reaches the top, this change happens automatically.)

**Music:** Road to Boston or any Reel or Jig tune.

- A1 All do-si-do right shoulders, then left shoulders
- A2 Leading couple gallop (chassez) down the set and back
- B1 Leading couple circle left with 2nd couple and then Half right and left beginning with neighbor
- B2 Leading couple half right and left with 3rd couple (beginning with neighbor)
- Leading couple half right and left with 4th couple (beginning with neighbor)

(Note that in dancing half right and left, dancers pass on to the next change without completing turn with previous dancer)

Repeat from beginning until all couples have led

For an encore, add the following:

Any couple that is not dancing with the leading couple dances a right hand star with the next couple, and, if time allows, a left hand star; or, if a neighbor couple is not free, balance and swing with partner.

### RANCH HOUSE REEL (Francis Hawkin's adaptation)

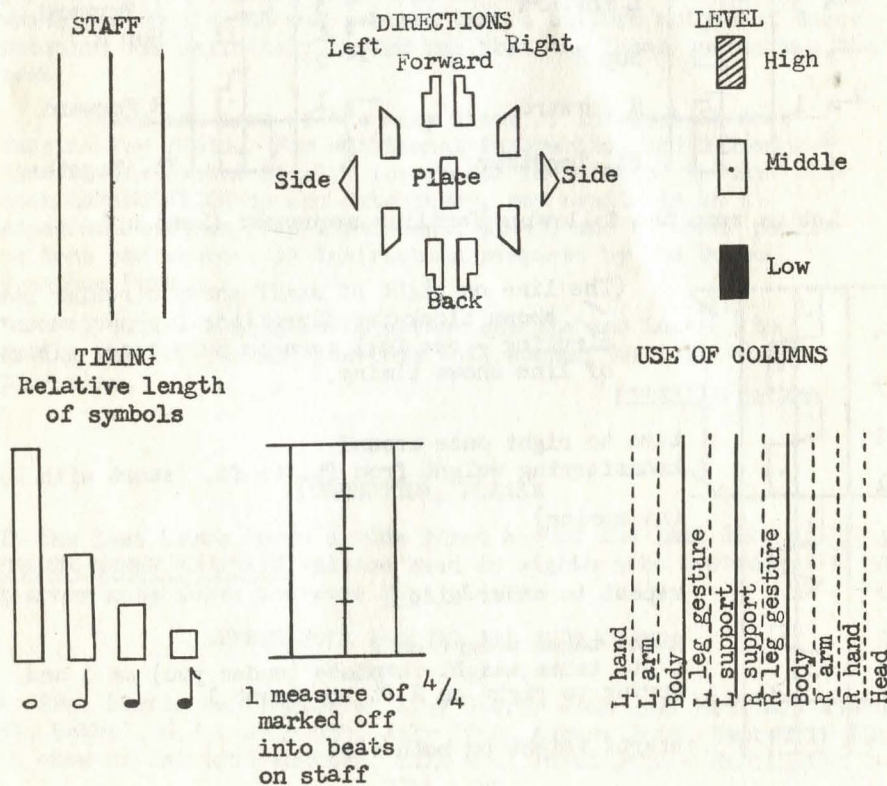
- A1 and A2 As above
- B1 As above (while 3rd and 4th couple dance right and left hand star)\*
- B2 Leading couple circle left and dance half right and left with 3rd couple (while 1st and 4th couples balance and swing with partners)\*
- B3 Leading couple circle left and dance half right and left with 4th couple (while two couples at top dance right and left hand star)\*

Note that in this adaptation, the circle left is repeated with each couple before dancing half right and left, beginning with neighbor. B music must, therefore, be played three times. \*The star and swing partners danced by neutral couples is added only as an encore.

## LABANOTATION DEFINED

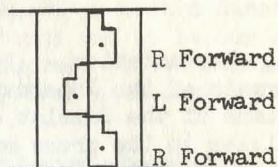
Labanotation - You may have come across the word in the Journals of the International Folk Music Council, in the credit columns of the Camelot or New York City Ballet programs, in articles in the press or elsewhere, and you may have been wondering what it is. Let me try to explain.

Labanotation, a method of writing down physical movement, is the registered name for the Rudolf Laban system of dance notation. Like music notation, it is based on a staff marked into measures denoting the flow of time. Labanotation uses a vertical staff of three lines which represents the body of the dancer (or person moving) - the center line being the vertical axis of the body. Movement written on the right side of the staff shows movement of the right side of the dancer and on the left, left. By means of symbols - modified in shading and length and placed in the appropriate columns - direction, level, the part of the body moving, and timing are shown. Here are the basic elements: (Always read from the bottom upwards.)



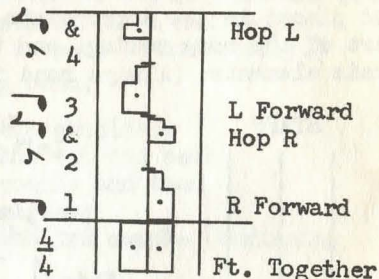
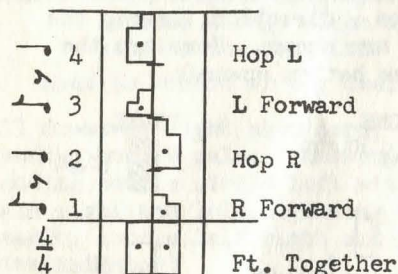


Movement of the body as a whole is shown in the center columns (support.) The weight of the body is understood to be transferred by means of the feet unless another part of the body is specifically stated (e.g. for a crawl the hands and knees would be indicated in the support columns.) Therefore, a forward symbol in the support column is a step forward.

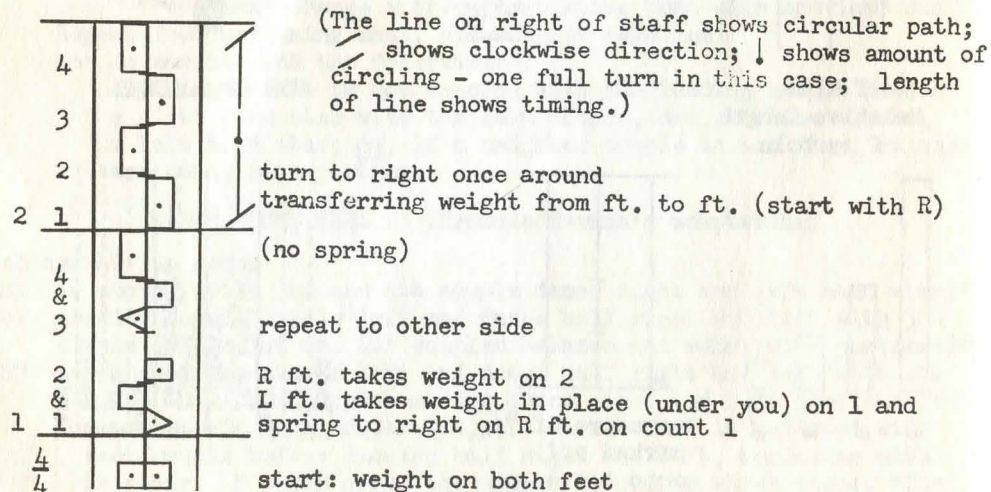


3 Forward Steps

If nothing is written in the support columns, there is absence of support - no support, one goes into the air: - a jump. In the following sequences we contrast two step-hop patterns and show how clearly rhythms are written. The first is in a regular rhythm; step on one, hop on two, as in the Morris single step. The second is uneven, a skip, with the hop occurring on the up-beat or and: step on one, hop on two-and.




Let us read the following familiar sequence: (Read up)



Set and turn single, yes, as you have discovered if you are performing the examples, written here without any details of performance or style. If we wished, we could indicate every bit of change of level, bending of leg, part of foot contacting the floor, or any other subtlety of movement or timing. But this is not often necessary in writing folk dance as the natural movement is understood. Any deviation from the natural must be indicated.

Labanotation is now being taught in many schools across the nation and in several countries in Europe. In Hungary, a government project to collect and preserve all its national dances in Laban notation is being carried out. Three current Broadway musicals are being notated. (The first one to be done was Kiss Me Kate in 1952, which made history by being the first choreographic work to be given a copyright in Washington, D.C.) There is a growing library of folk and other dance material at the Dance Notation Bureau in New York. The New York Public Library, Dance Department, on 42nd Street, has many scores in micro-film and a large collection of books on notation. The International Folk Music Council Journals of 1958 and 1959 report on the conference they held on this subject in Dresden at which the conclusion was reached that a uniform method of dance notation was definitely needed and that the Laban system was the best.

These are some of the many items of interest in this fascinating field. For additional information and illumination in the system itself, the reader is referred to the textbook LABANOTATION by Ann Hutchinson, now available in a paperback edition (New Directions, \$1.95) and to other publications and courses of instruction prepared by the Dance Notation Bureau.

I would be pleased to answer queries and look  to seeing many of you at Pinewoods this summer for further exploration.

MIREILLE BACKER

CORRECTION, PLEASE

In the last issue, page 4, the first bar of the last line of ON YONDER GREEN MOUNTAIN, please read an eighth note instead of a quarter note above the word for. Editor

SUMMER FOLK DANCING AND PICNICKING

2 p.m. - 6 p.m.

At Mrs. Bertha Partington's, King George Road near Mountain Avenue, Mt. Bethel, N.J.: July 9th, July 30th, August 20th, September 10th. In case of doubtful weather, call Mrs. Partington - Millington 7-0216 - M2.



## On Playing Recorder Music

After a recent concert, a woman came backstage and said to one of the performers, "You were using a Dolmetsch recorder, weren't you?" The performer acknowledged this fact and there ensued a brief discussion on various makes of recorders. Then the woman withdrew, making way for another who said, among other comments, "I thought the ornamentation of the Adagio was fascinating."

Little more than a moment's thought is necessary to evaluate these two statements; both give a glimpse into each person's attitudes toward playing the recorder, and both represent certain trends in the recorder movement.

It seems unlikely that the first woman would have gone up to Margot Fonteyn following a performance of Swan Lake and said, "You were using shoes by Capezio, weren't you?" Similarly, the thought of someone sitting through a concert trying to ascertain the make of the recorder used rather than listening to the music presented is more than a bit disturbing to me.

The second response indicates the person is at least familiar with the piece played and knows enough about the style to comment intelligibly on one aspect of it, i.e. ornamentation. The emphasis is, as it should be, on the music.

Analogous to these responses to a concert performance are the responses by amateurs playing in groups. Too many times I have seen (and, alas, heard) someone huffing and puffing triumphantly after "successfully" plunging through the last measure of a piece - sometimes a little ahead of everyone else, sometimes a bit behind. Too often a player on one part struggles unconsciously to drown out the annoying sound of his neighbor on the part above or below. Here music turns into a variety of involved calisthenics, the endeavor athletic rather than artistic. At the other end of the scale is the reaction of an advanced player with long experience playing and singing. With the last chord of a piece of Renaissance music read for the first time still ringing in the air, he burst out involuntarily, "My God; that is beautiful!"

The amateur carries his recorder in an attache case, soprano rattling against alto and alto rattling against tenor (he should't) but it is his attitude that is important. As far as possible all recorder players should equip themselves with a good technique and fine instruments - it is far easier to produce satisfying sounds with a good instrument - but the instrument and the player should be subservient to two things: the quality of the music produced and the activity of re-creating this music with others. It is the last-mentioned aspect of amateur playing which especially concerns me.

The finest moments in chamber playing come when the group becomes a single instrument, producing a unique, evanescent beauty.

The CDS recorder program in New York and Pinewoods is centered in group playing. While the last few years have seen a growing interest in recorder technique and, therefore, an increasing, welcome emphasis on this phase of recorder teaching, technique is a subordinate aim of the CDS program - its province is chiefly within the private lesson.

Most important is the shared experience of music, possible only in consort playing. In group singing, dancing and playing, the individual helps to create and becomes a part of the whole experience. It is this kind of involvement we stress, and one which I believe is most rewarding to the recorder player.

ERIC LEBER

## Recorder Playing in Holland

About a year ago a young man from Holland wrote me about the possibility of making some recordings of his playing the Recorder. His name is Frans Brügger. When I arrived in London and visited Schott's I heard stories of Mr. Brügger's fantastic virtuosity on the instrument. He had visited London three months earlier and presented a concert at Wigmore Hall. When I arrived in Amsterdam one of the first things I did was to contact Brügger. He is a tall young man of twenty-four, pleasant, cultured and highly serious about music. I asked him to play for me and he played a solo piece by the Dutch composer Van Eyck. This was an unaccompanied solo on the soprano recorder. Frans simply sat on a chair wrapped one of his long legs around the other, leaned forward and poured forth the most beautiful as well as the most technically proficient playing I have ever heard. We became friends and made arrangements for him and his Harpsichordist, Janny Van Wering, to make a recording of four sonatas for the two instruments. We had the good fortune of having available as technical engineer, Mr. Ludolph who is the most sought after recording engineer in all Europe. Some of the finest recordings in the Telefunken catalog were engineered by Ludolph. Two 45 RPM records of sonatas and trio sonatas by Telemann were recorded by Telefunken and released in Holland. These records as well as a 33 1/3 speed recording of the Telemann Suite in A minor for Alto Recorder and strings has just been made available in this country. The new recording we made will be released later this year.

A couple of weeks after my meeting with Brügger, I visited Franz Kueng the Swiss Recorder maker and examined his workshops. Brügger joined us later and together with Swiss players treated us to some fine renditions of Baroque music for two recorders and harpsichord.

HAROLD NEWMAN



## Spring Dance Programs in Schools

English country and morris dances fit naturally into a school Spring Festival. Very little staging is needed except to arrange the groups of dancers so that the whole spectacle of movement, music and pattern gives maximum value to the audience as well as to the participants; in a Festival, both should be considered equally.

A Festival may be produced as a straight dance event with the dancers wearing present day dress - gay colors for the girls and colored belts or baldricks added for the boys; or the dancers may be costumed according to a selected historical period. Perhaps it may be fitted into a Country Fair, with selling booths, sideshows and periods of dancing on the Green. Whichever style is chosen, the Spring ritual characters will add greatly to the festive and traditional character of the occasion - Hobby Horse, Clown, Jack-in-the-Green, and a Maypole, Garlands, May Posies, Spring greenery and gay ribbons.

Several schools have sent in the programs of their Spring events and here are three samples of different types:

### NEWTON SCHOOL, ASHEVILLE, N.C.

For the third consecutive year the school had a Spring Dance Festival, arranged by Mr. O. Shephard Clark in conjunction with the teachers of Grades 1 - 6. Due to the size of the school each grade is divided into two sections and the Festival was held on two successive days. On each day grades 1 to 6 took part together so that the children were able to see a large variety of dances. The program was different each day and each group danced four to six dances. American, Danish and English dances were used and the English dances included Circassian Circassian Circle, Christchurch Bells, La Russe, The Black Nag, Sellenger's Round, The Geud Man of Ballangigh, Picking up Sticks, Jenny Pluck Pears, Waltz Country Dance, Flowers of Edinburgh, The Old Mole and Fandango. Also a morris dance, Beaux of London City and two sword dances, Kirkby Malzeard and North Skelton.

### THE THOMAS SCHOOL SCHOOL, ROWAYTON, CONN.

This was a Festival of dance and drama, presented in the costume of the various periods represented. This year's event was called CHANGE OF FACE, and the program stated that it was an attempt to show the problems of assimilating minority groups into a unified America.

Scenes from plays or book adaptations were "The Crucible" (Salem Witch Trials); "Huckleberry Finn" (Missouri boy's quandary as to his proper relationship with a runaway slave); "My Antonia" (difficulties of Bohemian immigrants settling in the Nebraska Plains); and "Grapes of Wrath" (hardships of dispossessed

(Continued on page 27)

## Spring Weekend

The Spring Houseparty Weekend of the Country Dance Society was held at Hudson Guild Farm April 14-16. Seventy enthusiastic dancers joined the seven staff members to make the largest group that has ever attended one of our weekends! In fact, much to Gay's regret, we had to turn away several couples and some single girls and men because the Farm was full to the rafters. (Note to the wise: send in your application EARLY next time.)

Director of the weekend was May Gadd in her inimitable way doing a bit of everything, and teaching both advanced Country Dancing and Flambrough Sword Dance. Genevieve Shimer assisted in teaching Morris and Country Dancing, and John Bremer kept the more expert Morris dancers on their toes. Squares and Contras were taught by Dick Forscher. Eric Leber put the recorder players through their paces. And the musical foundation for all of this was supplied superbly by Phil Merrill and Jimmie Quillian.

The weekend began Friday night with supper and an evening dance, with dancers drifting in all evening long. Prize for latest arrival went to Jimmie Quillian, who arrived via bus, diner and taxi at 3 A.M. on Saturday morning - but nevertheless was up and playing brightly for the Morris dancers at 9. Country dancing, morris and sword filled the mornings; then came dinner followed by recorders for the really dedicated, and rest for the rest of us! Square dancing for all from 3 to 4 P.M., then tea and singing, more country dancing. Supper at 6:30 and a gala dancing party in the evening to cap the day.

Though we found snow on the ground on our arrival, the weather on Saturday was fine, and many of the weekenders enjoyed walking in the woods - a fine contrast to pounding the concrete pavements. Sunday WAS damp, but this did not affect either the spirits or the appetites of the Houseparty guests.

The great majority of the faces were familiar and it was good to see some members who had not previously come to Hudson Guild Farm for the weekend... Mrs. Nat Brandt, Mr. and Mrs. Al Nedick, Bernard Weisner, Kurt Harlam and Howard Vogel. New faces included Mira Har-El, Sue Rothschild, Mr. and Mrs. Sidney Grinberg and Mr. and Mrs. Barney Spendell. We hope that they enjoyed themselves and that we will see lots more of them in the future.

At 4:30 on Sunday we said our farewells and began the homeward trek, tired, dusty but well content - and already looking forward to the Weekend in the Fall.

### CHRISTINE and EDWARD HELWIG

Query for your consideration: Should Associate or Special Membership in the CDS be open to all particularly well behaved canines, as was proposed for Hotspur? Or should we dogmatically limit ourselves to English Springers?



# 35th ANNUAL SPRING FESTIVAL

The thirty-fifth annual CDS Spring Festival, honoring Mrs. Richard Conant, our National President, who with Mr. Conant came down from Boston especially to attend, took place in the large gymnasium of the West Side YMCA on the evening of May 6th. It was a grand affair.



OUR GUEST OF HONOR



New York  
Morris Side in  
CONSTANT BILLY

Opinions expressed, confirmed our own view that it was one of the prettiest and gayest Festivals that we have ever had. The change from Hunter College, which was not available this Spring, to the YMCA, offered our decorating committee a considerable challenge. Decorating times had to be fitted in with the Y's program of basketball practice, badminton, etc. With visions of shuttlecocks getting stuck in the paper garlands and basketballs ricocheting off the flower-filled baskets, the decorating committee, headed by Genevieve Shimer, made great preparations in advance, and waited until 5 p.m. to begin putting them up. Some of the games enthusiasts were around until 7 p.m. and seemed much intrigued by the combination of basketball and Spring garlands.



BILLY EDD WHEELER

But the result was that everything was lovely and festive and although a chilling rain might have kept some people away, a gala turnout of around 350 people proved that neither rain nor hail nor snow nor dark of night can really squelch the indefatigable country dancers who comfortably filled the flower-bedecked Hall.

"Newcastle", open, as previously announced, to groups with their sets arranged in advance, came early in the program. We discovered with surprised pleasure that we had groups from as near as Brooklyn, Garden City and White Plains, and as far as Boston, Pennsylvania (various), Swarthmore College and Tolland,



ABRAM CIRCLE DANCE

Connecticut, and, naturally, from New York City. Each group took its place on the floor as it was introduced by the Festival Director, May Gadd. The presence of Dr. Frank Lyman's teenage group from White Plains, taking part in both morris and country dances and having a whale of a time, was a visible reminder of the vitality of the tradition we follow and the continuing power of these dances

to excite the imagination and kindle affection.

Other highlights included a splendid "Queen's Delight" morris, danced by a New York "side" led by John Bremer. This was a new dance for most of us; and equally impressive was the number of men's and High School sets that took the floor for "Rigs o' Marlow".

A delightful interlude was the singing of Billy Edd Wheeler, visiting from Berea College. The Recorder Trio that led on the New York dancers' Spring Processional (with Bob Hider's two tall sons as Clown and Jack-in-the-Green), and the music played by the orchestra under Phil Merrill's direction made everyone feel that the thing to do was to get into the dance. An additional incitement



White Plains  
Morris Side  
in RIGS O' MARLOW



was the concertina of Elsie Whiteman, who had newly arrived from England for a five month's stay.

During the evening, our guest of honor was introduced by Mr. Leland Durkee, CDS Eastern Area Vice-President. Mrs. Conant expressed her pleasure at being present at the thirty-fifth national CDS Spring Festival.

For the final dance, "Selling's Round", everyone got on the floor in concentric circles - and even if the outermost circle couldn't ever find its beginning or its end, as we circled clockwise and set and turned single, we knew ourselves to be a part of a warm and happy occasion, and we said good-night as the orchestra gave a final flourish with the mixture of pleasure and regret that signifies a happy occasion ended.

## THE FRIENDS of OLD TIME MUSIC

This non-profit organization with a very interesting idea was founded last December. Its purpose is to encourage interest in traditional music - with real emphasis on traditional. Founders of the group and current officers are John Cohen, Ralph Rinzler and Israel Young. While the founders are interested in contemporary folk music expressions, they feel that there is a real need for city folk musicians to hear the country musicians that supply the source on which modern adaptations are built, and that if this opportunity is not provided, the really traditional material is in great danger of being lost.

They propose to fill this need by arranging concerts and workshops at which country musicians will perform, so that city people can learn from them. They have already arranged three concerts, followed by workshops, in New York and expect to extend to other cities. Farmer fiddlers, guitar and banjo players and singers have come from North Carolina and Tennessee among other States. One concert was to have included Horton Barker, traditional ballad singer from Virginia, but illness prevented him from coming.

The group is also concerned by the fact that traditional singers too seldom get a fair share of the money coming from records made by them, and they plan to do something about this.

If you would like to volunteer to help this organization, or to receive news on the Concerts, it can be reached via The Folklore Center, 110 MacDougal Street, New York 12, N.Y.



### DULL SIR JOHN

There was once a gentleman of leisure  
Who was subject to fits and seizure.  
He made up a dance  
Very much by chance -  
And oh Sir, how dull, John, can you be Sir?

### FANDANGO

When a lady once tried Fandango,  
She found it hardly a tango.  
She forgot when one skipped  
And in the hey tripped,  
So she landed quite flat with a bang-o!

### THE FRIAR AND THE NUN

There once was a Friar from Soho,  
Who mistook a nun for a crow.  
When he got out his gun,  
She started to run -  
But - that's not as a crow flies, ho ho!

### JENNY PLUCK PEARS

There was a fair maiden named Jenny  
Who plucked pears by the pound for a penny.  
One pound in the lot  
Was ready to rot,  
And the penny was plucked from poor Jenny.



DR. R. KENWORTHY SCHOFIELD  
1901 - 1960

New York members who enjoyed a morris dance Workshop with Kenworthy Schofield during the winter of 1951-52, when he was visiting Professor in soil physics at Cornell University, remember with pleasure his rhythmical presentation of the dance. All who have seen the English film "Wake up and Dance" will remember the inspiration of his playing of the three-hole pipe and tabor. His death in 1960, is a great loss to the scientific world - and to all who love the English dances and their music.

Dr. Schofield first met folk dancing in 1919, when he was persuaded to join the Peace Day celebrations organized by the English Folk Dance Society in Hyde Park, and this prompted him to join the Cambridge Branch of the Society when he went up to the University. At Cambridge, where he obtained a First Class Honors Degree in Physics, he came into contact with others interested in the Morris, and very soon there was a University Morris side of high quality coupled with a strong bias towards folk-lore research. Soon the Cambridge "Travelling Morrice" was touring the "dance" villages and adding to the knowledge made available by Cecil Sharp. At a vacation school in his undergraduate days, he met Mr. Sharp, who told him that he had rarely met anyone with such a strong feeling for dance. This praise undoubtedly deepened the interest of the young man in this new world of folk dance which he had encountered.

Kenworthy Schofield's dance leadership was exerted most effectively through his skilled playing on the three-holed whistle pipe and tabor. To this difficult combination of instruments he brought his scientific mind to bear, and many whistlers have benefited from his patient teaching and advice. The pipe he himself played was designed and constructed by him in the Physics Laboratory at Rothamsted, Hertfordshire, where in 1928 he was appointed Physical Chemist. Later, he accepted the Readership of Agriculture at Oxford and his last years at Christ Church and in the Department of Agriculture were very happy ones. His influence in the scientific world had by this time grown to international proportions and in 1960 he was President of the British Society of Soil Science and of Commission I (Soil Physics) of the International Society of Soil Science.

Soil Science and Morris dance origins have a common interest and Dr. Schofield kept his interest in both as long as he lived. He served on the Committee of the English Folk Dance Society for thirty years and was its Chairman for the last twelve. For his services he was awarded the Society's Gold Badge.

M.G.

Most of the above has been quoted from the obituary of Dr. Schofield, written by Mr. Douglas Kennedy for the December 1960 Journal of the English Folk Dance and Song Society.

## Dancing on The Green

Saturday, June 3rd - the weather forecast was not too promising. But country dancers are hardy people and so a great many optimistic and light-hearted souls made the trip to Bethlehem, Pa. for the 8th Annual Dancing on the Green at the Durkee's place. In spite of a slight drizzle we made a bee-line for the tables set up in the orchard, produced all sorts of goodies for lunch and draped ourselves in every kind of garment to keep off the raindrops. (Item: It's not too easy to cope with cold chicken if you are holding up an open umbrella at the same time.)

After lunch the proposal was made to go to the Hecktown Hall for dancing. This we did, and the little Hall was soon filled with enthusiastic country dancers. We all had a wonderful time. During the afternoon, we discovered that the champion long-distance guest was Elsie Whiteman, all the way from England; runner-up was Frances Jackson from Cleveland, and then there was the usual group from New York and New Jersey, as well as visitors from Philadelphia and with all the more local guests, there were about eighty people present altogether. During the dancing, two rapper sword sets were formed, one men's set consisting of Messrs: Durkee, Houghton, Seidel, Rayna and Hodgkin, and one women's set of Mesdames: Durkee, Berchielli, MacWilliams, Lapiner and Goodman. They danced several figures of Newbiggin to Anne MacWilliams' lively recorder playing, and it was a particular pleasure to see Bernice Durkee stepping it out so nimbly. (Bernice has only just recovered from a broken leg!)

By the end of the afternoon the rain had stopped, for the moment, so we all returned to the Durkee's garden and ate our supper under the trees. Then a thunderstorm drove us into the house, but we talked and played recorders. Some people left for the two-hour drive back to New York, but we are happy to say that the rest danced on the lawn after all, before dark fell.

Leland and Bernice have sent the C.D.S. a check for \$85.60 - the result of the contributions made at their party. Our grateful thanks to them for all the trouble they take to make this dance party such a happy event and one to which we all look forward - rain or shine at the Durkee's in June!

G.S.



PICNIC SUPPER IN THE DURKEE'S ORCHARD



# FESTIVAL TIME

A group from the New York dancers under the direction of May Gadd with Phil Merrill as accompanist, gave an afternoon demonstration of various English country, morris and American dances at The Brooklyn Museum on February 18th. The interlude of songs was led by Eric Leber. The program of dances is reproduced below.

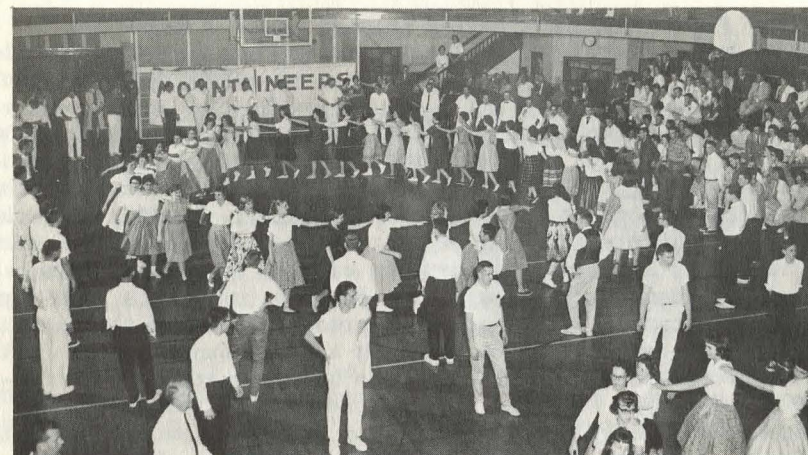
Processional	HELSTON FURRY DANCE
Country Dances	GATHERING PEASCODS MORPETH RANT
Stick Morris Jig	THE FOOL'S JIG
Handkerchief Morris Dance	LAUDNUM BUNCES
Contra Dance, U. S. A.	RORY O'MOORE
Country Dances	ARGEERS NONESUCH
SONGS IN WHICH ALL CAN JOIN	
Rapper Sword Dance	EARSDON
Country Dances	WILTSHIRE SIX-HAND REEL CHELSEA REACH
Stick Morris Dance	BEAUX OF LONDON CITY
Set-Running, Kentucky, U. S. A.	MEDLEY

## ACKNOWLEDGEMENTS

Misfortune overtook CDS in New York when, in February, a burst watermain wrecked the floor of the Hall in which we hold our classes and Saturday evening Parties. For two weeks we could not find a suitable Hall free in the middle of the season. But then the McBurney Branch of the YMCA at 23rd Street and Seventh Avenue offered us accommodation until the Metropolitan-Duane Hall is repaired. We have been most happy to have been there during this season for Wednesday classes and Saturday Country Dance Parties. For our monthly Square Dances in February and March, we combined with the Y Square Dance held at P.S. 33. We are most grateful to Mr. William Manuel, YMCA Recreation Director and to the Square Dance Council of the Y for giving up accommodation to us and for their most cordial welcome.

Our thanks are also due to Michael and Mary Ann Herman of Folk Dance House for giving us a place in which to hold our November and February Morris and Sword afternoons. We have many good friends.

MAY GADD



THE MOUNTAIN FOLK FESTIVAL, BEREA, KENTUCKY 1961

I am an English Exchange Teacher in Rome, Georgia, and I had the very delightful experience of attending The Mountain Folk Festival in Berea at the beginning of April this year. I have helped with several Folk Dancing Festivals in my area in England, but none of them lasted for nearly three, packed, days, and none of them had the attraction of group singing. Also the atmosphere of Berea is, I am sure, an added "something."

What impressed me so very much was the way in which the teenage boys joined in and danced and sang with obvious enjoyment, even carrying flowering branches in the processional without any noticeable signs of embarrassment. Part of my enjoyment came from climbing in the woods to find these flowers. (What a shame the dog wood was not in bloom.)

A group of children from Decoy, a small rural school, performed a very amusing marionette show, the puppets and scenery having been made by the children during the school year. The Kentucky accent needed translating for me, but I understood most of the story.

The highlight for me was the excellent Morris and Sword Dancing which was performed during the programme on the Saturday night, and included in this, I must mention the musicians who accompanied the Teams so well, and played unceasingly all through the Festival. Also all praise to the teachers and workers who make this few days such a success.

I hope there will be many more of these Festivals, the only sad thought is that I shall probably never see another one in Berea, but it has given me food for thought for future Festivals in England.

HELEN DIX



## CENTER NEWS

**Berea, Ky.** The weekly meetings of the Country Dancers have been pointed toward the various festivals and the annual tours. The Central Kentucky Regional Festival which was held in October at the Sue Bennett College, London, Kentucky, had the best attendance in some years. The large number of participants in the hospitable atmosphere created by Elaine Hayes, wife of President Earl Hayes of Sue Bennett, made it a gala day there on the campus. Each school represented in the regional festival also sent a team to the 26th annual Mountain Folk Festival at Berea College, April 6-9. One of the most pleasant features of the Berea Festival was the presence of former Country Dancers John Ramsey, Mary Roberts Owen, Lurline Newbolt Huffman, Tom Hayes, Jane Ann Sherrow, Joe and Sally Azhill, Harold Feltner, Maurice Wesley and James Blair. They added a note of support and approval to the whole proceedings of the Festival.

The attendance of several Country Dancers at Christmas School with the benefit of Miss Gadd's superb teaching gave Berea's Sword and Morris teams a good start for the festival this year.

The fall tour of the Country Dancers took us south to Tennessee the two days before Thanksgiving. Performances were given at Huntsville, at the Uplands Rest Home in Pleasant Hill and at the Tennessee Polytechnic College in Cookeville. The highlight of the trip was the evening with the residents at Uplands. The opportunity to visit and get acquainted seemed to be mutually appreciated.

The spring tour was in the opposite direction as we drove 400 miles north to the Chicago area to give performances in the Winnetka private and public schools, the Chicago Y.M.C.A. and the Wheaton Y.M.C.A. The lively music for these performances was provided by Raymond McLain, Director of Hindman Settlement School and Mr. and Mrs. Otto Wood of Florida and Michigan. Their instruments included the string bass, accordion, violin, recorder, piano and a little drum. We are most grateful for the wonderful dance music produced by these musicians. A memorable part of the trip to the Chicago area was the Sunday afternoon visit for singing, dancing and pot-lucking at the Old Town School of Folk Music. Needless to say we thoroughly enjoyed each of the activities offered here.

The last public appearance of the Country Dancers will be at the Dupont Lodge, Cumberland Falls State Park near Corbin, Kentucky, on May 22. We are expecting to close the season with our annual picnic at Silver Creek on Sunday afternoon May 28. It will have been a full year under the leadership of our gifted President Garnett Slone.

The Berea College Faculty activities this season have included well attended and joyous pot-luck supper Country Dances on four Saturday nights in Dodge Gym on the campus. An exchange teacher, Miss Helen Dix of Sussex, England, has added a great deal of interest to all of our festivities this year. She first came to our Adult Festival at Levi Jackson Park, London, Kentucky in September. Next she came to the Christmas School and then to Mountain Folk Festival. We were pleased as well as surprised to find her at our February pot-luck supper since attendance there necessitated flying up from Rome, Georgia for the weekend. It has been stimulating to have a Country Dancer from England in our midst. Helen is also an accomplished musician and song leader.

The faculty group has sponsored several family evenings when small children accompanied by parents have romped through such old favorites as Thady you Gander, Circassian Circle, etc.

The year will close with a final pot-luck supper dance on Saturday, May 6. Come down and join us.

**New Haven, Conn.** The New Haven Center is a likely candidate for the title of smallest center, but it has a group of steady comers who seldom miss an evening - rather a feat in this overorganized town. Anne-Liese Wellershaus who brought the group together and won it permission to dance in the Foote School's new gym, is also teaching (among other dances) Rigs o' Marlow to five sets of seventh and eighth graders at the request of the school's principal, Mrs. D. Elizabeth Churchill.

**Philadelphia, Pa.** The Philadelphia Center named "English Dancers Anonymous" is meeting on the fourth Friday each month at the Folk Dance Center, 1520 Race Street, Philadelphia, for country dancing. We also have a mens' Rapper Sword group meeting at irregular times.

## INCREASE MEMBERSHIP

### Square and Folk Dance Events



June 29 - July 1, 1961

10th ANNUAL NATIONAL SQUARE DANCE Convention, Detroit, Michigan.

July 2 - 9

THE 1961 FOLK CAMP, Lookout Mountain, Golden, Colorado.

August 28 - September 3

14th ANNUAL INTERNATIONAL FOLK MUSIC COUNCIL Conference, Universite Laval, Quebec, Canada.



## PITTSBURGH PARTY

May Day celebrations came on April 29th in Pittsburgh this year as members of the Country Dance Society and their friends gathered together for a gala "May Day Dance and Madrigal Party" at the East Liberty YMCA. The country dancing was led by Mary and John Owen shown here in a couple dance. Garland and Jack Anderson pictured below, helped carry out organization and decorations.

From a letter received from Mrs. Dorothy C. Bund who has been active in fostering interest in country dancing in Pittsburgh and who was the Chairman of the dance, we quote: "The evening was a great success, attended by about a hundred people, most of whom danced at some time of the evening. The Pittsburgh Madrigal Group sung a great variety of spring chansons and madrigals covering a wide period of early English music. A very gay carnival spirit held throughout the evening, and I can still hear the music and laughter!

The Owens work together so beautifully as a teaching team that I wish with all my heart it could be their life-work!"

A Jack-in-the-Green and other characters connected with the spring ritual were included in the program. Traditional Morris dances and many country dances "for as many as will" were featured during the evening. Namecards designed like Old English tavern signs were given to each person attending and mixer dances helped people get acquainted.

All in all, the evening was a delightful time for everyone.



(Continued from page 14)

sharecroppers). There were hymns from the Ainsworth collection presented by the Glee Club and a Dance Finale with Choral reading.

The opening episode "The May Pole of Merrymount" was directed by Leslie Latham. Various characters of the Hawthorne story - "Endicott", "Puritan", "Fool" and "Lord" presented the story of the renegade community set up outside Quincy, Massachusetts, in defiance of the Puritan rulers of the district. Dances, in which grades 4 to 10 took part, were Nonesuch, The Black Nag, Sellenger's Round, and morris dances Rigs o' Marlow and The Black Joke. Music was supplied by Recorders and Drum.

The episodes were held successively in different parts of the school grounds, with the audience moving from place to place. The whole production was a very interesting way of combining the dramatic and dance departments of a school.

### THE POTOMAC SCHOOL, MCLEAN, VA.

This is a country day school just outside Washington and each Spring a Festival of country, morris and sword dances is presented with all the boys and girls taking part - pre-kindergarten through grade 9, and the faculty helping. For grades 6 - 9 and for the morris dance boys, the Festival is the result of a year of dancing. The lower grades learn English dances or games just before Festival time, so that the whole school can take part.

The Festival was directed by May Gadd, who pays monthly visits to the School and special features were the morris dances for boys taught by John Langstaff, and the Grades 6 - 9 dances taught by Miss Carol Preston, Terry Mills, Caroline Seamans and Mrs. Newell Price. Impressive massed dance effects were achieved by the lower grades with Ribbon Dance, Cumberland Square Eight, and with Singing Games for the little ones. A Sellenger's Round finale brought teachers and parents on to the ground to dance with the children.

The dancing was heralded by the singing of the Padstow Mayday Song and the Somerset May Carol, by all the school in the distance. Then the orchestra struck up the Helston Furry tune and Hobby Horse and Clown danced on and summoned each grade in turn to come and circle around the Maypole in the middle of the ground. The little ones skipped or ran around the Pole and then sat down to watch the others, who danced the Processional in concentric circles. All carried flowering branches.

And so the afternoon went on. Grade 9's Bacca Pipes was much admired by the younger children; May Posies and May Garlands, made by the dancers and carried in the Winster Processional and the Abram Circle Dance, were really beautiful; Bean Setting and Rigs o' Marlow morris by the boys of Grades 4 and 5 were a sensation, as was also Cumberland Square Eight danced by the boys and girls of these grades; a massed Ribbon Dance of 13 sets danced as spokes of a wheel with the Maypole as the hub, and a



12 set Dargason arranged as a clock face, made most attractive spectacles and were danced with tremendous spirit. Grade 7 (4 sets) danced the Flamborough sword dance and achieved all the locks, and Grade 8's Country Gardens brought the remark from a 4th grader that "the handkerchiefs gave you the impression of lights flying in the air." Gathering Peascods, The Maid Peeped Out, Picking up Sticks, Goddesses, Newcastle and The Grand Square all fitted into the program and Singing Games were greatly enjoyed by the Kindergarten and Grade 1 - and by the audience.

The morning decorating of the very tall Maypole with greenery, flowers and garlands swinging from cross arms, and its erection in the middle of the Green (or hockey-field) has become a traditional feature that is much appreciated.

This year the Festival was combined with a Country Fair; and family picnic suppers in the school grounds brought the day to a very happy conclusion.

M.G.

## JOHN BARLEYCORN

This delightful production was given at the Boston Arts Festival on the afternoon of June 11th. Billed as "A story in five acts told in the dances and songs of merrie England" the production was conceived and directed by John Bremer, of the CDS national staff. John Langstaff was the singer and narrator and the dancers and musicians were drawn from the Boston and New York CDS groups.

A capacity audience, seated in a marquee in the Boston Gardens, clearly much enjoyed the presentation of the life cycle of "John Barleycorn" typified by a young countryman who enjoys dancing in his village with his friends, quarrels with his girl, and enlists in the army.

Life in the army includes considerable morris dancing and then the heroes get invited to Court, where they watch stately Playford dances, play recorder tunes and dance "The Queen's Delight". The return home brings the reunion of the lovers and "Haste to the Wedding." The final act typifies death and resurrection, by means of a longsword dance and the singing of "John Barleycorn".

The entire cycle was presented without words except those of the Narrator, whose songs or spoken words clarified the ideas presented through three traditional and three Playford country dances, six morris and two sword dances. As stated in the Prologue, the purpose was "to give some idea of the richness and variety of the English tradition, of its inherent vitality, and of its significance to us - for the tradition lives on".

M.G.

## Book Reviews

Nettl, Bruno. An Introduction to Folk Music in the United States. Detroit, Wayne State University Press, 1960. 122 pp., 32 musical illustrations. \$2.50

A distinguished ethnomusicologist, the author of many books and articles on folk and primitive music, presently teaching at Wayne University, has given us a timely and convenient handbook, designed primarily for the student, but useful to the layman, picturing the many ethnic strains presently influencing American musical culture. Chapters characterize folk and primitive music, deal with ethnic backgrounds of American folk music, both indigenous and imported, consider folk music in the metropolis (with especial reference to Detroit,) discuss the professional folk singer, the problems of collecting and studying, and the relations between folk and cultivated music. The tone is objective, with a minimum of comment and maximum of fact. Illustration is largely confined to the musical examples at the end of the book - Indian, African, European and British. Especially valuable notes and bibliographical aids open up fields for further study and show the richness of the literature available.

EVELYN K. WELLS

Tennessee Play Party. Recorded by William J. McDowell, Cooperative Recreation Service, Inc., Delaware, Ohio, 1960. N20 LP Record \$1.25, extra booklets \$ .25

Recordings - of folk songs, of play parties and other folk games - are the latest endeavor of Lynn and Katherine Rohrbough's fine Cooperative Recreation Service, Inc. Their new subdivision, called "Informal Music," has master tapes ready to make twenty-six pocketsize (7-inch, 33RPM) "World Around Records."

Of special interest to Country Dancers is the "Tennessee Play Party" record (N20), with accompanying booklet which includes directions, music, and words. These are genuine play party songs and games from the McDowell and Lassiter families who have lived for several generations in the Caney Fork Valley in the Cumberland Mountains of Western Tennessee.

The historical note in the booklet itself says: "This collection was begun in 1920 by Lucien and Flora McDowell; and completed soon after the formation of the Tennessee Folk Lore Society in 1936. Some items were published in 1937; others appeared in the 'Handy Play Party' book of 1940. Flora Lassiter McDowell completed the 'Folk Dances of Tennessee, and Other Authentic Folk Material' in 1954, and we reprint from this source the 11 Play Party Games recorded at Oak Ridge by Billy Jack McDowell in June, 1960."



